

BRYAN'S DICTIONARY  
OF  
PAINTERS AND ENGRAVERS.

VOL. II





DICTIONARY  
OF  
PAINTERS AND ENGRAVERS,  
BIOGRAPHICAL AND CRITICAL,

BY  
MICHAEL BRYAN.

NEW EDITION, REVISED AND ENLARGED,

EDITED BY  
WALTER ARMSTRONG, B.A. OXON  
AUTHOR OF "COTTRELL SMITH" AND "THE DE WIND,"  
AND  
ROBERT EDMUND GRAVES  
OF THE "ARTIST"

VOLUME II. L-Z

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## PREFACE.

**F**OR the present edition of Bryan's "Dictionary of Painters and Engravers," the two editors thus divide the responsibility: for the general form of the work, as well as the whole of the first volume and the letter L in the second volume, Mr. R. E. Graves is responsible; for the rest, Mr. Walter Armstrong.

Since the appearance of the last edition in 1849, the development of connoisseurship, chiefly through the help of photography; and the publication of many valuable works on art and artists, embodying the results of careful research among city records, guild books, and church registers, particularly in Italy and in the Netherlands, has furnished much new material for the correction and enlargement of such a dictionary as this. More especially are the Editors indebted to the invaluable works of Messrs. Crowe and Cavalcaselle, Burckhardt, Milanesi, and Morelli on the Italian painters, of Messrs. Crowe and Cavalcaselle, Weale, Bredius, Bode and Kramm on Flemish and Dutch art, and of the late Sir William Stirling Maxwell and D. Pedro de Madrazo, on the artists of Spain.

Dealing, as a dictionary does, with facts rather than with criticism, the labours of preceding writers must necessarily be used with a frequency which makes special acknowledgment in every case impossible, but the Editors trust they will not be found to have placed themselves under any obligations that may not be frankly acknowledged.

Besides the addition of a large number of names, new authority has been given to every one of the old entries by a careful revision, and in most instances by important changes. In several cases the notices have been supplied by contributors specially qualified for the task; a list of these, with their distinguishing initials, is given below.

Among the improvements is a more scientific arrangement of the names, of which the following is the plan:—

## PREFACE.

I. Every artist having a surname is placed under that surname. Assumed names and sobriquets are given in cross-reference when needed.

*e. g.* The artist commonly known as—

Correggio will be found under	...	ALLEGRI, Antonio
Giorgione       "     "	...	BARBARELLI, Giorgio
Pinturicchio   "     "	...	BIAGIO, Bernardino
Sebastiano del Piombo   "     "	...	LUCIANI, Sebastiano
Tintoretto       "     "	...	ROBUSII, Jacopo
Titian           "     "	...	VECELI, Tiziano

(a) When the prefix to a name is an ARTICLE it is retained, because it is an integral part of the name; but when a PREPOSITION it is rejected. Thus, the French *Le* and *La*, the Spanish *Los* and *Las*, and the Dutch and Flemish *De* are accepted; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch *van* are rejected.

<i>e. g.</i> Charles Le Brun will be found under	...	LE BRUN, Charles
Jan David De Heem       "     "	...	DE HEEM, Jan David
Jean François de Troy   "     "	...	TROY, Jean François de
Heinrich von Hess       "     "	...	HESS, Heinrich von
Isaac van Ostade       "     "	...	OSTADE, Isaac van

(b) When an article is joined to or preceded by a preposition, as in the French *du*, *de la*, and *des*, the Italian *del*, *della*, *dai*, *dalle*, and *degli*, the Spanish *del* and *de la*, the Portuguese *dal*, and the Dutch *Van de* and *Van der*, they are together treated as an article: for, in order to retain the article, we are forced to retain the preposition as well.

<i>e. g.</i> Alphonse du Fresnoy will be found under	DU FRESNOY, Alphonse
Laurent de La Hire       "     "	DE LA HIRE, Laurent
Niccolò dell' Abbate       "     "	DELL' ABBATE, Niccolò
Alonso del Barco       "     "	DEL BARCO, Alonso
Willem van de Velde       "     "	VAN DE VELDE, Willem

(c) English artists bearing foreign names are placed under the prefix whether it be a preposition or not.

*e. g.* Peter De Wint will be found under       ...       DE WINT, Peter

(d) Proper names with the prefix *S<sup>t</sup>* are placed as though the word were written in full, SAINT; and *M'* and *M* are arranged as MAC.

(e) Foreign compound names are arranged under the first name.

<i>e. g.</i> Baptiste Aubry-Lecomte will be found under	AUBRY-LECOMTE, Baptiste
Juan Cano de Arevalo       "     "     "	CANO DE AREVALO, Juan

II. An artist having no surname is placed under the name of the place from which he is known.

*e. g.* Andrea da Bologna will be found under       ...       BOLOGNA, Andrea da

Or, failing that, under his own Christian name

e. g. Andrea del Sarto <i>will be found under</i>	ANDREA d'Agnolo
Fra Bartolommeo   ,,   ,,   ,   .	BARTOLOMMEO di Pagholo

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-trap*, will be found under the common title of **MASTER**.

*CONTRIBUTORS OF INITIALED ARTICLES.*

W. A	Walter Armstrong
O J D	O J Dullea
R E G	Robert Edmund Graves
M M H	Mary M Heaton.
J P R	J P Richter.
W B S	William Bell Scott.
F. S	Florence Simmonds

# CORRIGENDA.

## VOLUME II.

Page 20, under LAPO, TOMM. DI. *At end add* See also GIOTTINO.

" 49, " LEUX, *for* LUYX *read* LUYX.

" 80, " LOVELL, PERIGRINE, *for* 16th *read* 17th.

" 89, " MACEDO, *for* CLOVIS *read* CLOVIO.

" 93, " MAES, JAN BAPTIST, *for* MAES, JAN BAPTIST, *read* MAES, JAN BAPTIST LODEWYK.

" 93, " Do. *After* from 1821 to 1826 *read* He died at Rome in 1856.

" 93, " MAES-CANNINI, *for* MAES-CANNINI, JAN BAPTIST LODEWYK, *read* MAES, CANINI.

" 93, " Do. *For* born at Ghent in 1794 *read* born at Ghent about the middle of the 18th century.

" 93, " Do. *For* He died at Rome in 1856 *read* He settled in Italy, where he died.

" 96, " MATRE ROUX, *for* DE' ROSSI, ROSSO, *read* DEI ROSSI.

" 110, " MARNE. *Add* [Supplement]

" 115, " *Delete article*, MARIUS, OTTAVIANO.

" 121, " MASTER OF THE CANDLESTICK, *for* HOFFER, JAN, *read* HOFFER, DANIEL, HIERONYMUS, and LAMBERT.

" 123, " MATHAM, THEODOR, *for* born at Haarlem in 1569 *read* born at Haarlem 1606.

" 123, " Do. *For* He died about 1677 *read* He died in 1660.

" 127, " MAZZOCCHI, *for* DONI, PAOLO, *read* DONO, PAOLO DI.

" 181, " MEER, *for* JOHANNES (of Utrecht) and N., *see* VAN DER MEER; JAN (of Delft), *see* VER MEER; GERARD and JAN the younger (of Ghent and of Haarlem), *read*: and N., *see* VAN DER MEER; JAN (of Delft), *see* VER MEER; GIRARD and JAN (both of Ghent).

" 135, " MELLAN, *for* born at Abbeville about 1601 *read* born at Abbeville about 1598.

" 166, " MONT, *for* See DELMONT *read* See VAN DER MONI.

" 181, " MOUCHERON, FREDERIK, *for* born

at Embden in 1663 *read* born at Embden in 1633 or 1634.

Page 181, under Do. *For* The year of his death is not known, but there is a picture by him at Dresden with the date 1713 upon it, *read* He died at Amsterdam, where he was buried January 5, 1686.

" 214, " NONZIO, *for* 18th century *read* 16th century.

" 218, " NUTI, *for* under MARINI, ANT. *read* Supplement.

" 218, " NUTSCHIDEL, *for* NEUCHATTEL *read* NEUCHATTEL.

" 259, " PATAVINUS, *for* See OFELLO *read* See OSFLO.

" 263, " PAUTRE, *for* LI PAUTRE *read* LI PAULIRI.

" 278, " PETHER, ABB. *Delete* the son of William Pether.

" 390, *Delete cross reference*, ROBERTO DA CIVITELLA, *see* ROBERTUS.

" 397, *Delete cross reference*, RODERIGO, *see* SICILIANI.

" 401, " ROMANO, VINCENTO, *for* ARIEMOLO *read* ANIFMOLO.

" 426, " RUET, *for* DERUET *read* DERUET.

" 429, *Delete cross reference*, RUSSI, FRANCESCO DE', *see* CRIVELLI, TADDEO DE'.

" 442, " SALVIATINO, *for* ROSSI *read* DEI ROSSI.

" 443, *Delete cross reference*, SAMMICHELLI, *see* SAN MICHELI.

" 475, " SCHONGAUER, MARTIN. *Add at end of article*, Martin's brother LUDWIG was also an engraver.

" 481, " SCIAMERONI, *for* FILIPPO *read* FRANCESCO.

" 496, " SIEGERT, *after* dioramas *read* He died in 1883.

" 528, " STEEVENS, *for* STIRVENS *read* STEVENS.

" 529, " STEFANO, TOMM., *for* STEFANO *read* DI STEFANO, *and after* 1356 *add* See also GIOTTINO.

" 535, " STIMMER, JOHANN CHRISTOPH. *At end add* See also LE SUISE.

" 589, *Transfer* TROSO DA MONZA to p. 587.

## BIOGRAPHICAL DICTIONARY

OF

## PAINTERS AND ENGRAVERS.

**LAAR, MARIA VAN DER**. See **VAN DER LAAR**.  
**LAAN, VAN DER**. See **VAN DER LAAN**.

**LAAR, J. O. VAN**, the youngest brother of Pieter van Laar is said to have accompanied his brother to Italy, and to have perished by falling into a mountain torrent while crossing a bridge near Rome.

**LAAR, PIETER VAN**, called **BAMBINO** and **SMITTEPIETER**, was born at Haarlem in 1562. His parents were in easy circumstances, and so were able to indulge the inclination which he early showed for art by having him instructed in the elements of design by Jan van Campen and afterwards by Adriaen Isenbrant. He went when young to Italy and resided for sixteen years in Rome, where he was distinguished by the uncommon vivacity of his genius and the amiability of his disposition. He lived in habits of intimacy with Nicolas Poussin, Claude Lorrain and Sindrart, in whose company he made drawings of the most interesting monuments in the neighbourhood of Rome. These studies were of use to him in the composition of his pictures as forming the back grounds. He acquired the name of 'Bamboccio' most probably from his usually painting such subjects as the Italians call bambocciate, such as fairs, rural festivals, huntings, and masquerades, rather than from any deformity of his body. In 1639 he left Rome and settled at Haarlem, where his pictures were not less admired than in Italy. His works are scarce, and are deservedly held in high repute. He died at Haarlem in 1642. The following paintings by him are in European galleries.

Brunswick	Museum	Scene before a Tavern
Cassel	Gallery	A Quack Doctor
"	"	Italian Peasants dancing
Dresden	Gallery	Italian Peasants
Florence	Uffizi	His own Portrait
Munich	Gallery	Two Horses in a Stall
"	"	Italian Porters playing under the wall of a Fortress
Paris.	Louvre	The Departure
"	"	The Shepherds
Petersburg	Hermitage	Halt of the Travellers
Vienne	Gallery	Peasant Scenes

**LAAR, ROELAND VAN**, a younger brother of Pieter van Laar, was born at Haarlem in 1610. He painted in the style of his brother, with whom he travelled in Italy. He died young at Genoa in 1610.

**LABACCO, ANTONIO**. See **ABACCO**.

**LABACCO, MAFFIO**, was an Italian engraver, who flourished from 1551 to 1567. He engraved some of the plates to a work on architecture by his father, Antonio Labacco, published at Rome in 1559, and also copied Martin Schongauer's print of the 'Temptation of St. Anthony,' and Beatrix's print after Giotto, of Peter walking on the Sea. No particulars of his life are recorded. Both this artist and his father are sometimes called Abacco.

**LABADIE, ANDRIAS**, a German painter and sculptor, was born at Buntzen in 1731, and was instructed in art by Schwitzenburg at Leipzig. In 1763 he went to Berlin, where he was appointed a professor in the Academy, and where he died at the beginning of the present century.

**LABAER, JOHANNIS DE**. See **DE LABAER**.

**LABAET, JAKOB**, was a Flemish painter, who flourished at Ypres about 1388, and executed some portraits for the magistracy of his native city.

**LABANA, TRUAS**, was a Spanish amateur painter, who flourished at Madrid in the reign of Philip IV. (1621-1665).

**LABAUME, —**, was a French painter, who flourished in 1673, and executed some pictures for the Castle of La Haye by command of Prince Frederick Henry of the Netherlands.

**LABBE NICOLAS**, a French historical painter, flourished in Paris in 1570, in which year, on the king's entry into Paris, he and his son Camille were commissioned by the municipality of Paris to paint sixteen historical and allegorical pictures in the Reception Hall.

**LABENSKY, F. X.**, a Russian painter, and conservator of the Royal Gallery at St. Petersburg, was born about 1765. In 1805 he published in two quarto volumes the 'Galerie de l'Hermitage,' containing plates in outline of many of the best pictures in the collection.



**LABEO, TITIDIUS, or ATEIUS**, prætor and consul of the province of Narbonne, A.D. 69, painted small historical pictures. He died at an advanced age in the reign of Vespasian.

**LA BERGE, CHARLES AUGUSTE DE.** See DE LA BERGE.

**LABILLE DES VERTUS, ADÉLAIDE.** See VINCENT.

**LA BOISSIÈRE, SIMON DE.** See DE LA BOISSIÈRE.

**LABORDE, LÉON EMMANUEL JOSEPH SIMON DE,** Marquis, was born in Paris in 1807. He distinguished himself as a lithographer, wood-engraver, and archaeologist. He visited Arabia and the East in company with his father, and on his return was appointed secretary to the French Embassy in Rome, which post he subsequently held in London, the Hague, and Cassel. In 1841 he was elected a deputy, and in 1842 a member of the Academy. He was afterwards appointed Keeper of the Sculpture in the Louvre, and in 1856 Keeper of the Archives of the Empire and Senate. He published an account of his travels in the East, and also a history of engraving in mezzotint. He died at the château of Beaugard, Eure, in 1869.

**LABOUCIÈRE, PIERRE ANTOINE,** a French painter, was born at Nantes in 1807. After studying in Germany and England he was placed in a house of business at Antwerp. In 1827 he made a voyage to the United States, and in 1832 to China. His residence at Antwerp had fostered the great love he had for art, and so in 1836 he definitely abandoned his commercial career, and after a year's travel in Italy, he went to Paris, and studied under his friend Paul Delaroche. He afterwards travelled in Africa, whence he brought back with him a large number of water-colour sketches. He died in Paris in 1873. His most important productions were:

- Luther at Wittenberg in 1520. 1855.
- Luther at the Diet of Worms. 1857.
- Luther's Family at Prayer. 1865.
- Lucas Cranach painting Luther's portrait. 1805.
- Luther's Death at Eisleben. 1806.
- Charles V. at the Battle of Mühlberg. 1855.
- Erasmus at the house of Sir Thomas More. 1855.
- A Huguenot. 1859.
- Albrecht Dürer painting the Emperor Maximilian. 1848.
- Olympia Morata at Ferrara. 1869.
- Penserosa. 1870.

**LABRADOR, JUAN,** a Spanish painter, born at Badajoz about 1530, was a pupil of Morales. He painted fruit and flower pieces, which were admired for their truth and brilliancy of colour. He was also very successful in representing drops of water. He died at Madrid in 1600.

**LABROUE, ALPHONSE DE,** a French miniature painter, was born in 1792, and died at Metz in 1863.

**LABRUZZI, CARLO,** was born at Rome about 1765. He painted several large landscapes, and also had a reputation as a figure draughtsman. Most of his etchings are in outline, and among them may be mentioned those after the works of Masaccio and Michelangelo.

**LABRUZZI, TOMMASO PIETRO,** the son of Pietro Labruzzi, an historical painter, lived at Rome in the latter part of the 18th century, and painted several historical pictures. He died about 1808.

**LABY, AUGUSTE FRANÇOIS,** a French historical and portrait painter, was born in Paris in 1784, and studied under David. He was engaged on a picture for the church at Étales, in Belgium, when he died in Paris in 1860. Amongst his works are:

- Miracle of St. Lou. (*Church of Ville-Thierry.*)
- Passage of the Pass of St. Bernard.
- The Crucifixion. 1827. (*Church of Villemomble.*)
- Portrait of Louis XVIII. (*Société de l'Union, Lille.*)
- Portrait of Charles X. (*Hôtel-de-Ville, Béziers.*)

**LA CALLEJA, ANDREAS DE.** See DE LA CALLEJA.

**LACÉPÈDE, AMÉLIE DE,** a French miniature painter, whose maiden name was Kantz, was born in 1796, and died in Paris in 1860.

**LA CHAPELLE, GEORGE DE.** See DE LA CHAPELLE.

**LACHAUME DE GAVAU, JEAN LOUIS,** called CHÉRET, a French landscape and decorative painter, was born at New Orleans in 1820. He was the son of a French musician, and a pupil of Joseph Thierry. He exhibited landscapes at the Salon from 1835, but his best work was the scenery for 'Les Huguenots,' 'Le Roi de Lahore,' 'Michel Strogoff,' 'Paul et Virginie,' 'Aïda,' 'Le Roi Carotte,' 'Le Tribut de Zamora,' 'Le Prophète,' 'Quatre-vingt-treize,' and other famous pieces. He died in 1882.

**LACHENWITZ, F. SIGMUND,** born at Neuss in 1820, was a student at the Düsseldorf Academy from 1840 to 1867, studying mostly by himself with animal life for his subjects. He died at Düsseldorf in 1868. The following are some of his best works:

- Horses frightened by a Bear. 1848.
- A Family of Lions disturbed by Tigers. 1850.
- A Skirmish.
- Illustrations of the Story of Reynard the Fox.

**LACHNER, HANS,** was a German painter and engraver, who flourished about 1580.

**LACKMAIR, MELCHIOR,** was a native of Munich, who died in 1625. He was a pupil of Sigmund Hebenstreit.

**LACOMA, FRANCISCO JOSÉ PABLO,** a Spanish genre painter, was born at Barcelona in 1780. He entered the Academy, where he carried off all the prizes and received a pension for five years, with which he visited Paris, and studied under Spaendonck, David, and Gros. In 1810 he received a gold medal in Paris, and in 1819 was appointed court painter. He painted portraits, among which was one of the King of Spain, engraved by Blan of Barcelona, and fruit and flower pieces.

**LACON, —,** was a portrait painter, who died about 1757. He painted water-colour portraits, and set up a puppet-show at Bath.

**LA CORTE.** See DE LA CORTE.

**LACOSTE, JEAN LOUIS JOSEPH CAMILLE,** a French engraver on wood, was born at Toulouse in 1809, and died in Paris in 1866.

**LACOUR, PIERRE,** the elder, an historical painter, born at Bordeaux in 1745, was a pupil of Vien. After studying at Rome he settled at Bordeaux, and was appointed professor in the Academy of that city, and it is there that the greater number of his pictures are to be found in the churches and the collections of amateurs. Among his principal works are, 'St. Paulin, Archbishop of Bordeaux, opening his Palace to the Afflicted,' 'Orpheus bringing Eurydice from the Infernal Regions,' 'A Miser sleeping on his Treasure,' and 'A Mendicant.' He also painted portraits, landscapes, and marine subjects. He died at Bordeaux in 1814.

**LACOUR, PIERRE,** the younger, son of Pierre Lacour the elder, was born at Bordeaux in 1778. He was a painter, and succeeded his father as professor in the Academy of Bordeaux, though he is

better known as an archæologist and engraver  
He died at Bordenux in 1859

LA CROCE, JOHANN NIPOMUK See DE LA CROCE.

LACROIX, GASPARD JEAN, a French landscape painter, was born at Turin in 1810. He studied under Corot, and died in Paris in 1878. Amongst his chief works are

Catalan Fishers 1842 (*Nantes Museum*)

Labourers 1849 (*Grenoble Museum*)

A green Path near Meaux

View in Auvergne

LACROIX, PIERRE, a French historical painter, was born at Nîmes in 1783. He afterwards went to Paris and studied under David and Gros. In the castle at Rosny is a picture by him of the Duchess de Berry and her children which he also lithographed. In the church at Valence is 'The Preaching of St. Ives to Xavier.' He died in 1856.

LA CRUZ See DE LA CRUZ.

LADAM, GUILLAUME FRANÇOIS, was a Flemish historical painter who flourished in 1670. He was made free of the Corporation of St. Luke at Tournai in 1659. In the cathedral of Tournai is picture by him of Christ giving the Keys to St. Peter.

LADAME, GABRIEL, flourished at Frankfurt about 1650. Florent Le Comte mentions this artist as the engraver of several plates representing Holy Families, and other devotional subjects, in the style of Claude Mellan.

LADBROOK, HENRY, a landscape painter born at Norwich in 1800, was the second son of Robert Ladbrooke. He received a good education and was brought up for the church, but at his father's wish he devoted himself to art. He did not exhibit at the Royal Academy, but his works appeared at the Norwich Society of Artists in the catalogue of which he is described as 'writing and drawing master.' His works were faithful transcripts of nature, and his representations of moonlight effects were very successful. He died in 1870.

LADBROOKE, JOHN BENJAMIN, a landscape painter the third son of Robert Ladbrooke, was born at Norwich in 1803. His attention was early devoted to art, for he exhibited at the Norwich Society of Artists as early as 1817. He was then described as 'Master J. Ladbrooke' and was represented by two works after Morland and a flower piece. His style was chiefly based on that of Groom, and he excelled in depicting foliage. He did not often exhibit—he only appeared at the Royal Academy once or twice in the early part of his career—but he is said to have received good prices for his works. He died at Norwich in 1879.

LADBROOKE, ROBERT, a landscape painter of the Norwich school, was born in 1770. He began life as a printer, but his love for art triumphed and he was content to commence the profession of an artist by painting portraits at five shillings each. He early became acquainted with "Old" Crome, and they married sisters. Together they were the moving spirits in the foundation of the Norwich Society of Artists in 1805, but later in life he quarrelled with Crome, and they headed opposition societies. Ladbrooke was a large contributor to the exhibitions of the Society. His works were chiefly views in Norfolk and on the Norfolk coast, with an occasional portrait. In the catalogues he is described as "drawing-master." He also exhibited pictures in London at the Royal Academy between

1809 and 1816, and published 'Views of Norfolk Churches' in five volumes. He died at Norwich in 1842.

LADD, ANN, who was born in London in 1746, and died in 1770, painted portraits and fruit pieces.

LADDER, —, was an English painter of the 18th century who painted genre pictures in the style of Morland.

LADLNSPLIDDER JOHANN, or HANS VON ESSEN, an engraver was born at Essen, a frontier city of the duchy of Berg, about the year 1512, according to the inscription on his portrait, but nothing further is known of his life or of the time of his death. Bartsch and Pissart describe sixty-one prints by this master, the latest date on any one of these being 1554, some of them bear monogram composed of the letters J I V E S, which he interprets *Johann Ladensplider von Essen culpsit*. Putsch thinks he was a painter as well as an engraver, and that all the prints specified by him were after his own pictures, or designs, at least there are several on which he put his name, with the word *in* or *inventor*, besides the monogram mentioned. Among his prints are

His own Portrait

The Descent from the Cross

The Man of Sorrows

The Trinity

The Four Evangelists

The Conversion of St. Paul

Allegory of the Christian Virtues

The Planet

LADRY, JEAN MARC, a French painter of fruit and flowers born in Paris in 1710 was a pupil of Blin de Fontenay. He became an academician in 1741 and died in Paris at the Gobelins Tapestry Manufactory in 1749. There is in the Louvre a painting by him of a 'Vase surrounded by Flowers and Fruit' dated 1743.

LADMIRAL, JACOB, was born in 1699, and accompanied his brother Jan on his travels. He was employed in engraving insects.

LADMIRAL, JAN, a Dutch engraver, was born at Leyden of French parentage in 1680. He came to London, where he worked for Le Blon, and then went to Amsterdam, where he engraved the portraits for Van Mander's 'Feyt des Peintres.' He also executed in colours many prints of anatomical subjects and natural history, and was much employed by the celebrated Frederick Ruysch. He died at Amsterdam in 1773.

LADRON Y GLEVALA, EFFIE DE, a scion of the noble house of Orléans, was no less distinguished for his valour than for his love of art. He accompanied the Emperor Charles V to Bologna in 1530, and acquired there the friendship of Titian and other Italian and Flemish masters. From this intercourse and a careful study of their works he became an excellent amateur. He died at Madrid in 1563. He wrote a 'Commentary on Painting,' which after long neglect was published by Ponz at Madrid in 1788.

LADURNER, ADOLPH, was a French historical, portrait, and battle painter, who was born in 1798. He was a pupil of Horace Vernet. In 1829 he went to St. Petersburg, where he became painter to the Emperor Nicholas, and where he died in 1865.

LAECK, REINIER VAN, or VAN DER, was an historical and mythological painter, who flourished about 1640.

LAEGH, WILLEM VAN DER. See VAN DER LAEGH.

**LAEN, THIERRY VAN DER.** See **VAN DER LAEN.**

**LAETHEM, JAKOB VAN,** was a Flemish portrait painter of the 16th century, who in 1517 painted a portrait of the Emperor Charles V.

**LAETHEM, JAN ALEXANDER,** was a Belgian painter of genre subjects, whose works appeared at the exhibitions of Antwerp, Ghent, and Brussels, between the years 1825 and 1836.

**LA FABRIQUE, NICOLAËS,** a Flemish painter, was born about 1649 at Nainur, where he was a pupil of Bouge. He went to Rome when quite young, and on his return settled at Liège, where he practised and died in 1736. There is a picture of 'The Money Counter' by him in the Brussels Gallery.

**LA FAGE.** See **DE LA FAGE.**

**LA FARGUE, MARIA,** sister of Paul Constantin La Fargue, practised painting in various subjects, which are well composed and highly finished.

**LA FARGUE, PAUL CONSTANTIN,** a Dutch painter, was born at the Hague. His pictures are generally small, representing views of the environs of his native city. His drawings are, however, more esteemed than his paintings in oil. He had considerable skill in copying the works of the older Dutch masters. He died at Leyden in 1782. There exist several etchings by him.

**LA FERTÉ, M. DE.** See **DE LA FERTÉ.**

**LAFFITE, LOUIS,** a French historical painter, was born in Paris in 1770, and studied under Desmarteau and J. B. Regnault. In 1791 he obtained the first prize with his work entitled 'Regulus returning to Carthage,' and was sent to Rome. After studying some time there he settled in Paris, and under the Restoration was appointed painter to the king, and became a member of the Institute and of the Academies of Rome and Florence. The French Revolution and Napoleon I. provided him with plentiful materials for his drawings and paintings. He died in Paris in 1828.

**LA FLEUR, NICOLAS GUILLAUME DE.** See **DE LA FLEUR.**

**LAFOND, CHARLES NICOLAS RAPHAEL,** was born in Paris in 1774. He was a pupil successively of Barthélemi, of Suvée, and of Regnault, and holds a distinguished rank among the modern French painters of historical and poetical subjects. His works are numerous, and are to be found in the Versailles and other public galleries, as well as in private collections. His pictures of the 'Good Samaritan,' 'Jacob blessing his Sons,' and 'Charles VII.' obtained for him the gold medal. He died in Paris in 1836.

**LAFOND, DANIEL,** a native of France, was born in 1760. During the religious troubles he removed from France to Switzerland, and settled at Berne. He was a pupil of Sigmund Freudenberger. He excelled chiefly in landscapes, and executed several Swiss views. He died at Berne in 1831.

**LAFONTAINE, PIERRE JOSEPH,** was born at Courtrai in 1758. He was first instructed by Kaplau van Neste, who assisted him to enter the Academy at Courtrai, and afterwards by Jean Douelle. Interiors of churches were his favourite subjects. He went to Paris, and in 1782 was elected a member of the Academy. The figures in his works were often painted by Taunay, De Marne, Swebach, or Drolling. To the profession of an artist he joined the business of a picture-dealer. He died in Paris in 1835.

**LA FOSSE.** See **DE LA FOSSE.**

**LAFRENSSEN, NICOLAËS, (OF LAVREINCE),** born at Stockholm in 1737, was instructed in the rudiments

of painting by his father, a miniature painter. At first he devoted himself to the same branch, and in 1771 visited Paris, where he painted portraits of a small size in water-colours and in oil. After returning to Sweden he became a member of the Academy at Stockholm in 1773, and was appointed court painter. On his second visit to Paris in 1774 he painted very pleasing rococo scenes. His last productions represent portraits, historical scenes, festivals, &c. He painted the figures in Bellanger's works, and his paintings have been engraved by Benossi, Delaunay, Helman, Bréa, Vidal, Mariage, and Pierron. He left Paris in 1791, and died at Stockholm in 1807. Among his works may be mentioned :

The Happy Moment.

Le Billet doux.

The Dancing-School.

Preparations for the Ball.

Abba Brahe, writing on a window.

Brahe and Gyllenstjerna.

Erick XIV. and his Wife.

Catharine Jagellonia and her Favourite.

**LAFRÉRY, ANTOINE,** a French engraver, was born at Salins in 1512. In 1540 he went to Rome, and with his uncle, Claude Duchet, established a shop which had a great reputation for prints and maps. Among his engravings are 'Jupiter slaying the Giants,' after Raphael, and 'The Birth of Adonis,' after Salvati. He died about 1580.

**LA FUENTE.** See **DE LA FUENTE.**

**LAGEMAN, HENDRIK,** a Dutch engraver, was born at Amsterdam in 1765. He was instructed by Karel Konse and J. G. Holtzhey, and he engraved several portraits. He died in 1816.

**LAGNIET, JACQUES,** was a French engraver of the 17th century, of whose life there are no details, but his works are rare and much sought after.

**LAGOOR, JOHAN,** was a painter and engraver of the 17th century at Haarlem, who entered the Guild there in 1645, and was living in 1649. His genre paintings are generally attributed to other artists. There are six very rare plates by Lagoor, among which are 'The Square Tower' and 'The Rotunda.'

**LA GOURDAINE, JEAN PIERRE NORBLIN DE** See **NORBLIN DE LA GOURDAINE.**

**LAGRENÉE, ANTHELME FRANÇOIS,** a French historical, genre, portrait, and miniature painter, was born in Paris in 1774. He was a son of Louis Jean François Lagrenée, and studied under Vincent. In 1793 he served in the army, but on his release from military service he returned to art. He was patronized by the Emperor Alexander, on whose invitation he paid a visit to Russia in 1823. His latter years were entirely devoted to miniature painting. He died of cholera in Paris in 1832.

**LAGRENÉE, JEAN JACQUES,** a French historical and portrait painter, was born in Paris in 1739. He studied under his brother, Louis Jean François Lagrenée, and also in the Academy, where he obtained the second prize in 1760. After continuing his studies at Rome, he followed his brother to Russia. On his return he was received into the Academy in 1775, becoming assistant-professor in 1776, and professor in 1781. He was engaged on the decorations of the Louvre, and was also attached to the manufactory at Sevres, where he did much good work. A process for producing designs on marble was invented by him. He died in Paris in 1821. Amongst his works are :

Angers.

Auxerre.

Museum.

Cathedral.

The Betrothal.

The Baptism of Christ.

St. Michael and the Devil.

Chalon-sur-Saône. Mus.	Venus and Vulcan.
Grenoble. Museum.	St. John preaching.
Orleans. Museum.	Artemisia.
Paris. Louvre.	Winter.
"	Melancholy.

**LAGRENÉE, LOUIS JIAN FRANÇOIS**, was born in Paris in 1725. He was a scholar of Carle van Loo. In 1749 his picture of 'Joseph interpreting the Dream of Pharaoh' obtained the great prize from the Academy of Painting, and he was sent as a pensioner to Rome. He returned to Paris in 1753, and was admitted a member of the Academy in 1755. His picture of admission was the 'Rape of Deianeira by the Centaur Nessus.' This and his 'Justice and Clemency,' painted in 1765, are in the Louvre. His reputation induced the Empress Elizabeth to appoint him to the office of director of the Academy at St. Petersburg, and to that of her principal painter. In 1781 he was made director of the French school at Rome; and there he painted some of his best pictures. They are chiefly from sacred and profane history, and the ancient poets, and the greater part have been engraved. He was professor-rector of the School of Fine Arts, and honorary conservator and administrator of the Musée, when he died in Paris in 1805. He etched several small plates from his own designs and others, with great spirit; among which are the following:

The Virgin, with the Infant sleeping; after Guido.  
St. Peter and St. Jerome; two prints, from his own designs.  
The Virgin and Child  
Charity and Justice, two emblematical subjects.  
The Sacrifice of Noah.  
A Sacrifice to Pan.

**LAGUERRE, JOHN**, called 'Jack Laguerre,' was the son of Louis Laguerre. He was born in London, and was instructed in painting by his father, and worked also under Hogarth, but having a talent for music and singing, he had recourse to the stage, where he met with considerable success. Towards the latter part of his life he painted scenes and decorations for the theatre. He etched a plate representing Falstaff, Pistol, and Doll Tearsheet, with other theatrical characters, in allusion to a quarrel between the players and patentees. He also engraved a set of prints to the farce of 'Hob in the Well,' which had a great sale, though indifferently executed. As a caricaturist he is considered the founder of a school. He was one of the class of pleasant, clever, and careless fellows whose disposition and habits preclude any great attainment. He died in poverty in 1748.

**LAGUERRE, LOUIS**, called 'Old Laguerre,' was born in Paris in 1663, and had Louis XIV. for his godfather. His father was a Catalan who settled in France, and became master of the Menagerie at Versailles. He placed his son to be instructed in literature in the college of the Jesuits, where he acquired sufficient learning to be of use to him in his historical subjects and allegories. He was for some time a scholar of Charles Le Brun, and frequented the Academy in Paris. In 1683 he came to England with one Ricard, a painter of architecture, and was first employed by Antonio Verrio to assist him in the numerous decorative works in which he was engaged. Laguerre painted the greater part of Verrio's work in St. Bartholomew's Hospital, and when he was little more than twenty years of age, got into very extensive business in painting saloons, ceilings, &c. in the mansions of the principal nobility. King William

employed him at Hampton Court, where he repaired Mantegna's cartoons of the 'Triumphs of Julius Cæsar,' and painted, in chiaroscuro, the 'Labours of Hercules.' Horace Walpole states, that he was at first chosen unanimously by the commissioners for rebuilding St. Paul's, to decorate the cupola, but was set aside by the paramount interest of Sir James Thornhill. Sir Godfrey Kneller employed him to paint the staircase of his house at Whitton, where he distinguished himself beyond his usual performances. There is an etching by Louis Laguerre of the 'Judgment of Midas.' He died in 1721 whilst witnessing a performance in Drury Lane Theatre. Pope has immortalized him and his employer Verrio in the line, "Where sprawl the saints of Verrio and Laguerre." This, however, is unjust to Laguerre's ability. In the National Portrait Gallery is a portrait by him of William, first Earl of Cadogan.

**LA GUERTIÈRE, FRANÇOIS DE.** See DE LA GUERTIÈRE.

**LA HAYE.** See DE LA HAYE.

**LAIHDE, GERHARD LUDWIG**, born at Bremen in 1765, studied at the Academy at Copenhagen, and distinguished himself as a designer and engraver. He obtained several medals, and was painter at the court of Denmark. He died at Copenhagen in 1820.

**LA HÈLE, ISAAK DE.** See DE LA HÈLE.

**LA HIRE.** See DE LA HIRE.

**LA HUERTA.** See DE LA HUERTA.

**LA IGLESIA, FRANCISCO LUNARIO RUIZ DE.** See RUIZ DE LA IGLESIA.

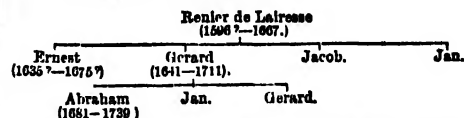
**LAINATI, MARCO**, a painter of the Parmese school, was born at Piacenza, and flourished about 1777. He was a pupil of Louis de La Forest. He worked at Carpi, where he executed several pictures.

**LAING, JOHN JOSEPH**, a Scottish wood engraver, was born at Glasgow in 1830. He practised for some time in his native city, but afterwards came to London, where he was chiefly employed on architectural subjects for the 'Builder.' He died at Glasgow in 1862.

**LAIR, JEAN LOUIS CÉSAR**, a French painter of historical subjects and of portraits, was born at Janville (Eure et Loire) in 1781, and died there in 1828, after passing the greater part of his life in Paris. He was a scholar of Regnault and David. He painted many religious subjects of large dimensions for churches, and a multitude of portraits and smaller pictures.

**LAIRE, SIGMUND**, a German miniature painter, was born in Bavaria about 1553. He studied painting under the Flemish painter, Francisco de Castello, at Rome, during the pontificate of Pope Gregory XIII. The greater part of his Madonnas went to India. He died at Rome in 1639, aged 86.

**LAIRESSE FAMILY.**



**LAIRESSE, ABRAHAM DE**, born at Amsterdam in 1681, was a son of Gerard de Lairresse, in whose style he painted. He died at Amsterdam in 1739.

**LAIRESSE, ERNEST DE**, the elder brother of Gerard de Lairresse, was born at Liège about the year 1635, and was instructed in design by his father. He painted animals and hunting scenes in distemper, and was sent to Italy to study, by his patron, the Elector Maximilian Heinrich of Cologne,

who, on his return, appointed him his painter, and in whose service he died at the age of forty. His best work perished at the bombardment of Bonn.

**LAIRESSE, GERARD DE**, was born at Liège in 1641. He was the son of Renier de Lairesse, an artist of some celebrity, who had him instructed in the belles-lettres, poetry, and music, and taught him the principles of design. He afterwards studied under Bertholet Flemalle, and at the age of sixteen had made himself known as a portrait painter. He was soon after employed in some historical works for the Electors of Cologne and Brandenburg, and these established his reputation. Unfortunately an expensive and dissolute course of life kept him in indigence, although his guins were considerable. Not finding sufficient employment in his native city, he settled at Utrecht, and soon afterwards removed to Amsterdam, where he was regarded as the greatest historical painter of his time. Lairesse was afflicted with loss of sight in 1690, when he was only fifty years of age; but so great was his love for art, that he continued till his death to communicate his ideas on its theory and practice, in discourses from which were collected the materials for the treatise on design and colouring, published after his decease. He died at Amsterdam in 1711. His style is grand and poetical, he was perfectly acquainted with history and fable, possessed a lively and ready invention, and was attentive to propriety of costume. In his composition and design he has been compared to Nicolas Poussin, but he has very slender pretensions to Poussin's classic elevation of thought, profound acquaintance with the antique, elegance of taste, and purity of design. He painted with an extraordinary facility, and is said to have finished in one day a picture of 'Mount Parnassus, with Apollo and the Nine Muses;' an achievement which Poussin would not have been ambitious of performing. His backgrounds are enriched with architecture, the principles of which he perfectly understood. A visit to Italy might have given more elegance and delicacy to his figures, which are occasionally ungraceful and too short. It is, however, surprising that he could arrive at so accomplished a style as is generally visible in his works, without the advantages of travel, and with no better models to consult than those he met with in his own country. Among his paintings are:

Amsterdam.	Museum.	A Festival of Bacchanals.
"	"	Legitimate Power.
"	"	Revolution.
"	"	Venus, Mars, and Cupid.
"	"	Venus, Mars, Cupid, and Mercury.
Berlin.	Gallery.	Diana and Endymion.
"	"	The Baptism of Achilles.
"	"	Satyr and Nymph.
Brussels.	Gallery.	The Death of Pyrrhus.
Assol.	Gallery.	The Death of Germanicus.
Hague.	Museum.	Achilles recognized by Ulysses.
Paris.	Louvre.	Institution of the Eucharist.
"	"	Disembarkation of Cleopatra at Tarsus.
"	"	Dance of Children.
"	"	Hercules between Vice and Virtue.
Stockholm.	Gallery.	Achilles made known by Ulysses.
Vienna.	Gallery.	Neptune and Amphitrite.

Others are to be met with at Augsburg, Brunswick, Christiania, Dresden, Munich, &c.

As an engraver, Gerard de Lairesse claims particular notice. He etched a large number of plates

from his own designs, executed with great freedom and spirit: the lights are broad and powerful, and the eye is carried at once to the principal figures of the composition. He sometimes marked his works with the initials *G de L*; *G L*; *G: D: L*; *pinx.*; *G L*; *G L fec et exc.*; *G L F*; *G L f*; *G. Laire*; *G. Laire*. The following are engraved by himself:

The Fall of our first Parents  
Adam and Eve driven from Paradise.  
Joseph and his Brethren.  
Solomon consecrated by the High Priest.  
The Infant Jesus explaining to his Parents the Divine Will.  
The Incredulity of St. Thomas  
Saint Theresa.  
The Parting of Hector and Andromache.  
Antony and Cleopatra.  
A March of Amazons.  
A large Bacchanalian subject.  
Venus lamenting the Death of Adonis.  
The Four Seasons; designs for ceilings.  
Diana and Endymion.  
Bacchante, with Silenus asleep.

**LAIRESSE, JACOB DE and JAN DE**, were the younger brothers of Gerard de Lairesse, who distinguished themselves in painting flowers, fruit, and bas-reliefs. Their chief residence was at Amsterdam.

**LAIRESSE, RENIER DE**, a Dutch painter, was born at Liège about 1596. He was a pupil of Jan Taulier, whose daughter he married. He was principal painter to Ferdinand of Bavaria, Elector of Cologne and Prince Bishop of Liège. Among his historical pictures are, 'The Martyrdom of the Eleven Thousand Virgins,' 'The Martyrdom of St. Lawrence,' 'The Death of Seneca,' and 'The Rape of Helen.' He afterwards abandoned painting, and took to painting on wood to resemble marble and jasper and precious stones, in which art he specially excelled. He died at Vitry-le-François in 1667.

**LA JOUE, JACQUES DE**. See **DE LA JOUR**.

**LALA** was a female portrait painter of Cyzicus, who flourished at Rome about B.C. 74. She painted in encaustic on ivory, and obtained a great reputation.

**LA LIVE DE JULLY, ANGE LAURENT DE**. See **DE LA LIVE DE JULLY**.

**LALLEMAND, FRIEDRICH**, or more usually **Fritz**, who was born at Hanau in 1812, studied at the Vienna Academy, and became a good painter of military subjects, for which he was very popular. He died at Vienna in 1866. An 'Episode in the Battle of Znaïm,' dated 1845, is in the Vienna Gallery.

**LALLEMAND, GEORGES**, a French historical painter, who was a native of Nancy, executed in 1630 and 1633 the first and fourth 'maïes' for the cathedral of Notre-Dame.

**LALLEMAND, JEAN BAPTISTE**, a French landscape and marine painter, was born at Dijon about 1710. He was originally a tailor, but abandoned the shears for the brush. He came over to England, then returned to France, and after a visit to Italy again came back to his own country, where he died about 1805.

**LALLEMAND, THIERRY**, a portrait draughtsman, was born at Hanau in 1809, and died at Hanover in 1881. He studied at the Academy of Vienna.

**LALLEMANT, PHILIPPE**, who was born at Rheims in 1629, and died in 1716, was a painter residing in Paris. In 1672 he was received into the Academy, on which occasion he painted the

portraits of Perrault and Barbier du Metz, which are now at Versailles. He was the master of De La Hire, and the second master of Nicolas Poussin.

LAMA, GIOVANNI BERNARDI, the son of an artist of little celebrity, named Matteo Lama, was born at Naples in 1508. After learning the first principles of design from his father, he was placed under the tuition of Giovanni Antonio d'Amato. In 1527 the memorable sacking of Rome drove from that city the greater part of the inhabitants; among others, Polidoro da Caravaggio, who took refuge at Naples, and Lama had the advantage of his instruction. He, however, followed rather the style of Andrea Sabbatini, and his paintings are sometimes weak and affected. He died at Naples in 1579. Many of his works are to be found in the churches of that city; amongst them the following are noteworthy:

<i>S. Severino.</i>	The Entombment.
<i>S. Gregorio Armeno.</i>	The Ascension.
<i>S. Lorenzo Maggiore.</i>	The Marriage of St. Catharine.
<i>S. M. della Sapienza.</i>	Christ amongst the Doctors.

LAMA, GIOVANNI BATTISTA, was born at Naples about the year 1660, and was a fellow-student with Paolo de Matteis, under Luca Giordano. His painted history, and was much employed in such pictures of mythological subjects, some of which were in the gallery of the Duke of San Nicola Gasta, at Naples, and were admired for the elegance of their style and the sweetness of their colouring. Others are to be met with in the environs of the same city. He died after 1740.

LAMA, GIULIA, was an historical painter of Venice, who flourished in the 18th century.

LA MAIR, —, was a painter of serpents, lizards, and other reptiles, in the manner of Otto Marseus, or Marcellis, as he is frequently named. He particularly excelled in the representation of butterflies; and his works are generally attributed to Marseus, but they are painted on a lighter ground. Neither the year of his birth nor that of his death is known, but he lived at Nymwegen in the 18th century.

LA MAISON, NICOLAS DE. See DE LA CASA.

LAMANNA, GIROLAMO, an historical painter and poet, was born at Catania, in Sicily, about 1580, and died in 1640.

LA MARÉ-RICHART, FLORENT I. DE. See DE LA MARÉ-RICHART.

LAMARS, D., was a Flemish historical painter, who flourished about 1621. In the Augustine Convent at Ghent is a picture by this artist of the 'Circumcision.'

LAMBERT, GEORGE, was born in Kent in 1710, and was a scholar of William Hassell, and afterwards of Wootton, to whom he was greatly superior. His first employment was as a theatrical scene-painter, in which line he worked for the Lincoln's Inn Fields Theatre, but in 1736 he obtained the post of principal painter at Covent Garden, where his productions were numerous and important, but many of them perished in the fire of 1808. He has the credit of being one of the first of the English painters who treated landscape with a pleasing and picturesque effect. In conjunction with Samuel Scott, he painted some views of the settlements of the East India Company, for their house in Leadenhall Street, which has since been demolished. The Foundling Hospital possesses a landscape by him. Some of his English landscapes have been engraved by Vivares, Mason, &c. George Lambert etched, in a coarse but painter-like manner, two prints, now become scarce, one of which represents an

upright landscape, with ruins, and three small figures. He died in 1765.

LAMBERT, JAMES, was a landscape painter, who gained a premium at the Society of Arts in 1770, and exhibited at the Society of Artists, the Free Society of Artists, and the Royal Academy from 1761 to 1778. He died near Lewes in 1779. His son, also named James, was a genre, fruit, and flower painter, who exhibited at the Free Society of Artists and the Royal Academy from 1769 to 1778.

LAMBERT, JEAN, was a painter of Liège, who flourished about 1427.

LAMBERT, JOHN, was born about 1620. He was of good family, and rose to the rank of major-general in the service of the Commonwealth. On the Restoration he was banished to Guernsey, where he employed himself in flower painting, having in his youth been a pupil of Jan Baptist Gaspers. He died in Guernsey in 1683. His son John was a portrait painter, who died at his estate in Yorkshire.

LAMBERT, JOSSE, was a Flemish engraver, who died at Ghent in 1556 or 1557. There is a curious engraving by him representing 'The Triumph of Christ,' after Titian, which is engraved on wood in ten pieces.

LAMBERT, MARK, a wood engraver, was one of Bewick's assistants. He was born in 1781, and died at Newcastle in 1855.

LAMBERT, MARTIN, who was born in Paris in 1630, was a portrait painter and a pupil of the cousins Beaulieu. He was elected an Academician in 1663; his picture of reception represented 'The Cousins Beaulieu working at the same easel;' it is now in the Louvre. He died in Paris in 1699.

LAMBERT THE LOMBARD. See SUSTERMAN.

LAMBERTI, BUONALUNGA, was born at Carpi in 1652, and after residing some time at Modena, he established himself at Rome. He is said to have been one of the last and ablest scholars of Carlo Cignani. He painted some pictures for St. Peter's, which have been executed in mosaic by Ottaviani, and his fine picture of 'St. Francis of Paola resuscitating a dead Child,' in the church of the Spirito Santo di' Napolitani, has been engraved by Jacob Frey. His 'Virgin showing the Infant Saviour to St. Jerome' was engraved by Dorigny. There are several of his easel pictures in the Palazzo Gabrielli, which are deservedly admired. He died at Rome in 1721.

LAMBERTI, NICCOLÒ, a painter of the Florentine school, was living in 1382. He was a pupil of the Orcagna, and painted in company with Jacopo in the palace at Volterra a fresco representing the 'Annunciation' with Saints.

LAMBERTINI, MICHELE DI MATTEO, was a painter of Bologna, who in 1447 painted in the church of San Giovanni at Siena the twelve articles of the Apostles' Creed. There are a 'Pietà' between SS John, Mark, Roch, and Anthony Abbot, dated 1462, and a 'Virgin and Child,' dated 1469, by him in the Academy of Bologna. The churches of San Petronio and San Giacomo in the same city also possess specimens of his work; whilst the Academy of Venice has an altar-piece of the 'Virgin and Child,' with Saints and scenes from the life of St. Helena. No dates can be given of his birth or death.

LAMBERTS, GERARD, a Dutch landscape and architectural painter, was born at Amsterdam in 1776, and died in 1850. He was a conservator of the Amsterdam Museum and a member of the Academy.



**LAMBINET, ÉMILE CHARLES**, a French landscape painter, was born at Versailles in 1815, and studied under Drolling, Boisselier, and Horace Vernet. He died at Bougival in 1877. Amongst his works are:

Amiens.	Museum.	Les Baigneuses.	1849.
Avignon.	Museum.	The Banks of the Gardon.	1840.
Beaune.	Museum.	The Course of the Ivette.	1865.
Cambrail.	Museum.	Interior of a Cottage.	1835.
		View of Senlis.	1836.
Montpellier.	Museum.	Landscape.	

**LAMBORNE, PETER SPENDLOWE**, an engraver, was born in London in 1722. He was chiefly engaged on architectural and antiquarian works, and practised at Cambridge. He also painted miniatures, and belonged to the Incorporated Society of Artists. He died at Cambridge in 1774.

**LAMBRECHTS, C.**, was a Dutch historical and genre painter, who flourished in the 17th century.

**LAMBRI, STEFANO**, an Italian historical and portrait painter, who flourished about 1620, was a pupil and imitator of Malosso. He painted in 1623, for the Dominican Church of Cremona, a picture representing 'St. William and St. Louis Bertrand.'

**LAME, BIAGIO DALLE**. See PUPINI.

**LAMEN, VAN DER**. See VAN DER LAMEN.

**LAMINIT, PAUL JAKOB**, a German engraver, was born at Augsburg in 1773, and studied under Ignaz Sebastian Klauber. His plates represent:

Several Towns and Landscapes, in Lipowsky's Almanac.  
Several Views, for the Emperor of Russia.

**LAMINOY, SIMON DE**, a French battle and landscape painter, was born at Noyon in 1623, and was made an Academician in 1663. He died at Verrines (Loiret) in 1683.

**LAMION, JEAN**, was a distinguished French miniature painter, who flourished at Troyes in 1336.

**LAMMA, AGOSTINO**, an Italian battle painter, was born at Venice about 1636. He was instructed by Antonio Calza, and his chief production is the 'Siege of Vienna by the Turks,' painted in the style of M. Stom. He died in Venice about 1700.

**LAMME, ARIE**, a Dutch landscape painter, was born at Heeren-jaansdam in 1748. He studied under J. Ponce at Utrecht, and practised in the style of Cuyp. He was much engaged on decorative work, and was also a poet. His daughter Cornelia was the mother of Ary Scheffer. He died in 1801.

**LAMME, ARNOLDUS**, a Dutch animal, landscape, and battle painter, the son of Arie Lamme, was a native of Dordrecht. He established himself as a fine-art dealer at Rotterdam, where he died in 1856.

**LAMME, CORNELIA**. See SCHIFFER.

**LÄMMLEIN, ALEXANDRE**, was born at Hohenfels, Bavaria, in 1813. At the early age of ten he was sent to Paris and placed under an engraver; subsequently he entered the École des Beaux-Arts and studied under Regnault and Picot. He distinguished himself as a portrait painter, but also executed religious and mythological subjects. With Alaux he restored the Primaticcio Gallery at Fontainebleau in the years 1835-39. Many etchings and paintings on enamel by him are to be met with. He was naturalized in France, and died in 1871. Among his paintings may be mentioned:

The Chastity of Joseph.  
The Awakening of Adam.  
Job.  
Jacob's Ladder.  
The Vision of Zechariah. (Rochefort Museum.)  
The Awakening of Tabitha.  
Danaë and Endymion.

**LAMO, PIERRE**, was an historical painter, who died at Bologna in 1578. He was a pupil of Innocenzo da Imola.

**LA MONCE, RAIMOND FERDINAND DE**. See DE LA MONCE.

**LAMORLET, JOSEPH**, was a Flemish historical painter, who flourished about 1655. In 1651 he was made free of the Guild of St. Luke at Antwerp, and became its dean in 1672-3. He died between 1680 and 1688.

**LAMOTTE, —**, was a French historical painter of the 18th century. In 1721 he took the second prize at the French Academy for his picture of 'Gideon's Sacrifice.'

**LAMPARELLI, CARLO**, an Italian portrait and historical painter, who flourished about 1680, was a native of Spello. He was a pupil of Giacinto Brandi.

**LAMPI, FRANZ VON**, a painter of portraits and battle pieces, was born at Klagenfurt in 1783, and instructed in the art by his father, Johann Baptista Lampi the elder. He died at Warsaw in 1852. There are by him:

Portrait of the Empress Catharine II. of Russia.

Portrait of the Princesses of Liechtenstein.

Portrait of the Dancer Heberle.

**LAMPI, JOHANN BAPTIST VON**, the elder, a Tyrolese historical and portrait painter, was born at Romeno in 1751. He became a professor at the Vienna Academy in 1786, but subsequently he resided in Russia, where he devoted himself to portrait painting, and amassed a large fortune. He died at Vienna in 1830. There are by him:

Darmstadt. Museum. The Portrait of a young Painter.

Petersburg. Hermitage. Portrait of the Empress Maria Fedorowna.

Vienna. Gallery. Repose of Venus.  
" " Portrait of Himself.

**LAMPI, JOHANN BAPTIST VON**, the younger, an Austrian portrait painter, was born at Trent in 1775, and studied under his father, Johann Baptist Lampi the elder, and at the Academy at Vienna. He went afterwards to St. Petersburg, where he stayed thirteen years, and became a member of the Academy at that city as well as of that at Vienna in 1813. He painted many of the most distinguished personages of his time. Among his other works is to be mentioned a 'Venus' in the style of Fuger. He died at Vienna in 1837.

**LAMPSONIUS, DOMINICUS**, a Flemish historical painter, was born at Bruges in 1532. He was a pupil of Lambert Lombard, whose life he afterwards wrote. He went in the suite of Cardinal Pole to England, and after his death in 1558 he settled at Liège, and was secretary to several Bishops in succession. He was also a sculptor and a poet, and wrote an elegy in Latin verse on the painters of Lower Germany, published in 1572. He died at Liège in 1599.

**LAMSIN** was a Flemish painter, who flourished at Ypres in 1290.

**LAMSVELT, JAN**, a Dutch engraver, was born at Utrecht about the year 1660. His style resembles that of Romeyn De Hooghe. There are by him some portraits, which are scarce, and some other subjects, of which the following are the principal:

Oliver Cromwell; an oval.

Jan De Wit, pensionary of Holland.

Cornelis Pieterszoon Hooft.

Joris Cassander.

Hubert Duihuys, of Rotterdam.

The Siege of Tournay, by the Duke of Marlborough and Prince Eugene.

**LAMSWEERDE, SIMON ANTON VAN**, a Dutch designer and engraver, was born at Utrecht about 1625, and was living up to 1688. He engraved several portraits in the style of Suyderhoef, though very inferior; among which are the following:

Frans Gomartius, professor of theology at Groningen.  
Heinrich Altling, professor of theology at Heidelberg.  
Anna Maria van Schurman. 1657.  
Cyprian Regnier, jurist of Utrecht.  
Karel De Maets, professor of theology at Utrecht. 1659.

**LA MURA, FRANCESCO**, (or **DE MURA**), called **FRANCESCOHELLO**, was born at Naples in 1699. He was one of the numerous scholars of Francesco Solimena, and was much employed in ornamenting the churches and other public edifices in his native city. In the royal palace of Turin he painted, in competition with Clandio Beaumont, frescoes representing the Olympic Games, and the Life of Achilles. He died in 1782. The following frescoes by him are at Naples:

*S. Chiara.* St. Clara putting the Saracens to Flight.  
" The Adoration of the Sacrament.  
*Monte Cassino.* Solomon building the Temple.  
" Scenes from the Old and New Testaments.  
" Lives of the Saints.

**LAMY, CHARLES**, a French historical painter, was born at Mortagne (Orne) in 1699, and became an academicien in 1736. He died in Paris in 1743. An 'Assumption of the Virgin' by him is in the Museum at Tours.

**LAMY, JEAN AUGUSTE**, a French painter of still-life, was the son and pupil of Louis Auguste Lamy. He was born at Marseilles in 1773, and died there in 1844. Some of his works are in the Museum at Marseilles.

**LAMY, LOUIS AUGUSTE**, a French landscape painter, was born at Marseilles in 1746. He was received into the Academy in 1788, and died in his native city in 1831. Many of his works are in the Museum at Marseilles.

**LANA, LODOVICO**, a painter and engraver, was born at Modena in 1597, and was educated at Ferrara under Ippolito Scarsellino, but afterwards studied under Guercino at Bologna. The theatre of his triumph is, however, at Modena, where there are many admirable productions of his pencil; particularly his celebrated emblematical picture of the city of Modena delivered from the horrors of the plague, in the Chiesa Nuova; a production with which few works of art at Modena can be compared. Lana was a successful imitator of Guercino, and exhibits the vigorous opposition of his masses, to which he united something of the spirited movement of Tintoretto. He was the rival of Giovanni Battista Pesari, who appears to have yielded to him the superiority, by retiring to Venice when Lana established an Academy at Modena, which became famous through Italy. He died at Rome in 1646. Among his best etchings are:

The Empress Irene binding up the Wounds of St. Sebastian.  
Six Labours of Hercules.  
The Holy Family.  
The Virgin.  
The Death of Seneca.

There is a list of his prints in Bartsch's 'Peintre-Graveur,' vol. xviii.

**LANCASTER, HUME**, was a painter of marine subjects and coast scenery. He was a member of the Society of British Artists, and exhibited also at the Royal Academy. Some of his views off the

coast of Holland are among his best paintings. He died at Erith, in Kent, in 1830.

**LANCE, GEORGE**, a still-life painter, was born at Little Easton, Essex, in 1802. It was originally intended that he should follow a mercantile life, but his distaste for trade, as well as delicate health, induced his parents to consent to his pursuing art, and he accordingly, by his own introduction, became a pupil of Haydon, with whom he remained seven years. He also studied in the schools of the Royal Academy, where he exhibited from 1828 to 1862, contributing in all only thirty-eight works. His contributions more frequently appeared at the British Institution. Although it was in the representation of flowers and fruit that Lance won his greatest reputation, for some years he produced many subject pictures, and one of those, 'Melancthon's First Misgivings,' won the prize of the Liverpool Academy in 1836. In his later years, however, he gave the preference to still-life pictures. He died at Sunnyside, near Birkenhead, in 1864. Amongst his chief works are:

Captain Rolando showing Gil Blas the Treasures of the Cave. 1839.  
The Village Ocoquet. 1843.  
Portrait of Himself. 1830. } (South Kensington Museum.)  
Two Fruit Pieces.  
Three Fruit Pieces. (Blenheim Palace.)  
A Basket of Fruit, Pineapple, and Bird's Nest. 1834.  
Red Cap. 1847. } (National Gallery.)  
Fruit; Pineapple, Grapes, and Melon. 1848.  
The Biron Conspiracy. 1845.  
The Lady-in-Waiting.  
Two Fruit Pieces. (Woburn Abbey.)

**LANCE, MICHEL**, a French fruit and flower painter, was born at Rouen in 1613, and died in 1661.

**LANCHARES, ANTONIO**, was born at Madrid in 1586. He entered the school of Patricio Caxes, where he acquired a style so like that of his master's son, Eugenio, that it is difficult to distinguish between their works. He was employed to paint various pictures for the Jesuit Convent at Madrid, and for the Carthusians at Paular, all of which have perished. In 1625 he was commissioned to paint some pictures for the Convent of the Order of Mercy at Madrid, the subjects being taken from the life of Pedro Nolasco, a zealous redeemer of Christian captives in the 13th century. He also executed a large composition for the choir. He died at Madrid in 1658.

**LANCILAO**, one of the best masters of miniature painting, lived in the 16th century at Padua, and studied under Bartolommeo della Gatta.

**LANCILOTTI**. See **BLONDELL**.

**LANCISI, TOMMASO**, was an historical painter, who was born at Città San Sopolcro in 1608. He was a pupil of Sciaminasso. Two of his brothers also were painters. He died in 1682.

**LANÇON, AUGUSTE**, a French water-colour draughtsman and sculptor, was a native of Sainte-Claude (Jura), and first exhibited at the Salon in 1872. His etchings of episodes in the war of 1870-71, published in Véron's 'Troisième Invasion,' and his two albums, 'La Rue à Londres,' and 'Les Animaux,' show considerable ability. He died in 1895.

**LANCONELLO, CRISTOFORO**, was a native of Faenza, who flourished about the year 1587. From his style, Lanzi thinks it probable that he was a disciple of Federigo Barocci. In the Palazzo Ercolani, at Bologna, is a picture by him of the



'Madonna and Child,' with a glory of angels, and St. Francis, St. Clara, and other Saints below.

LANCRENON, JOSEPH FERDINAND a French historical painter and lithographer, was born at Lods (Doubs) in 1791. He entered the École des Beaux-Arts in 1814, and after studying under Girodet-Trioson, was in 1835 appointed Director of the Museum at Besançon. He died in his native village in 1874. Amongst his works are:

Tobit restoring his Father's Sight. 1819. } (*Besançon*  
Portrait of M. Courvoisier. } *Museum.*  
Boreas carrying off Oreithyia. 1822. (*Ceiling in the*  
*Tuileries, destroyed by fire in 1871.)*  
A young Girl finding the River Scamander. 1824  
(*Amiens Museum*)  
The Apotheosis of St. Geneviève. 1827. (*St. Laurent,*  
*Paris.*)

LANCRET, NICOLAS, a French painter of 'fêtes galantes,' was born in Paris, January 22nd, 1690. His parents were in a humble position, and his father died when he was quite young. Intended for an engraver, he early received elementary instruction in drawing, but, becoming ambitious of higher things, he entered the studio of Pierre D'Ulin, one of the professors of the Academy. It was, however, to Gillot that he chiefly owed his art education. With him he remained some years, and there he came under the influence of Watteau. His friendship with the chief of the 'fêtes galantes' school was not long-lived. According to Ballot de Sovot, the success obtained by two works exhibited by him, and which were attributed to Watteau, caused a rupture between the two painters. Doubt has been expressed as to this account of the origin of the quarrel. Whatever may have been the cause, the estrangement lasted till the closing year of Watteau's life. Lancret was a thorough 'bourgeois,' and passed his time chiefly in Paris. He was a regular frequenter of the opera and the 'Comique,' and was a friend of the dancers La Camargo and La Sallé, whom he frequently represented in his works. Such time as he did not spend in Paris was passed in sketching excursions in the country, and in the winter he drew much in the life school of the Academy. In 1719 he was received into the Academy as a painter of 'fêtes galantes.' Lancret long remained a bachelor: he appears to have appreciated the Parisian life 'en gargon' too much to enter early into the state of matrimony. It was not till 1740 that he married a grand-daughter of the comic poet Boursault. His married life did not, however, last long, for he died in Paris on the 14th September, 1743. Lancret has sometimes been called the art-child of Watteau, but he lacks his warmth, and he fails to invest his works with the airy gracefulness which constitutes the great charm of that master. The following is a list of his pictures in the chief public collections of Europe:

Angers.	<i>Museum.</i>	Wedding Breakfast. 1737.
		Wedding Dance. 1737.
Berlin.	<i>Gallery.</i>	Fête galante.
"	<i>Royal Palace.</i>	Hunting Scene.
"	"	Rustic Scene.
"	"	Conversation galante.
"	"	Blind-man's Buff.
"	"	A Game at Skittles.
Besançon.	<i>Museum.</i>	Peas in the Corner.
		A Minuet.
Bresden.	<i>Gallery.</i>	Three 'Dansees champêtres.'
Buckingham	<i>Palace.</i>	Pastoral Scene.
London.	<i>National Gallery.</i>	Infancy.
"	"	Youth.

London.	<i>Nat. Gallery.</i>	Manhood.
"	"	Age.
Nantes.	<i>Museum.</i>	Columbine in Carriage drawn by Dogs.
"	"	Bal costumé.
"	"	Portrait of La Camargo.
"	"	Conversation galante.
Orléans.	<i>Museum.</i>	Déjeuner au jambon.
Paris.	<i>Louvre.</i>	Spring.
"	"	Summer.
"	"	Autumn.
"	"	Winter.
"	"	The Bird's Nest.
"	"	The Turtle-doves.
"	"	The Gascon punished. 1738.
"	"	The Actors of the Italian Comedy.
"	"	Conversation galante.
"	"	The Cage.
Perpignan.	<i>Museum.</i>	Promenade at Longchamps.
Petersburg.	<i>Hermitage.</i>	The Concert.
"	"	The young Bird-catchers.
"	"	A Kitchen.
"	"	Kitchen Courtship.
"	"	Portrait of La Camargo.
"	"	The Earl of Essex.
"	"	The Philosopher married. 1739.
"	"	Scene from 'Le Glorieux.' 1739.
Rouen.	<i>Museum.</i>	Girls bathing.
Schlesheim.	<i>Gallery.</i>	Fête champêtre.
Stockholm.	<i>Gallery.</i>	The Swing.
"	"	Skating.
"	"	Blind-man's Buff.
Valenciennes	<i>Museum.</i>	Nest of Turtle-Doves.

Further details as to Lancret can be obtained from Charles Blanc's 'Peintres des Fêtes galantes,' 1864, and the 'Eloge de Lancret,' by Ballot de Sovot, edited, with catalogues of his pictures and of prints engraved after his works, by J. J. Guiffrey, Paris, 1874. O.J.D.

LANDA, JUAN DE, was a Spanish painter of frescoes and historical subjects, who flourished at Pampeluna from 1570 to 1630. In 1599 he painted the high altar of Santa Maria de Tafalla, and in the following year a 'St. Michael' and a 'St. Catharine' for the church of Caseda.

LANDELLS, EBENEZER, a wood engraver, was born at Newcastle-on-Tyne in 1808. He was a pupil of Bewick, and came to London about 1829. He was much employed on the illustrated journals, contributing to 'Punch' and the 'Illustrated London News' from their commencement, as well as to the 'Illuminated Magazine' and the 'Ladies' Newspaper.' He died at Brompton in 1860.

LANDELLS, ROBERT THOMAS, the son of Ebenezer Landells, was born in 1833. He was a special artist on the staff of the 'Illustrated London News,' for which he depicted the Crimean, Danish, Austro-Prussian, and Franco-German Wars. In his later years he reproduced in oil and water-colours many of the scenes he had witnessed. He died in 1877.

LANDERER, FERDINAND, a German engraver, was born at Stein, in Austria, in 1743. He studied under Jacob Schmutzer, and became a member of the Academy at Vienna, as also a professor at the Imperial Military Academy. He died in 1796. He engraved several plates, both as etchings and in the crayon manner; among them are the following:

#### PORTRAITS.

Franz Moriz, Count Lacy; after *Knollitz*  
Joseph Kurz, actor; from his own design.

#### SUBJECTS.

Samson and Delilah; after *Rembrandt*.  
Two Landscapes, with ruins and animals; after *Dietrich*.

Two mountainous Landscapes; after *Pillement*.

Two large Landscapes, with figures and cattle; after *De Loutherbourg*.

Sixteen plates of Heads; after *M. J. Schmidt*.

LANDFELD, ASSUERUS VAN. See LONDRSEVEL.

LANDI, GASPARO, was born at Piacenza in 1756.

He was a pupil of Pompeo Batoni and Corvi. Though brought up in the school of the Mannerists at Rome, he did not follow their principles. His study of the great artists of the 16th century caused him to paint in a style in which he united the broad colouring of the Venetians with the pleasing chiaroscuro of the Lombards. He is considered the founder of the modern Italian school. He was Director and President of the Academy of St. Luke at Rome, and obtained the first prize at the Academy at Parma in 1781. He died at Rome in 1830. There are by him:

Florence	<i>Pitti Palace</i>	The Ascent to Calvary.
Piacenza	<i>Cathedral</i>	The Maries at the Tomb.
		The Burial of the Virgin.

LANDI, GIUSEPPE ANTONIO, was an architectural painter of the 18th century. He was a pupil of Ferdinando Galli, and was received as an Academician of Bologna.

LANDI, NEROCIO DI BARTOLOMMEO was a partner of Francesco di Giorgio, from whom he parted in 1475. He was born in 1447, and followed the professions of painting and sculpture; his death occurred in 1500 at Siena. The 'Illespontine Sybil' in the pavement of the cathedral at Siena was designed by him in 1483, and the Academy of that city possesses several pictures by him.

LANDINO, JACOPO, called JACOPO DI CASENTINO, was a member of the family of Cristoforo Landino, of Prato Vecchio, whence he is sometimes known as 'Jacopo da Prato Vecchio.' He was born in the first years of the 14th century, at Arezzo, and was the pupil of Taddeo Gaddi, whom he followed to Florence, where he founded in 1349 the Company of Painters under the patronage of the Virgin and SS. John the Baptist, Zenobio, Reparata, and Luke. He appears to have remained at Florence until 1354, and then returned to Arezzo, where he superintended the rebuilding of the waterworks of the Fonte de' Guinizzelli. He is recorded as having executed a large number of frescoes in that city, the greater portion of which have now disappeared. Portions of the Duomo Vecchio, the Vescovado, and the church of San Bartolommeo, at Arezzo, were decorated by Casentino; the last-named building still contains a fresco by him of the 'Dead Christ bewailed by the Virgin and St. John the Evangelist.' He was the master of Agnolo Gaddi and Spinello Aretino. Little now remains of this artist's work, although it is known that he executed very many frescoes, both in Florence and in Arezzo. According to Vasari his death occurred at Prato Vecchio at the age of eighty, and he was buried in the Camaldolese church of Sant' Agnolo. The following are some of his paintings:

Florence.	<i>Uffizi.</i>	Coronation of the Virgin.
"	"	Predella with scenes from the life of St. Peter and eight Saints.
London.	<i>Nat. Gallery.</i>	St. John the Evangelist lifted up into Heaven.

LANDOLT, SALOMON, a German battle, landscape, and sporting painter, was born at Zurich in 1741. He entered the military profession, and studied painting in Paris with Le Paon. In 1776 he went to Berlin and raised for Frederick II. a

corps of Swiss troops. In 1784 he went to Eglisen on the banks of the Rhine in command of a body of volunteers, and in 1799 he was fighting with the Archduke Charles. In 1803 he returned to Zurich, and was made a member of the Council. He died at Andelfingen in 1818.

LANDON, CHARLES PAUL, a French historical painter, was born at Nonant (Orne) in 1760. He was a pupil of Vincent and of Regnault, and obtained the 'grand prix' in 1792. In 1816 he was appointed Curator of the Louvre Gallery, and also became a corresponding member of the Institute. He died in Paris in 1826. Amongst his chief pictures are:

Danius and Icarus.	1799.
Leda	1806 ( <i>Louvre</i> .)
Venus and Cupid.	1810.
Paul and Virginia	1813.

He is, however, better known as a writer on art: his contributions to literature amounting to more than a hundred volumes. His chief works are:

'Annales du Musée,'	42 vols.	1800-22.
'Vies et Œuvres des Peintres les plus célèbres,'	25 vols.	1803-17.
'Galerie Historique des Hommes les plus célèbres,'	13 vols.	1805-11.
'Grandes Vues pittoresques de la Grèce, et de la Sicile, et des Sept Collines de Rome.'		1813.
'Numismatique du Voyage du jeune Anacharsis.'		1818.
'Choix de Tableaux et Statues des plus célèbres Musées et Cabinets étrangers,'	2 vols.	1819-21.

LANDRIANI, PAOLO, born at Milan in 1737, was a painter and architect, who studied under Gonzaga. He was employed at the Scala theatre, and became reputed as a decorator. He followed especially the principles of Bibiena, Bernardin, and Galleati. Perego and Sanquirico were his pupils. He died at Milan in 1839.

LANDRIANI, PAOLO CAVILLO, called DUCHINO, was born at Milan about 1570. He was a scholar of Ottavio Semini, and painted history with considerable success. There are several altar-pieces by him in the churches at Milan, of which that of 'The Passion' is dated in 1602. One of his best performances is his picture of 'The Nativity,' in the church of Sant' Ambrogio. He died at Milan in 1619.

LANDRY, PIERRE, a French engraver, was born in Paris about the year 1680, and died there in 1701. He was much employed by the booksellers, and engraved a variety of frontispieces, portraits, and other subjects. His best prints are his portraits, some of which possess considerable merit. Among other plates, the following are by him:

#### PORTRAITS.

Louis XIV. of France;	after <i>J. François</i> .
Louis de Bourbon, Prince of Conti;	after <i>Gribelin</i> .
Charles de Bourbon, Bishop of Soissons.	1690.
Abel Brunier, Physician to the Duke of Orleans.	1691.
Charles Brulart, Marquis of Genlis.	
Rustache de La Salle;	after <i>C. Le Febvre</i> .
Antoine Godeau, an ecclesiastic;	after <i>Ardisson</i> .
François Lescuyer.	

#### SUBJECTS.

St. Jerome.	
The Virgin and Child.	
Christ and the Woman of Samaria;	after <i>Albani</i> .
The Head of St. John the Baptist;	after <i>Annibale Carracci</i> .

LANDSEER, CHARLES, a subject painter, was born in 1799. He received his early instruction from his father, John Landseer, the engraver, and

from Haydon. In 1816 he entered the schools of the Royal Academy, where he first exhibited in 1828. He went to Portugal with Lord Stuart de Rothesay, and also to Rio de Janeiro, where he made a large number of sketches. He was elected an Associate of the Academy in 1837, and an academician in 1845. From 1851 to 1874 he conducted the instruction in the antique school of the Academy, as Keeper. He died in London in 1879, leaving £10,000 to the Royal Academy for the foundation of 'Landseer Scholarships.' Amongst his chief works are:

London.	Nat. Gallery.	Clarissa Harlowe in the Sponging House. 1833
"	"	The Sacking of Basing House. 1836. ( <i>Lent to the Corporation of Sheffield.</i> )
"	"	Bloodhound Bitch and Pups. 1839. ( <i>Lent to the Walker Art Gallery, Liverpool.</i> )
"	"	The Pillaging of a Jew's House. 1839. ( <i>Lent to the Corporation of Dundee.</i> )
"	South Kensington Museum.	The Temptation of Andrew Marvell. 1841.
"	"	Sterne's 'Maria'
"	"	The Hermit 1841.

LANDSEER, Sir EDWIN HENRY, the eminent animal painter, was the youngest son of John Landseer, A.R.A., and was born at 83, Queen Anne Street East, London, on the 7th of March, 1802. His artistic education was begun by his father at a very early age, but not before his innate genius had shown itself in sketching and drawing, and the boy was sent into the fields to sketch from nature sheep, goats, and donkeys. In the South Kensington Museum are nine drawings, executed at a very early period of his life, some of them having been made when he was but five years old. He also produced several etchings. His first appearance in public occurred in 1815, when on the walls of the Royal Academy Exhibition appeared a 'Portrait of a Mule,' and 'Portraits of a Pointer Bitch and Puppy.' In the same year he was advised by Haydon to study the Elgin Marbles, and to dissect animals, though he does not seem to have studied under him, as did his brothers Thomas and Charles. In 1817 he exhibited the portrait of 'Brutus,' having in the preceding year entered the Royal Academy as a student. In 1818 he exhibited 'Fighting Dogs getting Wind,' at the Exhibition of the Society of Painters in Oil and Water-Colours; and at the Academy a 'Portrait of a Donkey.' In 1819, at the British Institution was 'The Cat disturbed;' in 1820, 'Alpine Mastiffs reanimating a distressed Traveller;' and in 1821, 'The Seizure of a Boar,' and 'Pointers To-ho.' In 1822 he received a premium of £150 from the directors of the British Institution for 'The Larder invaded.' In 1824 he exhibited the 'Cat's Paw,' and in the same year he paid his first visit to the Highlands in company with Leslie. They visited Glasgow, Loch Lomond, Loch Katrine, and Loch Earn, and paid a visit to Sir Walter Scott at Abbotsford. In 1825 'Taking a Buck,' and 'The Widow,' were his contributions to the Academy, and 'The Poacher' to the British Institution. In 1826 appeared 'The Dog and the Shadow;' and in the same year he became an Associate of the Royal Academy, being then twenty-four, the earliest age at which the laws of that institution admitted of his election. In 1827 were exhibited 'The Chief's Return from Deer-stalking,' 'The Monkey who had seen the

World,' now the property of Lord Northbrook, and 'Chevy Chase.' In 1829 he produced 'The Highland Whiskey-Still,' the property of the Duke of Wellington, and 'A Fireside-Party.' In 1831 he was elected a Royal Academician, and in the same year he exhibited at the British Institution 'High Life' and 'Low Life,' of which latter Ruskin says, "it is the intensest rendering of vulgarity absolute and utter with which I am acquainted." In this year appeared also 'Poachers deer-stalking,' and 'Too Hot.' In 1832 was exhibited 'Spaniels of King Charles's Breed,' or 'The Cavalier's Pets,' and in 1833 'The Harvest in the Highlands,' and 'Jack in Office.' In 1834 appeared 'Suspense,' 'The Highland Shepherd Dog rescuing a Sheep from a Snow-drift,' 'Bolton Abbey in the Olden Time,' the property of the Duke of Devonshire, and 'Highland Breakfast.' In 1835 came 'The Highland Drovers' Departure,' 'A Sleeping Bloodhound,' and 'Comical Dogs.' 'The Sportsman's Annual' was published in 1836, with illustrations by Edwin Landseer, A. Cooper, and C. Hancock. In 1837 came 'The Highland Shepherd's Chief Mourner,' which Ruskin in his 'Modern Painters' praises so highly, and 'The Shepherd's Grave.' The portraits of the Marquis of Stafford and Lady Evelyn Gower, one of Landseer's best portrait pictures, appeared in 1838, together with 'There's Life in the old Dog yet,' and 'A distinguished Member of the Humane Society.' 'Dignity and Impudence,' with the title 'Dogs,' was first shown at the British Institution in 1839, in which year was exhibited also 'Van Amburgh and his Animals,' now in the Royal Collection at Osborne House. In 1840 'The Lion Dog from Malta,' 'Laying down the Law,' and 'Roebuck and Rough Hounds,' appeared at the Academy. 'Otter and Salmon,' in 1842, was the fruit of one of those visits to the Highlands which had become annual. In the same year were exhibited the 'Highland Shepherd's Home;' 'Pair of Brazilian Monkeys;' 'Breeze,' a retriever; 'Eos,' a greyhound belonging to Prince Albert; and 'The Sanctuary.' In 1844 he exhibited 'The Otter speared,' 'Coming Events cast their Shadows before,' sometimes called 'The Challenge,' and 'Shoeing.' 'Peace' and 'War,' appeared in 1846, as did also 'The Stag at Bay.' 'The Drive,' produced in 1847, was a hunting-piece, representing the shooting of deer in a pass of Glenorchy Forest. The pictures of 1848 were 'A Random Shot,' one of the most pathetic of Landseer's works; 'The old Cover Hack;' Alexander and Diogenes; and the 'Sketch of my Father.' These were accompanied by a series of etchings by C. G. Lewis, styled 'The Mothers,' from drawings made by Landseer in 1837. In this year also he received a commission to paint three subjects connected with the chase for the Peers' Refreshment Room in the new Houses of Parliament, but the matter came to nothing, as the House of Commons refused to vote the money. In 1849 Landseer paid his first visit to Belgium to collect materials for the 'Dialogue at Waterloo,' which appeared in 1850, in which year he was knighted. 'The Monarch of the Glen,' 'The Last Run of the Season,' and 'Titania and Bottom,' were the chief pictures of 1851. To 1853 belong 'The Combat,' 'Night and Morning,' and 'Children of the Mist.' In 1856 he contributed 'Saved' to the Academy Exhibition. In 1857 came 'Scene in Braemar,' a magnificent stag; 'Rough and Ready,' a portrait of a favourite mare;

and 'Uncle Tom and his Wife for sale.' In 1858 appeared 'The Maid and the Magpie;' and 'Deer browsing,' an immense cartoon in coloured chalks. In the British Institution of the same year were 'Two Dogs,' and a portrait of Sir Walter Scott. The year 1860 produced 'A Flood in the Highlands;' 1861, 'The Taming of the Shrew;' and 1864, 'Man proposes, God disposes,' an Arctic incident, suggested by the finding of the relics of Sir John Franklin. In 1866 was exhibited 'The Connoisseurs' (his own portrait); in 1867, 'Her Majesty at Osborne;' and in 1869 his last great picture, 'The Swannery invaded by Sea Eagles.' In 1869 the Lions at the four corners of the Nelson Monument were uncovered. On the death of Sir Charles Eastlake Landseer declined the Presidency of the Royal Academy, and in 1855 he received the large gold medal at the Paris Universal Exhibition. His later years were clouded by fits of depression, and he died at St. John's Wood, London, on the 1st of October, 1873, and was buried in St. Paul's Cathedral. The Winter Exhibition of the Royal Academy in 1874 was entirely devoted to his works, when 461 pictures, drawings, and sketches were exhibited, besides many touched proofs of engravings after his works. A complete catalogue of Landseer's works and of the engravings after them has been compiled by Algernon Graves. Chief among the engravers are his brother Thomas Landseer, Charles George Lewis, Charles Heath, Robert Graves, John Bunnet, William Pinden, Samuel Cousins, Francis Holl, James Stephenson, John Outtrim, and Thomas L. Atkinson. A uniform series of small engravings in mezzotint has been in course of publication since 1880 by Messrs. Henry Graves and Co.

The following are the principal pictures by him in public and private collections:

Chatsworth.	House.	Bolton Abbey in the Olden Time.
		Laying down the Law. 1840.
Edinburgh. Nat. Gallery.		Rent Day in the Wilderness.
London. Nat. Gallery.		Low Life—High Life. 1831.
"	"	Highland Music. 1830.
"	"	The Hunted Stag. 1833.
"	"	Peace. 1846.
"	"	War. 1846.
"	"	Spaniels of King Charles's Breed.
"	"	The Sleeping Bloodhound.
"	"	Dignity and Impudence
"	"	The Defeat of Comus. (Sketch.)
"	"	Shooting.
"	"	Highland Dogs.
"	"	Alexander and Diogenes.
"	"	The Maid and the Magpie
"	"	A Dialogue at Waterloo. (Sent to the National Gallery, Dublin.)
"	South Kensington Museum.	A Highland Breakfast.
"	"	The Highland Drivers' Departure.
"	"	The Dog and the Shadow.
"	"	A Fireside Party.
"	"	There's no place like Home.
"	"	The Two Dogs.
"	"	A Jack in Office.
"	"	The Old Shepherd's Chief Mourner.
"	"	Tethered Rams.
"	"	Sancho Panza and Dapple.
"	"	The Angler's Guard.
"	"	A Naughty Child.
"	"	Suspense.
"	"	Comical Dogs.
"	"	The Eagle's Nest.

London. South Kensington Museum.	Young Roebuck and Rough Hounds.
"	National Portrait Gallery.
"	John Allen, M.D.
"	Buckingham Palace.
"	The Defeat of Comus. (Fresco.)
"	Apsley House.
"	The Highland Whiskey-Still.
"	Van Amburgh and his Animals.
Osborne.	House.
Windsor.	Castle.
"	Van Amburgh and his Animals.
"	Eos.
"	The Sanctuary.
"	Dash, Hector, Nero, and Lorie.

LANDSEER, GEORGE, the only son of Thomas Landseer, was born about 1834. When about twenty years of age he went to India, and whilst there he painted a great many portraits of Rajahs and other distinguished natives, and also made a large series of water-colour drawings of views in Cashmere and the hill country, which he brought back with him on his return to England about 1870, after which date he was an invalid and did little or no work. He died in London in 1878.

LANDSEER, HENRY, a landscape painter, was a brother of John Landseer, and a frequent contributor to the Exhibitions, especially to that of the Society of British Artists. His name appears at the British Institution Exhibitions of 1821, 1822, and 1823.

LANDSEER, JESSICA, a daughter of John Landseer, who died at Folkestone in 1880, also used the painter's brush and the etching-needle. She etched a few designs after her brother Edwin.

LANDSEER, JOHN, a line-engraver, was born at Lincoln in 1769. He was the son of a jeweller, and was apprenticed to William Byrne, the landscape engraver. The earliest works on which he was engaged were the illustrations after De Louthembourg for Macklin's Bible, and Bowyer's 'History of England.' These were followed in 1795 by Moore's 'Twenty-five Views in the Southern Part of Scotland.' He devoted considerable attention to a series of engravings of animals after the great masters, which were afterwards published in a collected form. In 1806 he delivered a course of lectures on engraving at the Royal Institution, and in 1802 he was elected an Associate Engraver of the Royal Academy. He had previously attacked the Academy on account of the total exclusion of engravers from its honours, and his election did not prevent his continuing to urge their claims to full membership. Antiquarian pursuits had a great attraction for him, and he published 'Observations on the Engraved Gems from Babylon' (1817), and 'Sabaean Researches' (1833). He continued to exhibit at the Academy up to 1851. He died in London in 1852, and was buried at Highgate Cemetery. Two of his sons, Edwin and Charles, became Royal Academicians, and a third, Thomas Landseer, followed in his father's footsteps, and became an eminent engraver.

LANDSEER, THOMAS, the eldest son of John Landseer, was born in London in 1795, and was brought up by his father to the profession of an engraver; he also studied, with his brother Charles, under Haydon, by whose instruction he made chalk drawings from the cartoons of Raphael. His first engraving on copper was, it is said, a 'Study of the Head of a Sibil,' after Haydon, which appeared in 1816; and from that time he continued to engrave diligently through a long life, the labours of which were somewhat tardily recognized by the Royal Academy in 1868, when he was elected an Associate Engraver. He died in London in 1880. Thomas Landseer's engravings are for the most

part from the works of his brother Edwin, and it is no disparagement to the latter to say that his pictures owe much of their popularity and public appreciation to the faithful and sympathetic rendering which they have received at the hands of the engraver. The following are after Sir Edwin Landseer:

- A Bull; an etching. 1811.
- To-Ho; an etching. 1823.
- Ratcatchers. 1823.
- Brutus. 1824.
- Neptune. 1824.
- Intruding Puppies. 1827.
- The Sleeping Bloodhound. 1837.
- Odin (the head only engraved). 1839.
- A Forest Joust (a portion of the picture 'None but the Brave deserve the Fair'). 1839.
- A Distinguished Member of the Royal Humane Society. 1839.
- Dignity and Impudence. 1841.
- Eos. 1843.
- Lion Dog from Malta. 1843.
- Laying down the Law. 1843.
- Not caught yet. 1845.
- The Combat, an etching. 1845.
- The Stag at Bay. 1845.
- Alexander and Diogenes. 1852.
- The Monarch of the Glen. 1852.
- Dear Puss. 1854.
- Children of the Mist. 1856.
- Doubtful Crumbs. 1862.
- Man proposes, God disposes. 1867.
- The Sanctuary. 1869.
- The Challenge. 1872.
- Dear Family. 1873.
- Indian Tent, Mare and Foal. 1875.
- The Font. 1875.

Besides these must be mentioned his engraving of the 'Horse Fair,' after Rosa Bonheur; 'Ten Etchings illustrative of Coleridge's 'Devil's Walk,' 1831; 'Monkeyana,' 1827; and 'Characteristic Sketches of Animals,' 1832.

**LANDTSHEER, JAN DE**, a Flemish painter, born at Baesrode in 1750, was a pupil of the Antwerp Academy in 1779. He painted portraits, and historical and genre subjects. At Brussels is a picture of 'Venus clipping the Wings of Love;' and at Haarlem 'Two Children seated.' He died in 1828.

**LANDULFO, POMPEO**, a Neapolitan painter, was born about the year 1615. According to Dominici, he was of ancient family, and showing an early disposition for art, was placed under the care of Gian Bernardo Lama, where he discovered a superior genius, and whilst he was yet very young, painted an altar-piece for the church of San Matteo, at Naples, representing the 'Virgin with the Infant Jesus in the clouds, surrounded by angels.' He afterwards painted a fine picture for the church of La Pietà, of the 'Holy Family, with St. Francis, St. Catharine, and St. Lucia.' He died at Naples in 1690.

**LANE, JOHN BRYANT**, an historical painter, was born in Cornwall towards the end of the 18th century. Originally intended for the medical profession, he was enabled to study art through the patronage of Lord de Dunstanville. He exhibited some pretentious works at the Royal Academy from 1808 to 1813, and then went to Rome, where during the next fifteen years he was chiefly employed on an ambitious picture, 'The Vision of Joseph,' which proved a failure. He last exhibited at the Academy from 1831 to 1834.

**LANE, RICHARD JAMES**, an engraver, was born in 1800. His mother was a niece of Gainsborough, and his father a prebendary of Hereford. At the

age of sixteen he was apprenticed to Charles Heath, under whom he made good progress, but owing to the decadence of line engraving, he devoted himself to lithography, which he practised with much success. Among his works were a series of sketches by Gainsborough, followed by 'Imitations of British Artists,' and 'Sketches by Sir Thomas Lawrence.' He was appointed lithographer to the Queen, for whom he executed many portraits after Winterhalter and Chalon. In 1827 he was elected an Associate Engraver of the Royal Academy. He died at Kensington in 1872.

**LANE, SAMUEL**, a portrait painter, was born at King's Lynn in 1780. From his childhood he was deaf and almost dumb. His instructors in art were Farington and Sir Thomas Lawrence. The fidelity of his likenesses procured him a large practice, and he contributed many portraits to the Royal Academy from 1804 to 1857. He retired in 1853 to Ipswich, where he died in 1859. Amongst his works are:

- G Crompe. 1813. (Clothworkers' Hall, London)
- Thomas Clarkson. (Fishbeach Town Hall.)
- Lord De Saumarez. 1838. (United Service Club, London.)
- John Kaye, Bishop of Lincoln. (Kisholme Palace.)
- Lord George Bentinck. (King's Lynn Town Hall.)

**LANE, SOLOMON DE**. See **DE LANF**.

**LANE, THEODORE**, a subject painter was born at Isleworth in 1800. He originally studied engraving, which he early quitted for portrait painting, exhibiting at the Royal Academy from 1816. His forte, however, was in humorous subjects, and he was attaining some position when his death occurred in 1828 through falling through a skylight in Gray's Inn Road, London. His best works are:

- The Christmas Present. 1827.
- The Gouty Angler. 1828. (National Gallery; but lent to the Corporation of Stockport.)
- Disturbed by the Nightmare. (1828.)

**LANE, WILLIAM**, a portrait painter, was born in 1746. He for some years practised as a gem engraver, but afterwards devoted himself to portraits in crayons. He had a large circle of sitters, and exhibited at the Royal Academy from 1785 to 1815. He died at Hammersmith in 1819.

**LANEN, VAN DER**. See **VAN DER LANEN**.

**LANETTI, ANTONIO**, a painter, was a native of Bagnato. He was a pupil of Gaudenzio, and had a reputation in Ferrara. He died about 1630.

**LANEUVILLE, JEAN LOUIS**, a French portrait painter, was a native of Paris, and a pupil of David. He exhibited at the 'Exposition de la Jeunesse' in 1783 and 1789, and at the Salon from 1791 to 1817. He died in 1826.

**LANFRANCO, GIOVANNI**, called **CAVALIERE GIOVANNI DI STEFANO**, was born at Parma, on the same day with Domenichino, in 1581. His parents placed him, when a boy, as page to the Count Scotti at Piacenza. While in the service of that nobleman he was perceived drawing with a piece of charcoal the frieze of one of the apartments; and the Count, desirous of encouraging his apparent disposition for art, introduced him to Agostino Carracci, who was at that time employed by the Duke Ranuccio at Ferrara. The young pupil made rapid progress under so able an instructor, and before he was sixteen he painted a picture of the 'Virgin and several Saints,' which was deemed worthy of being placed in the church of Sant' Agostino at Piacenza. By the advice of Agostino Carracci, he studied with particular attention the works of Correggio; but though he attained to

some approach to his model in the grandeur of his conceptions and the bold variety of his foreshortening, he could not imitate the tender beauty of his expression and the graceful turn of his forms, the peculiar characteristics of the works of Correggio. Lanfranco was twenty years old when death deprived him of the lessons of Agostino. He then went to Rome, and became a student under Annibale Carracci, who employed him in the Farnese Gallery, and in the church of St. Giacomo, where he executed some frescoes from Annibale's designs. The works of Raphael were also the objects of his attentive admiration. In conjunction with his compatriot and fellow-student, Sisto Badalocchio, he etched the history of the Bible, from Raphael's Loggie in the Vatican, which they dedicated to Annibale. After the death of that master, Lanfranco was employed by Cardinal Sannes in some works, which first brought him into public notice at Rome, and he increased his reputation by his fresco paintings in the chapel of Buon Giovanni in the church of Sant' Agostino, the principal picture representing the 'Assumption of the Virgin.' He was taken under the protection of Paul V., who employed him in his chapel in Santa Maria Maggiore, and in the great saloon at the Quirinal, where he painted 'Moses striking the Rock,' 'Abraham sacrificing Isaac,' and 'The Flight into Egypt.' It was about this time that, by the death of Cardinal Montalto, the patron of Domenichino, he procured, through intrigue, the commission to paint the cupola of Sant' Andrea della Valle, which had been promised to Domenichino, who had previously painted the four angles. However one may lament that the work was not completed by that master, it is but justice to acknowledge that on this occasion Lanfranco surpassed himself. In wrestling with so formidable an antagonist, he assembled and put forth all his powers. This celebrated work represents the 'Virgin seated in the Clouds, contemplating the figure of our Saviour,' which is in the upper part of the composition; on one side are St. Peter and St. Gaetan; and on the other, St. Andrew and other Saints, the principal light emanates from a luminous glory surrounding the body of Christ, and spreads itself in tender and harmonious suffusion over the whole composition. The grandeur of the arrangement, the boldness of the design, the admirable disposition of the groups, and the intrepid daring of the 'di sotto in su,' rank this performance among the most extraordinary achievements of the art of that description, after Correggio's cupola at Parma. The increasing fame of Lanfranco spread to Naples, whither he was invited, in 1646, to paint the cupola of San Gennaro, which occupied him a year and a half; he there depicted the 'Ascension of the Virgin,' with a countless host of Saints. This great work has been destroyed by an earthquake, except the angles, which remain. In the church of San Martino also he decorated the cupola with 'The Ascension,' the Apostles, and the Miracles of Christ. Lanfranco was at Naples when Domenichino was engaged to paint the cupola of the Treasury, in which he had made considerable progress when the cabals of Lanfranco and some of the Neapolitan artists occasioned the work to be suspended. After the death of Domenichino, Lanfranco was employed to finish it: he destroyed all that had been done except the angles, which are still the admiration of the intelligent observer,

and loudly proclaim the transcendent superiority of their author over his malevolent competitor. The troubles which soon after took place at Naples occasioned Lanfranco to return to Rome during the pontificate of Urban VIII., who employed him to paint a picture for the basilica of St. Peter, representing that apostle walking on the sea, which has been engraved by Gérard Audran; and in a series of pictures of the 'Passion of Christ,' for the chapel of the Crucifix. These productions were so much to the satisfaction of the Pope that he conferred on the painter the order of knighthood. The last works of Lanfranco were his pictures in the tribune of San Carlo at Catinari, and they are the feeblest of his performances. He died at Rome in 1647. The following are some of his principal pictures:

Amsterdam.	Museum.	St. John the Baptist.
Berlin.	Gallery.	Mary Magdalene.
Brunswick.	Gallery.	The Finding of Moses.
		Head of a young Man.
Dresden.	Gallery.	The Repentance of St. Peter.
		Four old Magicians.
Edinburgh.	Nat. Gallery.	St. Christopher.
Florence.	Uffizi.	The Magdalene.
"		His own Portrait.
"	Pitti Palace.	The Martyrdom of St. Margaret of Cortona.
London.	Nat. Gallery.	Head of Saint.
		St. Peter and St. Jude.
Madrid.	Gallery.	The Burial of Julius Cesar.
"	"	Banquet of the Patricians.
"	"	A Roman Sea-Fight.
"	"	Consulting the Auspices.
"	"	Roman Soldiers receiving Wreaths.
Munich.	Gallery.	The Angel visiting Hagar.
"	"	Mater Dolorosa.
"	"	Christ on the Mount of Olives.
Naples.	Gesù.	Frescoes in the cupola.
"	Apostoli.	The Pool of Bethesda. (Fresco.)
"	S. Martino.	Frescoes.
"	Museum.	Virgin glorified, rescuing a Child.
"	"	Hermiona with the Shepherds.
"	S. Chiara.	Crucifixion.
"	Cathedral.	The Glory of the Blessed. (Fresco.)
Paris.	Louvre.	Hagar in the Desert.
"	"	St. Peter.
"	"	The Separation of St. Peter and St. Paul by the Soldiers.
Parma.	Ognissanti.	Christ surrounded by Saints.
Piacenza.	Cathedral.	Death of St. Alexis.
Rome.	S. Andrea della Valle.	Frescoes.
"	S. Agostino.	Frescoes.
"	Quirinal.	History of Moses.
"	"	The Last Supper.
"	Corsini Palace.	St. Peter succouring St. Agnes.
"	Colonna Palace.	The Deliverance of St. Peter.
Stockholm.	Gallery.	St. Peter.
Vienna.	Gallery.	Virgin and Child appearing to St. Paul and St. Anthony.

There are several etchings by this master, which are executed in a slight, spirited manner. The following are by him, and they are variously signed, *L. F., Gio L., Gio Lafo, Giovanni la, etc.:*

Twenty-eight plates of Biblical subjects; *after Raphael.*  
The Messengers of Moses returning from the Land of Canaan.

An Emperor haranguing his Soldiers.

Part of the plates engraved conjointly with Sisto Badalocchio, from Raphael's Paintings in the Vatican.

LANG, GEORG JAKOB, a painter of Nuremberg, was born about 1690. He painted historical subjects, and landscapes with animals. He became director of the Art Academy of Nuremberg, and died in 1740.



**LANG, MORITZ**, a German engraver, flourished about 1670. He chiefly resided at Vienna, and was much employed by the booksellers, for whom he engraved a number of frontispieces, book-plates, and portraits, of which the last were the best. He worked with the graver, and executed several of the plates for Priorato's 'History of the Emperor Leopold.'

**LANGÉ, ANGE LOUIS JANET.** See **JANET LANGE**.

**L'ANGE, FRANÇOIS**, who was born at Annecy in Savoy, in 1676, was a pupil of André Cheville at Turin, where he was much patronized. He also painted with much success at Bologna, where he joined the Society of St. Philip Neri in 1735, and died in 1756. His chief merit, as an artist, was in small Scriptural pieces, which Lanzi saw at Vercelli, and of which he speaks in terms of commendation.

**LANGÉ, FRIEDRICH**, a German painter of Scriptural subjects, was born at Plau, in Mecklenburg, in 1834, and painted under the influence of Cornelius. His 'Christ on the Cross' and 'Faith, Love, and Hope' are in the Schwerin Gallery. He died at Strassburg in 1875.

**LANGÉ, JAN HENDRIK**, was a Flemish historical painter, who was a pupil of Van Dyck, and died at Brussels in 1671.

**LANGÉ, JOSEPH**, an Austrian painter, was born at Würzburg in 1751. On the death of his father he went to Vienna in 1767, and attended the Art School. He was better known as an actor, and painted several portraits of dramatic celebrities. He died at Vienna in 1831.

**LANGÉ, JULIUS**, was born at Darmstadt in 1817. He was instructed in the rudiments of art by Müller, the Inspector of the Gallery, and at the age of fifteen he made designs for a work of his brother Ludwig, entitled 'Views of the Chief Towns in Germany,' which was published at Darmstadt in 1834. In this year he went to Munich, and studied historical painting at the Academy. In 1835 he went to Düsseldorf, and visited Switzerland with J. W. Schinner. In 1840 Rottmann persuaded him to return to Munich, where he became highly esteemed for his mountain landscapes. In 1854 he visited Upper Italy, where he made a number of sketches for the Academy of Venice, of which he was made a member. In 1857 he was appointed drawing-master to the Archduchess Charlotte, Empress of Mexico. In 1858 he entered the service of King Maximilian of Bavaria, and in 1867 was appointed court painter to Louis II. He was a famous draughtsman in crayons. He died at Munich in 1878. Some of his principal works are:

Landscapes in Upper Italy.

Two Views of the Gossau Lake. (*New Pinakothek, Munich.*)

View near Partenkirchen. (*The same*)

The Goll.

Watzmann in the Tyrol.

**LANGÉ, LUDWIG**, born at Darmstadt in 1808, was an architect and painter. He studied landscape painting under Rottmann, with whom he visited Greece, where he stayed three years as master of design at Athens. He executed a series of Greek landscapes which are of considerable merit. He died at Munich in 1868.

**LANGÉ, SØREN LÆSGAARD**, a Danish painter, was born at Fuenborg, in the island of Funen, in 1760. He entered the Academy at Copenhagen in 1781.

and his merit was deservedly rewarded with several medals of the Academy, and the gold medal of the court. His landscapes and portraits are distinguished for their beauty. He also etched on copper. He died in 1828.

**LANGÉ JAN.** See **BOCKHORST, JOHANN VON**.

**LANGÉ PEER.** See **AARTSEN**.

**LANGENDYK, DIRK**, born at Rotterdam in 1748, was a scholar of D. A. Bisschop. He designed and painted combats and battles, in the composition of which he showed extraordinary skill. He depicted the passions with great truth, and gave to the smallest details of his subject the highest degree of finish. His drawings are particularly admired, and some of his landscapes with cows and horses have been engraved. His paintings in oil are not numerous; they are, like his drawings, skirmishes and battles, by sea and land. In the Rotterdam Museum are pictures of 'A Camp,' 'A Cavalry Charge,' and 'A Wounded General,' and twenty-one etchings. He died at Rotterdam in 1805.

**LANGENDYK, JAN ANTONIE**, son of Dirk Langendyk, was born at Rotterdam in 1780. He went a voyage to St. Domingo, but afterwards returned to his own country, where he lived successively at Rotterdam, The Hague, Brussels, and Amsterdam, at which latter place he died in 1818. He painted in the style of his father, and has left some good engravings.

**LANGENHÖFFEL, JOHANN JOSEPH**, was born at Düsseldorf in 1750. After receiving his education in his native city, he made several etchings after the Italian masters, in which he displayed great proficiency. He became court painter at Mannheim, and afterwards director of the Gallery at Vienna, where he died in 1807. Among his historical paintings and portraits are:

The Rape of the Sabine.

Venus binding Cupid apprentice to Bion.

Portrait of the Emperor Leopold II.

Portrait of Augusta Wilhelmina, Queen of Bavaria.

His etchings are entitled:

'Recueil des Dessins gravés d'après les fameux Maîtres à Düsseldorf,' 1780.

**LANGER, JOHANN PETER VON**, was born at Calum, near Düsseldorf, in 1756. He studied at the Düsseldorf Academy under Krahe, and became professor in 1784, and director in 1789; as well as director of the Gallery. He visited Holland and Paris, and was afterwards appointed director of the Academy, which was founded at that time at Munich. He died at Munich in 1824. He was the follower of a stiff classicism, and though his religious and historical subjects are of excellent colouring, his compositions are cold and too studied. Many of his works are in the Gallery at Schleissheim. Among his best paintings are:

Six subjects from the fable of *Psyche*. (*A Salon at Bremen.*)

'Let the Little Children come unto Me.' (*School-Chapel at Munich.*)

Portrait of Queen Theresa of Bavaria.

There are fifty-six etchings by him, of which the most important are:

Mercury cutting off the Head of *Argus*; after *Annibale Carracci*.

The Saviour with the Apostles; after *Marc-Antonio*.

The same subject; after *his own design*.

**LANGER, ROBERT VON**, a German historical painter, born at Düsseldorf in 1783, was instructed by his father Johann Peter von Langer, whom he

accompanied to Paris, from whence he went afterwards to Italy, and stayed there one year. On his return to Munich he became professor of the Academy in 1806, in 1827, director of the Royal Cabinet of Design, and in 1841, director of the Central Gallery. He executed a series of pen and ink drawings for Danti's 'Divina Commedia.' He died at Haidhausen in 1846. Among his paintings are

Haidhausen	Duke Max- imilian's	Isosceles
Munich	Ducal Palace	Isosceles
"	Frauenkirche	The Descent from the Cross
"	Lanzenau Church	St Francis of Assisi
"	Hospital Church	The Seven Works of Mercy
Schleissheim	Gallery	The Education of Bacchus
"	"	The Entombment
"	"	The Adoration of the Kings
"	"	Madonna St Gordianus and Epimachus
Stuttgart	Gallery	Virgil leading Dante into Hell

Among his best etchings is that of St Jerome, after Correggio.

LANGLER, SEBASTIAN, an Austrian engraver, was born at Troppau in 1772, and was educated in the Academy of Vienna. The year of his death is not known. He worked chiefly for the booksellers, though he also executed some plates, among which were

The Return of the Prodigal, after Batoni  
The Quack, after G. Dou  
The Old Jew, after H. Strakos  
St Francis, after Correggio  
The Prophet Isaiah, after Raphael  
The Dentist, after J. van Ostade

LANGETTI, GIOVANNI BATTISTA, was born at Genoa in 1635. He was first a scholar of Pietro da Cortona, but afterwards studied under Giovanni Francesco Cassini. Although celebrated by the poet Borghini his powers appear to have been chiefly confined to heads and busts of old men, of which there are many in private collections in the Venetian States and in Lombardy. Lanzi notices a picture by him of 'The Crucifixion, in the church of Santa Lucia at Genoa.' In the Dresden Gallery is a picture of 'The Punishment of Maryas,' and in the Brunswick Gallery is one of 'Archimedes.' He died at Venice in 1676.

LANGEVELT, RUGIER VAN, was born at Nymwegen in 1645, and was a pupil of the Academy of that town. Frederick William, Elector of Brandenburg, sent for him to Berlin where he appointed him painter, architect, and mathematician to the court, and director of the Academy. In the Court House at Nymwegen is a historical picture by this artist. He died at Berlin in 1695. He had a son Wilhelm, who was a portrait painter at Berlin.

LANGJAN, REMIGIUS, a painter of the 17th century, was one of the best pupils of Van Dyck. In the Vienna Gallery is a picture by him of 'Hersc going with her sisters to the Temple of Minerva.' He died in 1670, or 1671.

LANGLACE, JEAN BAPTISTE GABRIEL, a French landscape painter, was born in Paris in 1786. He exhibited at the Salon from 1817 to 1845 and also painted upon porcelain at the manufactory at Sevres. He died at Versailles in 1864.

LANGLEY, THOMAS, a brother of Batty Langley the architect, resided in London during the first part of the last century. There are some plates of antiquities by him, and he published, in conjunction with his brother, several works on Gothic

architecture, with the plates designed and engraved by himself. He died in 1751.

LANGLOIS, CHARLES, a battle and panorama painter, was born at Beaumont, Calvados, in 1789. He first attended the Polytechnic School, and afterwards studied under Girodet, Gros, and Horace Vernet. He travelled in Algeria and the Crimea, and died in Paris in 1870. At Versailles are pictures of the 'Battles of Castella,' 'Smolensk,' 'Polotsk,' and 'Borodino,' and 'The Taking of Morea.' His best panoramas were the 'Battle of Eylau,' the 'Battle of the Pyramids,' the 'Battle of Solferino,' and the 'Burning of Moscow.'

LANGLOIS, CLAUDE LOUIS, called LANGLOIS DE SIZANNE, a French portrait painter, was born at Sizanne in 1757. He was instructed by Beaufort, and painted the portraits of several famous French generals, many of which were engraved by Voisard in different publications. He was director of the Drawing School at Sens till 1830, when he removed to Paris. He died in 1815.

LANGLOIS, EUSTACHE HYACINTHE, a French landscape painter, draughtsman, and engraver, was born at Pont-de-l'Arche in 1777. His art training was due to Lemonnier and David. During the Revolution he was imprisoned, and was also drawn in military service, but owed his escape to the Empress Joséphine. He afterwards settled at Rouen, where he taught in the Academy. He devoted great attention to archæology, and published many works in connection with it, which he illustrated himself. He died at Rouen in 1847. His chief publications were

'Description historique des Maisons de Rouen' 1821  
'Essai sur la Peinture sur verre' 1832  
'Essai sur l'Abbaye de Fontenelle' 1834  
'Stalles de la Cathédrale de Rouen' 1838  
'Essai sur la Calligraphie des Manuscrits du Moyen-Age' 1841  
'Essai historique sur les Danses des Morts' 1851

LANGLOIS, FRANÇOIS, called CHARLES, was a French engraver and printseller, who died in Paris in 1748. He has left the 'History of Psyche,' a series of thirteen plates after Raphael, and the 'Theological and Cardinal Virtues,' after the pictures at Fontainebleau.

LANGLOIS, GUERIN, a French artist, with whom Alexander Gonzalez Velazquez painted from the designs of Mengs a ceiling in the Palace at Madrid about 1750.

LANGLOIS, JEAN, a French engraver, was born in Paris in 1649. After learning the rudiments of design in his native city under Vien, he went to Rome, and became a member of the French Academy there. He died about 1712. He engraved several plates from the antique statues, and some architectural subjects from Andrea Palladio. There are also by him a few portraits, and other prints, among which are the following

#### PORTRAITS.

Guillaume Brunetiere, Bishop of Saintonge, after Bon de Boullongne  
Pierre Lousel, Doctor of the Sorbonne  
Julien Gardeau, Curé of St Etienne-du-Mont, after Lombard  
John Law, of Lauriston, after J. Hubert

#### SUBJECTS.

St Luke painting the Virgin, after Raphael  
The Stoning of Stephen, after Pietro da Cortona  
Tobit and the Angel, after Annibale Carracci  
The Martyrdom of St Paul, after L. de Boullongne  
Christ curing the Paralytic, after Bon de Boullongne.



**LANGLOIS, JÉRÔME MARTIN**, a French historical and portrait painter, was born in Paris in 1779. He studied under David, whom he assisted in many of his works, and obtained the second prize in 1805, and the grand prix in 1809. After his period of study at Rome, he returned to France in 1815, and in 1824 went to Brussels to paint the portrait of his exiled master, David, to whose principles he was ever faithful. He died in Paris in 1838, having in the same year been elected a member of the Institute. Amongst his works are:

Bordeaux.	Cathedral.	St. Hilary.
Marseilles.	Museum.	Portrait of M. de Belsunce, Bishop of Marseilles.
Paris.	Louvre.	Cassandra imploring the vengeance of Minerva against Ajax. 1817.
		Diana and Endymion. 1822.
Toulouse.	Museum.	Alexander ceding Campaspe to Apelles. 1819.
Versailles.	Gallery.	Several portraits.

**LANGLOIS, NICOLAS**, a French engraver, who flourished in the second part of the 17th century, was the son of François Langlois, called Ciartres, whose business as a printseller he continued to carry on. The following plates are by him:

The Holy Family; *after Raphael.*  
St. Paul and Barnabas; *after the same.*  
St. Paul; *after Le Pautre.*  
The Repentance of St. Peter; *after the same.*

**LANGLOIS, PIERRE GABRIEL**, a French engraver, was born in Paris in 1754. He was a pupil of Simonet, and worked on the 'Galerie de Florence,' the 'Musée des Monuments Français,' by Lenoir, and on the edition of Voltaire's works published by Beaumarchais. He died about 1810. He reproduced several pictures of the Italian and Dutch schools, among which may be named:

Silence; *after A. Carracci.*  
The Alchemist; *after Teniers.*  
The Virgin and Child; *after Titian.*  
Roman Charity; *after Pellegrini.*  
The Denial of St. Peter; *after Teniers.*  
The Violin Lesson; *after Netscher.*

**LANGLOIS, VINCENT MARIE**, a French engraver, was born in Paris in 1756, and was instructed by his brother Pierre Gabriel Langlois. He engraved several vignettes after Moreau, Lebardier, and others. The date of his death is unrecorded. Among his plates are:

Portrait of Andrea del Sarto; *after himself.*  
The Holy Family; *after Rubens.*  
Venus in the Forge of Vulcan; *after Van Dyck.*  
Virgin and Child; *after L. Carracci.*  
The Muses; *after Le Sueur.*  
The Four Evangelists; *after Valentin.*  
The Garden Concert; *after Lawrence.*

**LANGLOIS DE CHEVREVILLE, LUCIEN THÉOPHILE ANGE SOUTHERNE**, was born at Mortain (Manche), in 1803. He studied under Gros, and stayed afterwards for a considerable time at Rome, Pompeii, and Geneva. Subsequently he returned to France, and settled at Rouen, where he founded a studio for painting and perspective. Later on he went to Cherbourg as conservator of the Museum, and to Paris as professor of design at the College. He died in Paris in 1845. He was an excellent copyist and painter of portraits. Of his large historical subjects mention may be made of:

An Angel overthrowing a Demon. (*St. Pierre, Rouen.*)  
An Apparition of the Virgin. (*St. Patrice, Rouen.*)

**LANGOT, FRANÇOIS**, a French engraver, was chiefly employed in copying the prints of other masters, particularly Cornelis Bloemaert and Huret.

**LANGREMUS, M. F.**, an engraver, executed several book-plates, frontispieces, portraits, &c. He lived about the year 1649.

**LANGUASCO, TERESA MARIA**, a barefooted monk, was born at San Reme in 1651, and died in 1698. He studied under Giovanni Battista Carlone. In St. Niccolò at Tolentino are some saints of his order painted by him.

**LANIERE, NICCOLÒ**, or **NICHOLAS**, who was a native of Italy, born apparently in 1568, lived in England during at any rate the latter portion of his life. He possessed various talents, which were all suited to the taste of Charles I., being a musician, a painter, an engraver, and a connoisseur; and he had a great share in the purchases made for the royal collection. As a painter, he drew a 'Holy Family' for the king; and his own portrait, by himself, with a pallet and pencil in his hand, and a scrip of paper, with musical notes, is in the music-school at Oxford. He possessed a considerable collection of drawings, several of which he caused to be engraved, and etched some of them himself; on one of them is the inscription in Italian, 'Prove prima fatto a l'acqua forte da N. Laniero a l'età sua giovanile di seicanta otto anni 1636.' He died in London in 1646.

**LANINI, BERNARDINO**, was born at Vercelli about the year 1520, and was a disciple of Gaudenzio Ferrari, whose style he imitated with such precision, that a picture he painted for the church of San Giuliano, at Milan, representing a 'Pieta,' might be taken for a work of that master, had he not signed it with his name, and the date 1547. At a later period of his life, he worked with more freedom, and painted an altar-piece of St. Catharine, for the church dedicated to that saint near San Celso, which is highly commended by Lomazzo. He was much employed at Milan, and in the State, and particularly at Novara, where he painted, in the cathedral, the 'Eternal Father,' the Sibyls, and some subjects from the life of the Virgin. In some of his works he aimed at the impressive style of Leonardo da Vinci, particularly in a picture in Sant' Ambrogio, of 'Our Saviour after the Scourging, between two Angels;' a production so full of pious and beautiful expression, and of such admirable relief, that it is esteemed one of the finest works of art in that basilica. He died about the year 1578. In addition to the above paintings, he has left:

Berlin.	Gallery.	Madonna and Saints.
London.	Nat. Gallery.	Holy Family. 1543.
Milan.	Brera.	Three Angels playing.
"	"	St. Martha.
"	"	Virgin and Child, with Saints.

**LANINI, GAUDENZIO**, and **GIROLAMO**, were the brothers of Bernardino Lanini, and followed his style at a humble distance. By the former, Lanzi mentions a picture in the sacristy of the Barnabites, representing the 'Virgin and Infant, with several Saints'; and by the latter, a 'Deposition from the Cross,' in a private collection at Vercelli.

**LANKRINK, PROSPER HENRICUS**, was born at Antwerp in 1628. His father, a soldier of fortune, had come to that city from Germany, and there he obtained a colonel's commission, and died. The young Lankrink received a good education, and was intended by his mother for a monk, but discovering an inclination for painting, he was

permitted to attend the Academy, where his progress was considerable, and was promoted by his having access to study the best pictures in one of the finest collections at Antwerp. Lankrink went afterwards to Italy and especially studied the works of Salvator Rosa. On the death of his mother he came to England, in the reign of Charles II., and was patronized by Sir Edward Spragge, and more particularly by Sir William Williams, for whom he painted a great number of landscapes, which were destroyed when that gentleman's mansion was burned down. His pictures were in considerable estimation, and he was occasionally employed by Sir Peter Lely to paint his backgrounds. The scenery in his landscapes is wild and romantic, with rocks and broken grounds, in the style of Salvator Rosa. In later life he degenerated into an idle and dissolute character. He died in London in 1692.

LANOUE, FÉLIX HIPPOLYTE, a French landscape painter, was born at Versailles in 1812, and studied under Victor Bertin and Horace Vernet. After having obtained the first prize at the École des Beaux-Arts in 1842, with 'Apollo tending Sheep,' he visited Rome, Holland, and Russia. He died at Versailles in 1872. His chief merit consists in representing Italian scenes, especially those of the Campagna. Among his best landscapes are:

The Tiber at Acqua Acetosa. 1864.

View in the Island of Capri. 1848 (*Louvre Museum*).

View of the Roman Aqueduct over the Gard. 1850. (*Anglo-Dutch Museum*).

The Rock of the Neros, in the Roman Campagna. 1866. (*The same*).

St Benedict in the Solitudes of Subiaco. 1853. (*St Etienne-du-Mont, Paris*).

LANSCROON, —, a native of Flanders, came over to England and assisted Verrio and Laguerre. He died in 1737, leaving a son who followed the same profession.

LANSE, MICHEL, a French painter of flowers and birds, was born at Rouen in 1613. He became a member of the Paris Academy in 1660, and died in 1661.

LANT, THOMAS, who was born about 1555, was in the service of Sir Philip Sidney, whose funeral procession he drew and published in 1587. He was created Windsor Herald in 1597, and died in 1600.

LANTARA, SIMON MATHURIN, was born at Oncy (Seine-et-Oise), in 1729. His father was a weaver, and at the age of eight he commenced life as a herdsman. The chalk sketches which he made on walls, rocks, &c., caused his talent to be appreciated by the son of his master, who took him to Paris, and placed him in a studio at Versailles. He made rapid progress, and entered the service of an artist in Paris, who paid his wages in painting lessons. There is little else known of Lantara; he lived a careless life from hand to mouth, working when he wanted food, never profiting from the success which his works enjoyed. He executed many drawings, landscapes, and marine views, in which Bernard, Joseph Vernet, Casanova, Berré, and Taunay, often inserted the figures. He died in extreme poverty in the Hôpital de la Charité, Paris, in 1778. Many of his works have been engraved by Duret, Lebas, Mouchy, Née, Beaugeon, and Couché. Among his principal works are the following:

Landscape: Morning Effect. 1761. (*Louvre*).

Morning. (*Beaugon Museum*).

View on the Banks of the Loing. (*Château de Versailles Museum*).

Moonlight Scene. (*Nantes Museum*).

LANZANI, ANDREA, was born at Milan about the year 1645. After receiving some lessons from Luigi Scaramuccia, a scholar of Guido, then resident at Milan, he went to Rome, where he entered the school of Carlo Maratti. His genius, however, led him to something less placid; and he particularly devoted himself to the study of the energetic productions of Lanfranco. His best pictures were those he painted immediately on his return to Milan, whilst his mind was impressed with the great principles of the Roman school. Such are his picture of 'St. Charles in Glory;' and a subject from the life of Cardinal Federigo, in the Ambrosian Library at Vienna. He also painted at the court at Vienna, and was there knighted. He died at Milan in 1712.

LANZANI, POLIDORO, called POLIDORO VENEZIANO, was born at Venice in 1515, and was one of the numerous scholars of Titian. He has left pictures of Madonnas and Saints in the church of the Servi, and in other public buildings at Venice, and a 'Madonna' and a 'Marriage of St. Catharine' are to be seen at Dresden. He died in 1565.

LANZENI, GIOVANNI BATTISTA, a painter and etcher, was born at Verona in 1659. His masters were Voltolino and F. Barbieri. He painted at Verona in oil and fresco for churches and private houses. In San Proclo he painted thirty-six Bishops of Verona, the 'Four Doctors of the Church,' and 'The Last Supper.' The date of his death is unknown. He had a son, ANGELO MARIA, who was also a painter.

LANZILAGO, an Italian historical and portrait painter, was a native of Padua, who flourished towards the close of the 15th century. He went to Rome and was an imitator of Bartolommeo della Gatta.

LAODICIA, was a painter of the Milanese school, and contemporary of Andino di Edesia, who lived at Pavia in the first half of the 14th century. She was probably a Greek by birth.

LAP, JAN, a Dutch artist, flourished about the middle of the 17th century, and drew and painted landscapes with ruins and numerous figures, in the manner of Jan Both.

LA PEIGNE, HYACINTHE DE. See DE LA PEIGNE.

LA PEÑA, DE. See DE LA PEÑA.

LA PENAI, —, was a French portrait painter, of the 16th century, and a pupil of Rigaud.

LAPI, GIOVANNI, an Italian engraver, flourished about 1750, and executed some of the plates for the 'Musée Etrusque.' There were other engravers of the name of Lapi.

LAPI, NICCOLÒ, an Italian painter, was born in 1661, and died in 1732. He was a scholar of Luca Giordano. At Florence is a 'Transfiguration' by him.

LAPIS, GAETANO, was born at Cagliari in the Roman State, in 1704, and studied at Rome under Sebastiano Conca. He was a painter of an original taste, possessing great fire, yet correct in his design. In the Palazzo Borghese at Rome, he painted a ceiling representing the 'Birth of Venus.' He died at Rome in 1776.

LAPIS, GIROLAMO, an historical, portrait, and landscape painter, who flourished in the 18th century, was a native of Venice. He settled in

Holland, and was living at the Hague in 1785. H. Lapis, the miniature painter, was probably his son.

**LAPITO, LOUIS AUGUSTE**, a French landscape painter, was born at Joinville-le-Pont (Seine) in 1808. He studied under Heim and Watteau, whose style, though differing in colouring he followed. He died at Boulogne sur Seine in 1874. His best landscapes are

Bordeaux	Museum	Landscape
Oambrai	Museum	View from above the Lake of Brion 1833
Paris	Louvre	View of Corto
Stuttgart	Rosenstein	The Island of Capri

**LAPPO, SIFFANO DI**, an historical painter, was born at Florence in 1301. He is supposed to have been grandson and pupil of Giotto. He painted at Pisa, Florence, Milan, Rome, Assisi, Perugia, and several other towns in Italy. He died in 1350.

**LAPPO, TOMMASO DI**, called GIOTTINO, son of Stefano di Lippo, was born at Florence in 1324. He painted a picture of Gauthier de Brienne who was driven from Florence in 1313. At Naples is a 'Virgin and Angels, and some other works at Florence. He died in 1356.

**LA POINTE F. DE** See DE LA POINTE

**LAPORTE, GEORGE HENRY**, an animal painter was an exhibitor at the Society of British Artists from 1825 and at the Royal Academy from 1827. He was a member and constant exhibitor at the Institute of Painters in Water Colours, his subjects being animals and figures, nauty and Arab groups and hunting scenes. He was animal painter to the Duke of Cumberland. He died in 1873.

**LA PORTE, HENRI HERACL RICHARD** See RICHARD DE LA PORTE

**LAPORTE, JOHN**, an English landscape painter, chiefly in water colours, was born in 1761. He exhibited at the Royal Academy from 1785 and taught drawing at the Military School at Aldershot. He published 'Sketches of Trees' (1798, 1801), 'Drawing Book' (1800) 'Progressive Lessons sketched from Nature' (1801) and 'The Progress of Water Colour Drawing'. He died in London in 1839. The following drawings by him are in the South Kensington Museum

Conway Castle
Buttermill
Forest Scene with Cattle 1790

**LAPPICOLA, NICCOLÒ**, a painter was born at Crotona in 1730 and took lessons at home from Francesco Mancini. He supplied the designs for the mosaics for one of the chapels of St Peter and in other parts. He died at Rome in 1790.

**LAPPOLI, GIOVANNI ANTONIO** the son of Matteo Lappoli, was born according to Vasari, at Arezzo in 1492 and was first a disciple of Domenico Pecci, but afterwards studied under Jacopo Caruzzi, called Pontorno. He went early in his life to Rome, where he formed an intimacy with Perino del Vaga and Il Rosso and was favoured with the protection of Clement VII who employed him in some public works but the completion of them was interrupted by the sickening of Rome in 1527, when he was obliged to flee. He retired to his native city, where he painted several pictures for the churches and private collections. He died in 1552.

**LAPPOLI, MAURO**, was born at Arezzo about 1450, and died in 1504. He studied under Don

Bartolommeo. The greater part of his paintings have perished. There are still at Arezzo, in the refectory of the Bernardines, a 'St Bernard,' and in Santa Maria a 'St Sebastian.'

**LAPOTER, ADELAIDE ISABEILE ANTONINE**, whose maiden name was CHEFRAU, was born at Les Riceys (Aube) in 1814. She was a pupil of Antoine Chazal and of Madame de Mubel, and became well known for her portraits in miniature. She died in 1880.

**LA QUEWELLERIE, GUILLAUME DE**. See DE LA QUEWELLERIE

**LAQUY, GUILLAUME JOSEPH**, born at Bruel in 1738, studied in the school of Jan Remmers with Wybrand Hendriks, in whose landscapes he painted the figures. He was patronized by the celebrated amateur Brauamp and in his copies of the works of Gerard Don, Metsu, De Hooch, Paulus Potter, and other eminent masters in that fine collection. He also painted original pictures of cabinet size. He died at Clèves in 1798.

**LARILLER, ANICET** was born in Paris in 1685, and flourished about the year 1725. She engraved some plates of historical subjects, among which is 'Judith with the Head of Holofernes, after Raphael.' She signed her name *Tourette Larrier*.

**LAREDO, JUAN BERNARD** See BERNARD

**LARGILLIERE, NICOLAS DE** a French portrait painter, was born in Paris in October, 1656. When three years old he was taken to Antwerp, where his father had settled as a merchant. This was not his only youthful experience of travel. At the age of nine he paid a visit to England, which lasted twenty months. On his return to Antwerp he became a pupil of Antoin Goubaux, whom he assisted by painting the still life accessories in his pictures. About 1675 he paid a second visit to England and found work in the Royal palaces, under Sir Peter Lely. This brought him to the notice of Charles II. whose portrait he painted, together with those of several of the nobility. After a stay of four years in this country, he settled in Paris and at once obtained a large practice amongst the bourgeois and professional classes. He was fortunate enough to become intimate with Vander Meulen and Le Brun the latter of whom proved himself a great friend. During the reign of James II. he paid another short visit to England and painted the king's portrait, as well as that of Mary of Modena and the infant Prince of Wales. In 1680 he was received into the French Academy as an historical painter, on his portrait of his friend Le Brun. It is curious to note that though Largillière is now only remembered as a portrait painter and as such has been styled the French Van Dyck, yet in his own day he had a great reputation as an historical painter. After the deaths of Le Brun and Mignard, he occupied the foremost position in the French school in this branch of art. Although he did not court royal and aristocratic patronage. He filled successively all the offices of honour in the Academy, and died in Paris of paralysis on the 20th March, 1746. The chief name amongst his pupils is that of Oudry, the animal painter, in whom he took great interest. The French provincial Museums contain many specimens of Largillière's art, which it is not possible to particularize. Mention should, however, be made of the following works by him:

Dresden	Gallery	Portrait of a Man in armour
Florence	Uffizi	Portrait of himself.
"	"	Portrait of J. B. Rousseau.

London.	Nat. Portrait Gallery	Prince Charles Edward Stuart
"	"	Henry Stuart, Cardinal York
Paris.	Louvre	Portrait of Charles Le Brun
"	"	Portrait of the Count de La Orlatre
"	"	Elevation of the Cross
"	St Genevieve	The Provost, of the Merchants and the Leuvins of Paris (Sketch for the large picture painted in 1687 on the occasion of the convalescence of Louis XII, for the Hôtel de Ville, Paris, and destroyed during the Revolution)
Petersburg	Hermitage	Preparation for a fête at the Hôtel de Ville, Paris
Stockholm	Nat. Gallery	Portrait of Louis XV
Versailles	Gallery	Portrait of himself
"	"	The Artist and his Family
"	"	Nicolas Coustou sculptor
"	"	Thomas Morant, Comptroller of State
"	"	Jean Thierry, sculptor

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LARIVE GODFFROY, PIERRE LOUIS DE was born at Geneva in 1753, and studied under L'asson at Rome. He worked for some time at Munich, Dresden and Mannheim, and at last he settled at Paris near Geneva. His expression in his works is most pleasing, and the arrangement is full of spirit but he is somewhat hurried. His sketches are also most spiritedly executed. He died at Paris in 1814. Among his paintings there are

Scenes of the Golden Age  
View of Persingue  
View of Mont Blanc

LARIVIÈRE, CHARLES PHILIPPE AUGUST DE, a French historical and portrait painter, was born in Paris in 1798. He entered the Ecole des Beaux Arts in 1813, and studied under Guadet and Gros. In 1819 he obtained the second prize, and in 1824 the 'grand prix,' which enabled him to pursue his studies at Rome. Specimens of his work as a decorative artist are to be seen in the Cathedral at Dreux. He died in Paris in 1876. Amongst the pictures which he produced are

Bordeaux	Museum	Christ in the Garden of Olives
Versailles	Gallery	The Taking of Brescia
"	"	Many Portraits

LARMESSIN, NICOLAS DE, the elder, a French engraver, was born about 1636, and died in Paris in 1694. He had a younger brother, also named Nicolas, to whom are usually ascribed all the plates of the period which bear this name, but M. Didot is of opinion that the greater number of them are in reality the work of the elder of the two brothers, and draws attention to the finished style of the portrait of Archbishop Adhémar de Montcal, which bears the date 1658 at which time the younger Larmessin would be but eighteen years of age.

LARMESSIN, NICOLAS DE, the younger, a brother of Nicolas de Larmessin, the elder, was born in Paris about the year 1640, and died there in 1725. There are by this artist several portraits, executed entirely with the graver, and possessing considerable merit. He sometimes marked his plates with the initials *N. L.*, and sometimes with the cipher **DL**. The following portraits are by him:

Philip de Bourbon, Duke of Orleans, brother to Louis XIV  
Henriette, Duchess of Orleans  
Henri Jules de Bourbon, Duke d'Enghien  
Charles XI, King of Sweden  
Claudia Felicitas of Austria, Empress of Leopold I  
Maximilian Henry, Archbishop of Cologne  
Godffroi, Count d'Estrades, Marshal of France  
Gabriel Nicolas de la Reynie, Lieutenant of Police  
Louise Françoise, Duchess de La Vallière, in the habit of a Nun  
Balthazar Moretus  
Paolo Manuzio, Librarian of the Vatican  
Laurinus Coster  
Johann Gutenberg

LARMESSIN, NICOLAS DE, the son of Nicolas de Larmessin, the younger, was born in Paris in 1684, and was instructed in engraving by his father. He acquired considerable celebrity by some prints he engraved for the Crozat Collection, became a member of the French Academy in 1730, and engraver to the king. He died in Paris in 1755. There are by him a great number of portraits, and historical and other subjects, engraved in a neat, finished style, in which he united the point with the graver. There is a want of correctness in the drawing of his figures, and his prints are without much effect. The following are his principal works

#### PORTRAITS

James II, King of England  
Mary of Modena, Queen of James II  
William III and Mary II  
Louis XV, on horseback, after J. B. van Loo  
Marie, Queen of Louis XV, after the same  
Louis XV, on foot, after the same  
Marie, Dauphiness of France, after the same  
Charles Henry of Lorraine, after the same  
Woldemar de Loeuwadahl, Marshal of France, after Boucher  
Guillaume Coustou sculptor, after De Lien, engraved for his reception into the Academy 1730  
Claude Halle, painter, after Le Gros, also engraved for his reception into the Academy 1730  
Philip Vleughel, painter, after Le Champagne.

#### PORTRAITS FOR THE CROZAT COLLECTION

Raphael and Jacopo da Pontormo, half-lengths, after Raphael  
Federigo Carondietto, Archdeacon of Bitonto, after the same  
Cardinal Pole, after Raphael or S. del Piombo

#### SUBJECTS FOR THE CROZAT COLLECTION

St Michael vanquishing Satan, after Raphael  
St George and the Dragon, after the same  
St John the Evangelist, after the same  
The Holy Family, after the same  
The Virgin and Infant Jesus, after the same  
The Vision of Ezekiel, after the same  
Christ bearing His Cross, after the same

#### VARIOUS SUBJECTS AFTER FRENCH MASTERS

The Four Seasons, after Lancret  
The Four Ages of Man, after the same  
A set of four Prints from the Fables of La Fontaine, after Boucher  
The Amorous Savoyard, after Pierre  
The Savoyard Family, after the same

LAROON, MARCTILUS, called 'OLD LAROON,' was born at the Hague in 1653, and learned the rudiments of painting from his father, with whom he came when young to England. Here he was placed with La Zoon, an obscure portrait painter, and was afterwards some time with B. Flechière. He, however, studied chiefly by himself. He lived in Yorkshire for some years, and then came to London,

where Sir Godfrey Kneller employed him to paint his draperies, in which branch he was eminent. He possessed the talent of imitating the different styles of the great masters with uncommon success; and painted historical subjects, portraits, and conversations. From 1680 he lived in Bow Street, but he died at Richmond of consumption in 1702. There are by this artist some slight spirited etchings of 'Dutch Boors regaling,' and similar subjects, in a style resembling that of Ostade, but very inferior. He also drew and engraved 'The Coronation Procession of William and Mary,' and Tempest's 'Cryes of the City of London,' 1688. He sometimes marked his plates with the cipher **ML**.

**LAROON, MARCELLUS**, an English subject painter and draughtsman, was born in London, in 1679. He was the son of "Old Laroon." In early life he accompanied embassies to Ryswyck and Venice. Then quarrelling with his father, he became an actor. Finally, in 1707, he obtained a commission in the army, and served in the campaigns in Flanders, in Spain, and in the Jacobite Rebellion of 1715. He retired from the service in 1734. He had great power as a draughtsman, and excelled in his groups of figures. He died in 1772.

**LA ROSE, JEAN BAPTISTE DE**. See **DE LA ROSE**.  
**LA ROULLIERE**, —, is mentioned by Papillon as an engraver on wood of some merit, who flourished about the year 1700.

**LA ROUSSE, FRANÇOIS DE**. See **DE LA ROUSSE**.

**LARRAGA, APOLINARIO**, was a native of Valencia, and has been erroneously stated to have been a scholar of Pedro Orrente, who most probably died before he was born, as Larraga outlived him upwards of eighty years. He is said, however, to have made Orrente's works the model for his imitation, and painted several pictures in his style in the convent of San Domingo, and in the churches of his native city. He died in 1728. His daughter, **JONKFA MARIA LARRAGA**, an historical and miniature painter, was a pupil of her father.

**LARSEN, CARL FREDERIK EMANUEL**, a Danish marine painter, was born in 1823, and died in 1859. At Copenhagen are pictures of the 'Harbour of Nieuwe Diep,' 'The Coast at Marseilles,' and 'Morning on the Sand.'

**LA RUE, PHILIBERT BENOÎT DE**. See **DE LA RUE**.

**LA RUE, CLAUDE DE**. See **DE LA RUE**.

**LAS CUEVAS, DE**. See **DE LAS CUEVAS**.

**LAS MARINAS, HENRIQUE DE**. See **DE LAS MARINAS**.

**LAS ROELAS, JUAN DE**. See **DE LAS ROELAS**.

**LASINIO, Conte CARLO**, an Italian engraver, was born at Treviso about 1757, but worked chiefly at Florence. He was conservator of the Gallery at Pisa, where he died in 1839. He is known by several works illustrative of the older painters, including the following:

Forty plates of Frescoes and Oil Paintings at Florence. 1789.

Forty plates of Frescoes in the Campo Santo at Pisa. 1810.

Thirty-two plates of Frescoes of the Fourteenth and Fifteenth Centuries.

He was the instructor of his son, **GIOVANNI PAOLO LASINIO**, who was born in 1796, and who together with Rossi engraved forty-four plates of the Campo Santo at Pisa (1832), and took part in the decorations of the Galleries at Florence and

Turin. He executed also the plates for Rosellini's 'Monumenti dell' Egitto e de la Nubia,' 1833-44. His signature was **L. F. scul.** He died in 1855.

**LASINSKY, JOHANN ADOLF**, was born at Simmern, near Coblenz, in 1808, and entered the Academy at Dusseldorf in 1827. Along with Lessing and J. W. Schirmer he was one of the first who cultivated landscape painting independently. In 1837 he painted for the Emperor Alexander at Coblenz. He went afterwards to Cologne, but returned to Dusseldorf in 1850, where he died in 1871. Among his landscapes may be mentioned:

Castle Elz on the Moselle. 1831.

An Old Watch-Tower by moonlight. 1835.

The Waterfall at Pyrmont. 1835.

The Narrow Pass at Dusk.

Panorama of Cologne.

A series of Landscapes of Hohenzollern, for the Duke of Hohenzollern.

**L'ASNE, MICHEL**, was one of the first of the French engravers who distinguished himself by a free and dexterous management of the graver. He was born at Caen in Normandy in 1596, and appears to have imitated the style of Cornelis Bloemaert and F. Villamena. He died in Paris in 1667. He was extremely laborious, and has left a great number of prints, consisting of portraits, and historical and other subjects. When he did not sign his plates with his name, he generally used the cipher **ML**. The following are his principal prints:

#### PORTRAITS.

Louis XIII., on horseback (the background, representing a battle, was engraved by *Callot*); signed *Michael Anus, sculptor Regius*.

Bernard, Duke de la Valette (the background, with the town of Metz, was engraved by *Callot*).

Anne of Austria, Queen of France.

Armand, Cardinal de Richelieu.

Jules, Cardinal Mazarin.

Charles de Créquy, Marshal of France.

François de Bassompierre, Marshal of France.

Pierre Séguier, Chancellor.

Nicolas de Bailleul, President of the Parliament.

Francisco Fernandez, Franciscan.

Father Joseph, celebrated Capuchin.

Jean François Nicéron, monk, and famous mathematician.

Giulio Strozzi, Venetian poet; *after S. l'ouet*. 1637.

François Quesnel, painter to Henry III.; *from a picture by himself*.

Father Nicolas Oaussin; engraved in the manner of *Mellan*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Rubens*.

St. Francis receiving the Infant Jesus from the Virgin; *after the same*.

St. Francis of Paola; *after the same*.

Susannah; *after the same*.

The Visitation of the Virgin; *after L. Carracci*.

The Virgin, with the Infant sleeping, and St. John, called 'The Silence'; *after Annibale Carracci*.

The Dead Christ, with Mary Magdalene; *from his own design*.

Ecce Homo; *after Titian*.

Jesus Christ in glory, with St. Peter and St. Paul; *after Paolo Veronese*.

The Virgin, as Queen of Heaven; *after Albani*; oval.

**LASSUS, ALEXANDRE VICTOR DE**, was born at Toulouse in 1781. He was a pupil of David, and painted historical scenes, like his master. There is a large picture of 'Barbarossa' by him in the Museum of Angers.

**LASTMAN, NICOLAAS**, the son of Pieter Lastman, was born at Haarlem about 1590 or 1595. After learning the principles of design from Jan Pinas, he was instructed in engraving by Joannes Saenredam. His plates are neatly executed, but without much taste. The following among others are by him:

Portrait of Karel van Mander; copied after J. Saenredam  
Christ praying in the Garden; after Pieter Lastman.  
St Peter delivered from Prison; after J. Pinas.  
The Martyrdom of St. Peter, after Guido.  
The Good Samaritan, in a landscape; after his own design.

**LASTMAN, PIETER**, was probably born at Amsterdam in 1562, and was a disciple of Gerrit Pieterszen. Afterwards he visited Italy, where he was influenced by Elsheimer. He painted historical subjects, generally composed of a great number of figures, in which it appears that his journey to Italy had not contributed to render his design either graceful or correct. There is, however, a broad difference between his works at different periods, and four distinct styles are recognisable: first, the spirited style up to 1608 (as those below at Berlin); second, the clumsy and mannered style, 1609-19 (as those at Brunswick and Copenhagen); third, the style of Caravaggio, 1620 to about 1630 (as those at the Hague and Rotterdam); fourth, a transparent style like Rembrandt's, after 1630 (as those at Haarlem and Utrecht). He was for a time the instructor of the last-mentioned painter, and also of Jan Jaccens. He is supposed to have died at Haarlem in 1649. The following are examples of his works, which are signed *P. Lastm.*, *P. as.*, or with a monogram

Berlin.	Gallery.	The Repose in Egypt. Baptism of the Eunuch
Brunswick.	Gallery.	Ulysses and Nausicaa 1600. (The same at Augsburg)
"	"	David in the Temple 1613
"	"	The Murder of the Innocents.
Copenhagen	Moltke Col.	Tobias. 1618.
Haarlem.	Museum.	Adoration of the Shepherds.
Hague.	Museum.	The Angel appearing to Manoah
"	"	Christ on the Cross. 1625.
Rotterdam	Museum	The Flight into Egypt
Utrecht.	H. Kramm.	The Raising of Lazarus. 1632

Three etchings have been ascribed to him, but they are doubtful; two of them are:

Judah and Tamar, in a landscape  
A Female seated before an arch, her head covered with a veil, with her hands before her.

**LATHAM, JAMES**, an Irish portrait painter, was born in Tipperary about the beginning of the 18th century. He studied at Antwerp, and became a master in the Guild of St. Luke in 1724-5. He afterwards lived in London and Ireland, where he had a good practice, and died at Dublin about 1750. There is a portrait by him of Peg Woffington at the Royal Dublin Society.

**LATILLA, EUGENIO**, a subject painter, whose father was Italian and mother English, exhibited at the Society of British Artists, of which he was a member from 1838 to 1851. He afterwards emigrated to America, and passed several years in and near New York, where his sister married the American painter James E. Freeman, who now resides in Rome. Latilla died at Chataqua, Westchester county, in the State of New York, about the year 1860.

**LA TOMBE, NICOLAAS**, called **STOPPERTJE**, from his addiction to smoking, was born at Amsterdam in 1616. After learning the rudiments of the art in his native city, he travelled when quite young to Italy, and resided some years at Rome, where he was chiefly employed in painting small landscapes and architectural subjects, which he decorated with figures in the Italian costume. He sometimes painted views of the vestiges of ancient buildings and monuments in the vicinity of Rome, with landscapes in the backgrounds, in which he appears to have imitated the style of Cornelis Poelenborch. He also occasionally painted small portraits, especially after his return from Italy. He died at Amsterdam in 1676.

**LA TOUR, ELISABETH M. DE**. See **DE LA TOUR**.

**LATOUR, JAN**, an historical and portrait painter, was born at Liège in 1719. He was a pupil of Jan Baptist Coelers, and afterwards went to Rome, where he frequented the atelier of Giacominto Corrado. He then went to Naples, but afterwards returned to Liège, where he executed several pictures. He visited London and Paris, and died in Picardy in 1782.

**LATOUR, JOSEPH**, a French landscape painter, was born at Toulouse in 1817, and died in 1863.

**LA TOUR, MAURICE QUENTIN DE LA**. See **DE LA TOUR**.

**LA TRAVERSE, CHARLES FRANÇOIS DE**. See **DE LA TRAVERSE**.

**LATTANZIO DA RIMINI**, an Italian artist, is registered in 1495 as one of the decorators in the Hall of Great Council at Venice. With Mansueti he worked at the church of the Crociferi, or Gesuati, at Venice, in competition with Cima.

**LATTANZIO DI CREMONA**, an Italian historical painter, flourished at Cremona in 1520. He studied in the school of the Milanese at Venice.

**LAUB, THOMAS**, a German portrait painter and engraver in mezzotint, who flourished at Augsburg, was a pupil of Isaak Fisches, the elder. His name is affixed to a portrait of J. J. Schenckler, after J. H. Heidegger. He died in 1761, at the age of 76.

**LAUBREIS, VEIT CARL**, was born at Würzburg in 1769. He was instructed by A. H. Köhler, and afterwards went to the Academy at Mannheim, where in 1790 he gained the prize medal. He painted portraits and historical pieces, and executed anatomical drawings for works of medicine and surgery. He died about 1806.

**LAUCH, CHRISTOPH**, born in 1647, was gallery inspector and painter to the Empress Eleanor. In conjunction with J. Männl he published thirty volumes of the collections in the gallery. His portraits of the Empress Eleanor and of the Empress Maria have been engraved by Böner and Kusel. The portrait of the Emperor Leopold I. is in possession of the magistracy of Vienna. He died at Vienna in 1730.

**LAUCHERT, RICHARD**, a portrait painter, was born at Sigmaringen in 1823. He studied at Munich in 1839, went for improvement to Paris in 1845, and settled at Berlin in 1860. He was mostly employed by the courts of Germany, England, and Russia, and painted portraits with great taste and ability, but many of his earlier productions are inferior to those of his later period. He died at Berlin in 1868.

**LAUDATI, GIUSEPPE**, was born at Perugia in 1672, and studied under P. Montanini in that town, and under Carlo Maratti at Rome. He helped to raise the art of painting at Perugia from its decline.



J. H. Frezza etched after his works. He died after 1718.

**LAUDER, JAMES ECKFORD**, a Scottish subject painter, was born at Silvermills, near Edinburgh, in 1812. He was the younger brother of Robert Scott Lauder, under whose guidance his early love of art was rapidly developed. After studying at the Trustees' Academy, he in 1834 joined his brother in Italy, and remained there nearly four years. On his return to Edinburgh he became an annual contributor to the exhibition of the Royal Scottish Academy, and he exhibited occasionally at the Royal Academy in London, where his works attracted much attention. In 1839 he was elected an associate of the Royal Scottish Academy, and in 1846 he became an academician. In 1847 he sent to the competition in Westminster Hall the 'Parable of Forgiveness,' for which he was awarded a premium of two hundred pounds. One of his most successful works, 'The Wise and Foolish Virgins,' was engraved by Lumb Stocks for the Association for the Promotion of the Fine Arts in Scotland. Lauder died at Edinburgh in 1869. Among his principal pictures are:

Hagar. (*National Gallery of Scotland*.)

The Unjust Steward.

The Wise and Foolish Virgins.

Scene from the 'Two Gentlemen of Verona.' 1841.

Chorists. 1842

Hop-Scotch. 1843.

Night and Day. 1815.

**LAUDER, ROBERT SCOTT**, a Scottish subject and portrait painter, was born at Silvermills, near Edinburgh, in 1802, and at the age of fifteen he was admitted to the Trustees' Academy. He subsequently came to London, but returned to Edinburgh about 1826, and was elected one of the original members of the Royal Scottish Academy in 1830. He went abroad in 1833, and studied for some years in Rome, Florence, Bologna, Venice, and Munich. On his return in 1838, he lived chiefly in London, and exhibited at the Royal Academy. He competed in the Westminster Hall competition of 1847, sending his 'Christ walking on the Sea,' which was subsequently purchased by Lady Burdett-Goutts. His later years were passed in his native country, but owing to a paralytic stroke he did not practise after 1861. He died at Edinburgh in 1869. The following are amongst his best works:

Scene from the 'Bride of Lammermoor.' (*Bridgewater Gallery, London*.) 1839.

The Trial of Effie Deans. 1840.

Meg Merrilies. 1842

Hannah presenting Samuel to Eli. 1845.

Mother and Child. 1848.

Portrait of John Gibson Lockhart

Portrait of Rev. John Thomson of

Duddingstone.

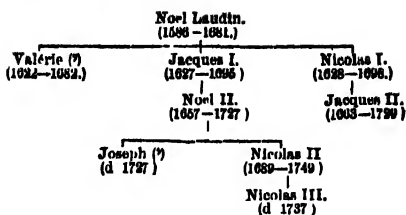
Portrait of William Simson, R.S.A. }

Sentinels.

Christ teacheth Humility.

(*National Gallery of Scotland*)

**LAUDIN FAMILY.** The members of this family of enamel painters of Limoges are very difficult to distinguish, owing to the frequent repetition of the Christian names, and to the identity of the initials in those cases in which the Christian names differ. The following genealogical table will serve to explain as nearly as possible the relationship between those members of the family of Laudin of whom further details are given below.



**LAUDIN, JACQUES**, the elder, was born about 1627, and died in 1695, at the age of 68. He was the elder son of Noel Laudin, and had his atelier in the faubourg Manigne at Limoges. He painted a great number of enamels in 'grisaille,' resembling those of the sixteenth century. Among them is a series of medallions of the twelve Cæsars, which may be seen in the Louvre and in several other collections.

**LAUDIN, JACQUES**, the younger, was born about 1663, and died in 1729, at the age of 66. He was the son of Nicolas Laudin the elder, and carried on his business at Limoges in the faubourg Manigne. He painted enamels in grisaille, and also in colours upon a white or black ground. Many of his works are in the Louvre.

**LAUDIN, JEAN**, is named by M. Ardant as an enamel painter of Limoges, but his existence has not been established. He is said to have been born in 1616, and to have died in 1688. The works ascribed to him are probably by Jacques Laudin the elder.

**LAUDIN, JOSEPH**, who died in 1727, was perhaps a son of Noel Laudin the younger. Like him he worked at Limoges in the faubourg Boucherie, but no enamel bearing his signature is known.

**LAUDIN, NICOLAS**, the elder, was born about 1628, and died in 1698, at the age of 70. He was the younger son of Noel Laudin, and practised his art 'près les Jésuites' at Limoges, executing chiefly enamels in colours.

**LAUDIN, NICOLAS**, the younger, born in 1689, was the son of Noel Laudin the younger. He died in 1749, and with him expired the art of enamel painting.

**LAUDIN, NOËL**, the founder of the family of enamel painters of this name, was the son of Pierre Laudin, an armorer. He was born about 1586, and died in 1681, at the age of 95. He resided in the faubourg Manigne at Limoges, but does not appear to have signed his works. This fact, combined with the great age to which he lived, has rendered it extremely difficult to assign to their respective artists many of the enamels painted by the Laudins. Two plaques in the Louvre, representing ladies in the costume of the reign of Louis XIII., are ascribed to him.

**LAUDIN, NOËL**, the younger, was born about 1657, and died in 1727, at the age of 70. He was the son of Jacques Laudin the elder, and had his establishment in the faubourg Boucherie at Limoges. His enamels are executed in colours on a white ground.

**LAUDIN, VALÉRIE**, who was born in 1622, and died in 1682, was probably the daughter of Noel Laudin. She possibly worked with one of her brothers, as no enamel bearing her signature is known.

**LAUGIER, JEAN NICOLAS**, a French engraver, was born at Toulon in 1785. He studied under Girodet and at the École des Beaux-Arts, which

he entered in 1813, and died at Argenteuil in 1875. Amongst his best plates are:

*Leonidas at Thermopylae; after David.*

*Delille dictating his History to his Landlady, after P. Delaune.*

*Portrait of Châteaubriand; after Girodet.*

*The Virgin with the Rabbit; after Titian.*

*La Belle Jardinière; after Raphael.*

*The Plague at Jaffa; after Gros.*

*Napoleon I.; after David.*

*The Holy Family; after Leonardo da Vinci.*

*Zephyr; after Prud'hon.*

*Portrait of Washington; after Copley.*

*Portrait of Madame de Staël; after Gérard.*

LAUNE, ÉTIENNE DE. See DELAUNE.

LAURATI, PIERO. See LORENZETTI.

LAURE, JEAN FRANÇOIS HYACINTHE JULES, a French painter, was born at Grenoble in 1806. He was a pupil of Hersent, and painted genre and historical subjects. He died in Paris in 1861.

LAUREANO, JUAN, was an artist residing at Seville, who executed a good engraving of 'St. Ferdinand' in 1677. He was afterwards appointed chief goldsmith to the cathedral.

LAURENT, ANDRÉ. See LAWRENCE.

LAURENT, JEAN ANTOINE, a French historical and portrait painter was born at Baccarat (Meurthe) in 1763. He studied under J. Drouad, and became curator of the Museum of the Vosges at Epinal. He published a work on linear drawing, and died at Epinal in 1832. Among his pictures are:

*The Youth of Duguesclin.*

*Cloilde de Surville.*

*Charibert and Theodegilda. (Auch Museum)*

LAURENT, MARIE PAULINE, a French painter on porcelain, whose maiden name was JULIEN, was born in Paris in 1805. She studied under Alaux, and from 1836 was employed at the Sèvres manufactory. She died in Paris in 1860.

LAURENT, PIERRE, a French engraver, was born at Marseilles in 1739. He studied a short time under Ballechon, and afterwards from the works of Berchem, De Louthembourg, and Poussin. He established himself in Paris, where he engraved several plates with considerable success, particularly landscapes. He published in 1803-11, in conjunction with Robillard-Péronville, the beautiful collection entitled 'Musée Français.' He died in Paris in 1809. Among others, the following prints are by him:

*The Water-Mill; after Boucher.*

*The Washer-woman; after the same.*

*Saying Grace; after Greuze.*

*A Caravan; after Van der Does.*

*The Passage of the Ferry-boat, after Berchem.*

*The Shepherdess; after the same.*

*The Fortune-Teller; after the same.*

*Two Landscapes, with figures and animals; after Dietrich.*

*An Italian Landscape, with figures and cattle, after H. Roos.*

*Shepherds rejoicing; after De Louthembourg.*

*A View of Mondragon, in Dauphiné; after the same.*

*A Sea-port, with architecture; after the same.*

*The Death of the Chevalier d'Assas; after Casanova.*

LAURENT, PIERRE LOUIS HENRI, the son of Pierre Laurent, was born in Paris in 1779. He engraved twenty-two plates, of subjects from the life of St. Bruno, after Le Sueur; the 'Death of the Virgin,' after Caravaggio; the 'Martyrdom of St. Peter Martyr,' after Titian; and several landscapes after Potter, the whole of which form part of the 'Musée Français;' also, the 'Rape of the Sabines,' and the 'Finding of Moses,' after Poussin; the 'Communion of St. Jerome,' after

Domenichino; and many others after the great masters. He published in 1816-22 the collection of engravings of the 'Musée Royal,' which forms a continuation of the 'Musée Français,' published by his father. He died in Paris in 1844.

LAURENTINI, GIOVANNI, called ARRAGONI, a native of Rimini about the year 1600, was one of the best disciples of Federigo Barocci. He mostly executed compositions of a large size. His best works are at Rimini, and include 'The Martyrdom of St. John' at the Augustines, and 'St. John' and 'St. Paul' in the churches dedicated to these two saints.

LAURENTIO, C., is mentioned by Strutt as the engraver of some of the portraits in Priorata's 'History of the Emperor Leopold,' 1660.

LAURETI, TOMMASO, called TOMMASO SICILIANO, who flourished throughout the latter half of the 16th century, was a native of Palermo, and a disciple of Sebastiano del Piombo. At an early period of his life he established himself at Bologna, where he painted several pictures for the churches. The principal are the 'Martyrdom of SS. Vitale and Agricola,' in the church dedicated to those saints; in San Giacomo Maggiore, the 'Resurrection of Christ,' and the 'Burial of St. Augustine,' the latter a grand and copious composition; in San Mattia, the 'Coronation of the Virgin;' and in the house of Signor F. Bolognetti, 'Venus embraced by Cupid.' He was invited to Rome by Gregory XIII., to finish the ceiling of the Sala di Constantino, left imperfect at the death of Clement VII. He was no less patronised by Sixtus V. and Clement VIII. By the latter, he was engaged to ornament one of the saloons in the Campidoglio, where he painted in fresco scenes from Roman history, one of his most considerable works. He was the second president of the Academy of St. Luke after its foundation, and flourished at Rome in great esteem until his death at about eighty years of age.

LAUREUS, ALEXANDER, (or LAUREUS,) a Swedish genre and landscape painter, was born at Abo in 1783. He visited Italy, after which he abandoned painting Swedish scenes and took to Italian subjects. He died at Rome in 1823.

LAURI, BALTASARE, was born at Antwerp about the year 1570. He went to Rome when he was young, and became a scholar of his countryman, Paulus Bril, under whom he proved a skilful landscape painter. He died at Rome in 1642.

LAURI, FILIPPO, the younger son of Baltasare Lauri, was born at Rome in 1623. He was first instructed by his brother, Francesco Lauri, and on the death of that promising artist, became a scholar of Angelo Caroselli. The progress of Filippo was extraordinary, and he soon surpassed his instructor. He had a turn for poetry, was well acquainted with history and mythology, and was a master of perspective. He succeeded better in easel pictures than in life-size figures, though he painted some altar-pieces for the churches at Rome, particularly his picture of 'Adam and Eve' in La Pace. His best works are his bacchanals, and subjects of fable. He imitated Albani in a very pleasing manner, and was often employed to paint the figures in the pictures of Claude Lorrain. He died at Rome in 1694. His works have been favourites with engravers, and have employed the talents of Woollett, Byrne, Walker, Bragg, Major, Caroline Watson, Wright, Mason, Ravenet, and others. Among his paintings are:



Aix-la-Chapelle.	<i>Sturmerdt</i>	The Glorification of Hunting.
	<i>Gallery.</i>	
Augsburg.	<i>Gallery.</i>	Jason and the Dragon.
Hague.	<i>Gallery.</i>	Landscape with Figures.
Hampton Court.	<i>Palace.</i>	Holy Family.
London.	<i>Bridgewater House.</i>	Virgin surrounded by Angels.
Paris.	<i>Louvre.</i>	Bacchus and Satyrs.
"	"	St. Francis of Assisi in Ecstasy.
"	"	Sacrifice to Pan.
"	"	The Punishment of Maryas.
Petersburg.	<i>Hermitage.</i>	St. Anne teaching the Virgin to read.
"	"	The Magdalene meeting Christ in the Garden.
Rome.	<i>Doria Palace.</i>	Venus and the Seasons.
Vienna.	<i>Academy.</i>	Diana and Endymion.
"	"	Venus and Adonis.
"	"	The Chaste Susannah.
"	"	The Rape of Europa.
"	"	Alpheus and Arethusa.
"	"	Thetis and Polyphemus.
"	<i>Gallery.</i>	The Flight into Egypt.

**LAURI, FRANCESCO**, the elder son of Battasaro Lauri, was born at Rome in 1610. Having shown an early disposition for historical painting, his father placed him under the care of Andrea Sacchi. On leaving that master, he travelled through Italy, France, and Germany, and returned to Rome, where the expectations of his friends were destroyed by his premature death in 1635, at the age of 25. The only work mentioned as by him is a ceiling in the Palazzo Crescenzi at Rome, representing 'Three Goddesses.'

**LAURI, GIACOMO**, an Italian engraver, a native of Rome, flourished about the year 1610. He published, in 1612, a set of one hundred and sixty-six prints, entitled, 'Antiquæ Urbis Splendor,' consisting of views, executed with the graver, of the ancient buildings of Rome.

**LAURI, PIETRO**, (or **LAURIER**) who flourished about 1650, was a native of France, though he resided the greater part of his life at Bologna, where he was brought up in the school of Guido. He painted several pictures for the churches at Bologna; some of which have the appearance of having been retouched by Guido. At the 'Capuccini' is a fine picture of the 'Virgin presenting the Infant Jesus to St. Felix'; and in La Madonna della Libertà, 'St. Anthony of Padua.'

**LAURIE, ROBERT**, (or **LAWRIE**, or **LOWRY**), an engraver in mezzotint, who was also a printseller, was born in London about the year 1740. In 1771, and again five years later, he received premiums from the Society of Arts, the second for an invention in aid of the printing of colours in mezzotint. He died about 1804. There are by this artist some portraits, and various subjects, which possess considerable merit; among others, the following:

#### PORTRAITS.

George III.; *after Zoffany*. 1773.  
Queen Charlotte; *after the same*. 1772.  
The Prince of Wales and Duke of York. 1772.  
Elizabeth, Duchess of Hamilton; *after C. Rad.*  
Étienne François, Duke de Choiseul; *after Van Loo*.  
David Garrick; *after Sir Joshua Reynolds*. 1779.  
The same, led off the Stage by Time towards the Temple of Fame; *after T. Parkinson*. 1779.  
The same, with Mrs. Bellamy, as Romeo and Juliet; *after B. Wilson*.

#### SUBJECTS AFTER VARIOUS MASTERS.


The Nativity; *after Rubens*.  
The Holy Family returning from Egypt; *after the same*.  
The Crucifixion; *after the same*.

The same subject; *after Van Dyck*.  
The Incredulity of St. Thomas; *after Rembrandt*.  
The Adoration of the Magi; *after A. Casali*.  
Sun-rise, a landscape; *after G. Barret*.  
A hard Gale; *after Joseph Vernet*.  
A Squall; *after the same*.  
The Quack Doctor; *after Dietrich*.

**LAURIN, HEINRICH FRIEDRICH**, a German engraver, was born at Dresden in 1756. He was a pupil of Adrian Zingg, and has engraved some landscapes in a neat and spirited style. Some of his first essays were after Salvator Rosa, Kubell, &c. He died in 1830. The following also are by him:

Two Landscapes; *after Kleughel*.  
A pair, the Fishermen, and the Waterfall of Liebethal; *after Zingg*.  
Two large Views of Fano; *after Theil*.  
A Landscape and Cattle; *after A. van de Velde*.

**LAURO, GIACOMO**, called **GIACOMO DI TREVISO**, was born at Venice in 1550. He was a pupil of Paolo Veronese. In the church of the Dominicans is a fine picture by him of 'St. Roch interceding for the persons afflicted with the Plague.' He resided in Treviso, where he died in 1605.

**LAUTENSACK, HANS SEBALD**, a German painter and etcher, was a son of Paul Lautensack, a painter of Bamberg, where he was born in 1524. Whilst he was yet a child his parents settled in Nuremberg, and there he lived during the greater portion of his life. In 1556 he was working in Vienna, where he died between 1560 and 1563. There are by this artist several landscapes, etched in a dark, unpleasant style; and also some portraits, etched and finished with the graver, which possess considerable merit. His engravings, which follow the style of Altdorfer, are generally marked with a monogram composed of the letters *H. S. L.* on a tablet, with the date, thus:  The following are his principal works:

#### PORTRAITS.

Paul Lautensack, painter of Nuremberg. 1552.  
Hans Sebald Lautensack. 1554.  
Hieronymus Schurstab, half-length; on one side his arms, and on the other a village with a church. 1554.  
Georg Roggenbach. 1554.  
The half-length of a Nobleman, with a beard; on one side his arms, and on the other a fortified castle. 1554.

#### SUBJECTS AND LANDSCAPES.

A Landscape, with David and Goliath. 1551.  
Christ curing the Blind at Jericho. 1559.  
A Mountainous Landscape, with the History of Balaam and his Ass. 1559.  
Villagers occupied in the Vintage. 1559.  
A Landscape, with a Farm-Yard. 1561.  
Two Landscapes; dated 1553 and 1555.  
The Tournament at the Marriage of the Emperor Ferdinand, very scarce. 1560.  
A representation of Public Games; very scarce. 1560.  
A large View of Nuremberg, from the west; in three sheets. 1553.  
A similar View of Nuremberg, from the east; in three sheets. 1555.

#### WOODCUTS.

Portrait of Johannes Aventinus.  
A Standard-Bearer.

**LAUTENSACK, HEINRICH**, a painter and goldsmith, was born at Bamberg in 1522. He was a son of Paul Lautensack, with whom he went to Nuremberg whilst young. In 1550 he went to

Frankfort, where he established the first collection of paintings, and in 1563 published a treatise on 'Perspective.' He died at Frankfort in 1590. Some plates are attributed to him, but on very insufficient grounds; they are in the style of Hans Sebald Beham, though much inferior.

**LAUTENSACK, PAUL**, a German painter and organist, was born at Bamberg in 1478, but in 1525, on account of his having embraced the reformed religion, he left that city and settled in Nuremberg, where he painted many subjects from the Apocalypse, and also wrote some treatises upon it, which were collected and published at Frankfort in 1619. He, however, became so troublesome by reason of his fanaticism, that he was in 1542 expelled from the city, but after a time he was allowed to return, and is believed to have died there in 1558. There are still in Bamberg some of his paintings, chiefly copies of the prints of Martin Schongauer and the woodcut of Albrecht Dürer. His portrait, dated 1529, is in the Germanic Museum at Nuremberg.

**LAUTERER, ADAM**, was born at Vienna in 1700. He studied under Joseph Quant, and painted animals in the style of Berchem and Poelenbouch. He died at Vienna in 1733. There is a picture by him in the Vienna Gallery, and others are at Augsburg and at Prague.

**LAUTERS, PAUL**, a Belgian painter, etcher, and lithographer, was born at Brussels in 1806. He studied under Maloué, and at the school of engravers at Brussels, of which he became a professor in 1836. He died at Brussels in 1875. Among his paintings are:

View in the Pyrenees  
Valley of the Reuss, Switzerland.  
A Hollow Way. (*Brussels Gallery*)  
View in the Forest of Mariemont.

Among his plates are a series of twelve, representing Brussels and its environs; a series of twenty-six, representing the banks of the Saône; fifty plates for the 'Views of Java, Sumatra, &c.,' by C. W. M. van de Velde, and the 'Entrance into the Forest,' for which he obtained the prize at the Ghent Academy in 1852.

**LAUVERGNE, BARTHÉLEMY**, a French marine painter, was born at Toulon in 1805, and died in Paris in 1875.

**LAUW, PIETER**. See **LOUW**.

**LAUWERS, NICOLAES**, the younger brother of Nicolaes Lauwers, was born at Leuze, about the commencement of the 17th century. He learned engraving at Antwerp, and executed several plates after the Flemish masters, and others, with the graver, in the style of his brother, though inferior to him. He was living in 1660-61. The following are by him:

#### PORTRAITS.

Aertus Quellinus, architect; *after J. De Duyts*.  
Pieter Verbruggen; *after E. Quellinus*.  
Marius Ambrosius Capello, Bishop of Antwerp; *after Diepenbeek*.  
Antoine Vigier, Jesuit; *after J. Coessiers*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Elijah in the Desert, with an Angel bringing him food; *after Rubens*.  
Christ bearing His Cross; *after the same*.  
The Penitence of St. Peter; *after Coessiers*.  
The Crucifixion; *after the same*.  
The Virgin, with the Infant Jesus, St. Elizabeth, and St. John, in a landscape; *after Schiavone*.

**LAUWERS, JAKOB JAN**, was born at Bruges in 1754. After studying at the Academy of his native city, he went to Italy, where he only remained a short time. He then went to Paris, where he met with a rich Dutchman, who placed him at Amsterdam. He at first painted landscapes, and afterwards interiors. There is an interior by this artist in the Amsterdam Museum. He died at Amsterdam in 1800.

**LAUWERS, NICOLAES**, a Flemish engraver, was born at Leuze, near Tournay, towards the close of the 16th century. He studied at Antwerp, under the celebrated engravers after Rubens, and attached himself particularly to the style of Paulus Pontius, which he imitated with success. He was already a master in the Guild of St. Luke at Antwerp in 1620, and became dean in 1635-36. He died at Antwerp in 1652. There are several prints by him from various masters, but his best plates are those he engraved after Rubens. The following are his principal works:

#### PORTRAITS.

Isabella, Infanta of Spain, with two Children, one holding a crown, the other her arms, *after Rubens*.  
Fra Lelio Blancatoio, commander of Malta; *after Van Dyck*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; *after Rubens*.  
Christ before Pilate; *after the same*. In the later impression of this print, the name of *Holsuert* is substituted for that of *Lauwers*.  
The Descent from the Cross, *after the same*.  
The Dead Christ on the knees of the Virgin, with Mary Magdalene; *after the same*.  
The Triumph of the New Law; in two sheets; *after the same*.  
St. Cecilia, with Angels; *after Gerard Seghers*.  
Gamblers and Smokers in a Tavern; *after the same*.  
Jupiter and Mercury, with Baudis and Philomon, *after J. Jordens*.  
The Virgin appearing to a Carmelite; *after Diepenbeek*.  
St. Agabus before the Virgin; *after the same*.

**LAVAL, PIERRE LOUIS DE**, a French historical painter, was born in Paris in 1790. He was a pupil of Forestier and of Ginodet, and exhibited at the Salon from 1810 to 1865. There are Scriptural subjects by him in some of the churches of Paris, and 'Psyche abandoned by Cupid' is in the Museum at Grenoble. He died in Paris in 1870.

**LAVALLEE-POUSSIN, ERIENNE DE**. See **DE LA VALLÉE**.

**LAVAUDEN, ALPHONSE**, a French historical and portrait painter, was born at Lyons in 1796. He studied under Reyvoil and Gros, and painted the 'Battle of Beaugé' and two portraits for the Versailles Galleries. He died in Paris in 1857.

**LA VEEQ, JAKOB**. See **LEVEEQ**.

**LA VILLA-AMIL, GERONIMO PEREZ DE**. See **PEREZ DE LA VILLA-AMIL**.

**LAVILLE-LEROUX, MARIE GUILHELMINE**. See **BENOITS**.

**LAVIT, JEAN BAPTISTE OMER**, a French landscape painter, who was a pupil of Duval, was born in Paris in 1771, and died in 1836.

**LAVRENCE, NICOLAUS**. See **LAFRESEN**.

**LAWLESS, MATTHEW JAMES**, a subject painter, was born in 1836. He was a student of the Langham school, and a pupil of Cary and Leigh. He executed the drawings for many of the woodcuts in 'Good Words' and 'Once a Week,' and was a member of the Etching Club. Among his pictures exhibited at the Royal Academy may be mentioned, 'The King's Quarters at Woodstock,'

exhibited in 1861, and 'A Sick Call,' in 1863, which was his last contribution, as he died at Bayswater in 1864. Some of his earlier works were rather vulgar in subject and treatment, but those of a later date showed more refinement.

**LAWRANSON, THOMAS**, an Irish portrait painter, who practised in London, was a member of the Incorporated Society of Artists, where he exhibited from 1764 to 1773. In the National Portrait Gallery is a portrait by him of O'Keefe.

**LAWRANSON, WILLIAM**, was a portrait and subject painter, who practised in London in the latter half of the 18th century. He was the son of Thomas Lawranson, and like him a member of the Incorporated Society of Artists, where he exhibited from 1765 to 1770. He also exhibited at the Royal Academy from 1774 to 1780. Amongst his works were:

Nau Catley, as Euphrosyne.  
Palamon and Lavinia.  
Rosalind and Celia.  
Cymon and Iphigenia.  
Lady Maymaking.

**LAWRENCE, ANDREW**, (known in Paris as **ANDRÉ LAURENT**;) an engraver, was born at Westminster in 1708, and was taught drawing by M. Regnier, who was then residing in Soho. He also worked in crayons and in oil, but devoted himself likewise to other accomplishments, being skilled in languages and in music. Unfortunately he gave his mind also to alchemy, and by its means got through the fortune left him by his father, and had to leave the country. After proceeding to Bologna he came to Paris, where he worked at etching for very slender daily wages under Philippe Le Bas, and then under A. Pond. He died in Paris in 1747. He engraved the plates of the great gallery at Versailles, after the drawings of Cochin. There are also by him some plates after De Loutherbourg, and the following:

Saul consulting the Witch of Endor; after *Salvator Rosa*.  
A Conversation; after *Teniers*.  
The Hay Harvest, and its companion; after *Houwer-man*.  
Halt of Officers; after the same.  
Le Soir; after *Berchem*.

**LAWRENCE, MARY**, (afterwards **KEARSE**;) was a flower painter, who exhibited at the Royal Academy under her maiden name from 1794 to 1813, and under her married name of Kearsse from 1814 to 1830. She drew and engraved the illustrations for her 'Various Kinds of Roses in England,' published in 1797.

**LAWRENCE, SAMUEL**, a portrait painter, was born in 1811. His first appearance in London was at the Exhibition of the Society of British Artists in 1834, when he contributed two portraits. In 1836 he sent to the Royal Academy portraits of Matthew Gishorne, Mrs. Somerville, and another. He died in 1864. His portraits are mostly in crayons, and among them may be named:

Right Honourable J. Erskine.  
Charles Dickens ('Boz'). 1838.  
Thomas Carlyle. 1841.  
Sir Frederick Pollock.  
John Hullah.  
Professor Sedgwick.  
Lord Ashburton.  
Rev. Frederick Denison Maurice.  
Sir Henry Taylor.  
Dr. Whewell.  
Leigh Hunt.  
George Grote.

James Spedding.  
Charles Babbage. (*National Portrait Gallery*).  
Captain Bonnier. (*The same*).  
Professor Wheatstone. (*The same*).  
William Makepeace Thackeray. (*The same*).  
Robert Browning.

**LAWRENCE, Sir THOMAS**, was born at Bristol, on the 4th of May, 1769. Soon after his birth, his father, who had been a solicitor, and afterwards a supervisor of excise, took the White Hart Inn at Bristol, but not prospering there he went to Devizes, where at 'The Black Bear' young Tommy used to recite before the customers, and draw their portraits. From Devizes they went to Oxford, and from Oxford to Bath, at each of which places young Lawrence was fully occupied in drawing in chalks pastel portraits. In 1787 he first visited London, where he received much valuable advice from Sir Joshua Reynolds, who was then near the end of his career. In his first years in London he attempted classical art, but this proving a failure, he devoted himself to portrait painting, induced thereto by his portrait of Miss Faren, afterwards Countess of Derby, painted in or about 1790. After this he soon began to make his way. The King had already patronized him, and indeed went so far as to insist upon Lawrence being made an extra Associate of the Royal Academy, when he was only twenty-one. In 1792, on the death of Sir Joshua Reynolds he was appointed to the office of painter in ordinary to His Majesty, as also to that of painter to the Dilettanti Society. In the same year he was commissioned to paint the portraits of the King and Queen as a present for the Emperor of China. In 1792 also he exhibited ten portraits, one of which was that of the King. In 1794 he was made an Academician, his presentation picture being 'A Gipsy Girl.' In this year also Lawrence removed from Old Bond Street to Piccadilly, from whence in 1797 he removed to Greek Street, Soho. From 1798 to 1813 he exhibited ninety portraits at the Royal Academy. In 1813 he removed to 66, Russell Square, where he spent the remaining years of his life, and amassed a matchless collection of drawings by the old masters, of which those by Raphael and Michelangelo are now in the University Galleries at Oxford. In 1814 Lawrence paid his first visit to the Continent, but he was recalled from Paris by command of the Prince Regent to paint the portraits of the allied Sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor Castle. In the following year he was knighted by the Prince Regent. During the Congress that met at Aix-la-Chapelle in 1816, Lawrence was commissioned by the Prince Regent to paint its chief members for the Gallery. From Aix-la-Chapelle he went to Vienna, and from Vienna to Rome, where he painted the portraits of the Pope (Pius VII.), Cardinal Gonsalvi, and Canova. Leaving Rome in December 1819, he returned in the following year to London to find himself the elected President of the Royal Academy. Between 1825 and the year of his death, some of the finest of his works were painted and exhibited, and none more beautiful than his groups of mothers and children, in portraying whose beauty and vivacity no English portrait painter except Reynolds has been happier. In 1829 he received the freedom of his native city, Bristol. To the exhibition of this year—the one destined to be his last—he contributed eight paintings, and on the morning of

January 7th, 1830, he expired suddenly from ossification of the heart. He was interred with much pomp in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds. Among the honours conferred on him in his lifetime were:—Member of the American Academy of the Fine Arts, 1818; of the Academy of St. Luke, 1816; of the Academy of Vienna, 1820; of the Academies of Florence, Venice, and Copenhagen, 1823; and of that of Bologna, 1824. The King of France in 1825 sent him the Cross of the Legion of Honour, and a set of Sevres china. The following are some of his principal pictures:

Bristol.	Corporation.	William, third Duke of Portland
Dulwich.	College	William Linley.
Hampton Court.	Palace.	Baron Geutz.
London.	St Bartholomew's Hospital	John Abernethy.
"	Duke of Wellington (Apsley House)	George IV.
"	"	Marchioness of Worcester.
"	"	Thomas Graham, Lord Lynedoch
"	"	Arthur, Duke of Wellington.
"	"	Duchess of Wellington. 1814.
"	"	Henry William, Marquis of Anglesey.
"	"	Marchioness Wellesley
"	"	Henry, third Earl Bathurst
"	Sir R. Peel.	Lady Peel.
"	Royal College of Physicians.	Matthew Baillie, M. D.
"	Dilettanti Society.	Richard Payne Knight
"	"	Sir H. Englefield
"	"	Thomas, first Lord Dundas.
"	Royal Academy.	A Gipsy Girl
"	"	His own Portrait
"	Royal Society.	Sir Humphrey Davy
"	United Service Club.	Lord Balthous
"	Royal College of Surgeons	Sir Astley Cooper.
"	Nat. Portrait Gall.	George IV.
"	"	Queen Caroline
"	"	Thomas Campbell
"	"	Elizabeth Carter
"	"	Earl of Eldon
"	"	Warren Hastings.
"	"	His own Portrait.
"	"	Sir James Macintosh
"	"	Samuel Rogers
"	"	William Wilberforce
"	"	Rt Hon W. Windham.
"	Rolls Court.	Sir William Grant
"	"	John Kemble, as Hamlet.
"	"	Mrs Siddons
"	"	John Fawcett, comedian.
"	National Gallery.	John Julius Angerstein
"	"	Mrs Robertson
"	"	Benjamin West, P. R. A.
"	"	Countess of Darnley (Sent to the Walker Art Gallery, Liverpool)
"	"	Mrs Siddons.
"	"	A Child with a Kd. (Lady Georgiana Fane)
"	British Museum.	Sir Joseph Banks.
"	South Kensington Museum.	Queen Caroline.
"	"	Sir Codrington E Carrington.
"	"	Lady Carrington.
Liverpool.	Corporation.	Rt. Hon. G. Canning
Oxford.	Christ Church.	Wm., first Lord Auckland.
"	University College.	Rt. Hon. W. Windham.
Paris.	Louvre.	Lord Whitworth.
Windsor.	Castle.	George IV.
"	"	Prince Metternich.
"	"	General Tchernicheff.
"	"	General Overoff.
"	"	Earl Bathurst.

Windsor.	Castle.	Prince Blucher.
"	"	Cardinal Gousalvi.
"	"	Duke of Wellington.
"	"	Pope Pius VII.
"	"	The Hutmann Platoff.
"	"	Earl of Liverpool.
"	"	Baron Hardenburg.
"	"	Count Capo d'Istria.
"	"	Count Nesselrode.
"	"	Marquis of Londonderry.
"	"	Frederick William III., King of Prussia.
"	"	Francis II., Emperor of Austria.
"	"	Charles X., King of France.
"	"	Archduke Charles.
"	"	Alexander, Emperor of Russia.
"	"	Donna Maria da Gloria, Queen of Portugal.
"	"	Sir Thomas Lawrence, P.R.A.
"	"	Prince George of Cumberland, afterwards King of Hanover.
"	"	Sir Jeffry Wyntville, R.A.
"	"	Duke of Cambridge.
"	"	Duke of York.
"	"	Prince Schwarzenberg.
"	"	Rt Hon George Canning.
"	"	Princess Amelia.
"	"	Sir Walter Scott.
"	"	George III.
"	"	William IV.
"	"	Princess Charlotte.
"	"	Earl of Eldon.

LAWRIE, ROBERT. See LAURIE.

LAWSON, CHARLES GORDON, was born at Wellington in Shropshire in 1851. His father, William Lawson, is a portrait painter, from whom he learnt the elements of painting. He was always inclined to art, and from fourteen years of age till he was seventeen he employed himself in making careful studies of fruit and flowers, bits of landscape, and special clouds, or blossoms, or grasses. In 1866 he took his first sketching tour through Kent, Sussex, and Surrey. His first appearance in public was at the New British Institution in Bond Street, where he exhibited a grey landscape called 'Ice on the River.' In 1870 he took to drawing on wood for the engravers, and made his first appearance at the Academy with 'Cheyne Walk, Chelsea.' In the Royal Academy of 1871 he exhibited 'The River in Rain' and 'Summer Evening in Cheyne Walk.' In 1873 he made a tour in Ireland, and in 1874 he went to Holland, Belgium, and Paris. In the same year he settled down at Wrotham, and there commenced his picture of the 'Hop Gardens of England,' which was in the Academy of 1876. In 1878 'The Minister's Garden,' in the Grosvenor Gallery, excited much attention. In 1879 he married, and went to live at Haslemere, where in 1880 he painted 'The August Moon,' which was presented by his widow to the National Gallery. His health, however, began to fail, and though he was in the Riviera in the winter of 1881, he returned too soon, and died at Chelsea in 1882. Besides those already mentioned he painted the following pictures:

A Lament. 1872.  
A Pastoral in the Vale of Miefod, North Wales. 1873.  
The Voice of the Cuckoo. 1880.  
Wharfedale, Yorkshire. 1881.  
The Storm-Cloud, West Lynn, North Devon. 1882.  
The Wet Moon, Old Battersea. 1882.  
An Autumn Sunrise.  
Sun-down.  
Strayed; a Pastoral.  
On the Road to Monaco.

**LAZINSKY, GUSTAV**, an historical painter, was born at Coblenz in 1811. He was a brother of Johann Adolf Lazinsky, and with him went to Düsseldorf in 1829. He died at Mayence in 1870. Among his pictures are :

Death of Tell.

The Cross-Bearer.

Departure of Gustavus Adolphus.

Death of Prince Ludwig.

**LAZZARI, DONATO**, commonly known as **BRAMANTE**, the architect of the basilica of St. Peter at Rome, and whose name has now been proved to have been **DONATO BRAMANTE**, was born at Castle Durante, now Urbania, near Urbino, in 1444. Of his early life little is known; but he is recorded to have been from about 1472 to 1499 in Milan, where he executed numerous architectural works of note. Of his paintings, some damaged frescoes in the Casa Prinetti (formerly Panigarola), Milan, are all that remain; though he is recorded to have decorated the façades of houses in that city, where for a long time the 'Four Evangelists' were preserved in a church as specimens of his bold foreshortening. Bramante was also an engraver; there exist three impressions of a plate by him, representing persons standing and kneeling around an altar in a chapel; it has been engraved in outline in Rosini's 'Storia della Pittura Italiana.' One of these is in the British Museum. Bramante died at Rome in 1514, and was buried in the crypt of St. Peter's.

**LAZZARINI, GIOVANNI ANDREA**, a painter, poet, and art-writer, was born at Pesaro in 1710. He was instructed in painting by Francesco Mancino, and studied at Rome under Fantuzzi from 1734 to 1749, and subsequently at Venice and Forlì after Cignani. He distinguished himself as a fresco-painter: his design is correct and his compositions are excellent. He was, however, a better teacher than artist. His chief works are to be met with at Gualdo, near Rimini, at Osimo, Foligno, Ancona, and Pesaro. He died at Pesaro in 1801.

**LAZZARINI, GREGORIO**, was born at Villanuova in 1657. He was a pupil of Francesco Rosa, a Genoese painter, who resided some time at Venice, but he soon abandoned the dark and gloomy style of his instructor, and aimed at the higher excellences of the simple and natural. On viewing the works of Lazzarini, one would suppose him to have been educated in the Bolognese, or rather in the Roman school. Lanzi, however, asserts that he never quitted Venice, and that by the impulse of his genius alone he conciliated the esteem of the most distinguished professors of his time, particularly Carlo Maratti, who was not much accustomed to over-rate the talents of his contemporaries. When the Venetian ambassador, then resident at Rome, proposed a commission to the Roman artists to paint a picture for the Sala dello Scrutinio, at Venice, Carlo Maratti had the generosity to refuse the offer, expressing his surprise that the ambassador should apply to the painters of Rome while Venice possessed such an artist as Lazzarini. Of the justice of Maratti's appreciation of his talents, Lazzarini has given proof in the picture he painted on that occasion, representing the triumphal memorial of the Morosini. He distinguished himself still more in his picture of 'St. Lorenzo Giustiniani,' at the Patriarcale, which is esteemed by Lanzi the finest oil painting of the Venetian school of the period in which he lived, whether in regard to the grandeur of the composition, the elegance of the contours,

or the variety in the heads and attitudes. In the Academy at Venice there are four paintings by him. Tiepolo was one of his pupils. Lazzarini died at Venice in 1735.

**LEADER, WILLIAM**, was a mezzotint engraver, by whom there are a few prints after the old masters; among others, a small upright plate, representing 'Samson,' after Rembrandt. He was working in London about the middle of the 18th century.

**LEAHY, EDWARD DANIEL**, a portrait and subject painter, was born in London in 1797. He exhibited at the Royal Academy portraits and subject pictures from 1820 to 1853. He died at Brighton in 1875. In the National Portrait Gallery is a portrait by him of Father Mathew, the Apostle of Temperance in Ireland.

**LEAKE, HENRY**, an English portrait painter, flourished in the latter half of the 18th century. He studied under William Hoare, and practised in London about 1764-6. He then went to the East Indies, where he died.

**LEAKEY, JAMES**, a portrait and landscape painter, was born at Exeter in 1773. He was about to enter the studio of Sir Joshua Reynolds, but was unfortunately prevented by that artist's death. He painted also a good many miniatures, and was much patronized in the West of England. From time to time he exhibited pictures at the Royal Academy, amongst others 'The Fortune Teller,' and 'The Marvellous Tale.' His style was much after the manner of the Dutch School, and he was called on one occasion by Sir Thomas Lawrence the 'English Wouverman.' He died at Exeter in 1865, after having for many years been obliged to give up the practice of his art.

**LEAL, JUAN DE VALDES**. See **VALDES LEAL**.

**LEAL, SIMON DE LEON**. See **LEON LEAL**.

**LEANDER**. See **REDER**.

**LEBARBIER, JIAN JACQUES FRANÇOIS**, called **LEBARBIER L'AÎNÉ**, a French historical painter, was born at Rouen in 1738. After gaining prizes in his native city, he studied painting under Pierre, first painter to the king. He next made drawings in Switzerland for Zurlauben's 'Tableau topographique de la Suisse,' and afterwards went to Rome. On his return he was elected an academicien in 1785, on which occasion he painted 'Jupiter asleep on Mount Ida,' now in the magazines of the Louvre. His works prepared the way for the revolution begun by Vien and carried out by David. He made designs for the illustration of editions of Ovid, Racine, Rousseau, and Delille, and also published some works on art. The Louvre contains his 'Courage of the Spartan Women,' dated 1787. He died in Paris in 1826.

**LE BAS, JACQUES PHILIPPE**, a French engraver, was born in Paris in 1707. He was instructed in the art of engraving by Hérissot and N. Tardieu, and was one of the best artists of his time. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching, which he harmonized in an admirable manner with the graver and dry point. The popularity of his works procured him a number of scholars, whose talents were employed in advancing the plates which he afterwards finished and published with his name. He became an academicien in 1743, his reception work being a 'Conversation galante,' after Lancret. He died in Paris in 1783. The number of his plates is very

large; but the following are his most esteemed works:

Portrait of Robert Le Lorrain, sculptor; *after Drouais*. 1741.  
Portrait of P. J. Cases, painter; *after Aved*. 1741.  
The Four Times of the Day; *after Berchem*.  
The Embarkation; *after the same*.  
Environ of Groningen; *after Ruissdael*.  
Environ of Guelders; *after the same*.  
David Teniers and his Family; *after Teniers*.  
The Works of Mercy; *after the same*.  
The Prodigal Son; *after the same*.  
A Flemish Festival, with Teniers and his Family; *after Teniers*.

The last four prints are of a superior execution, and are among his best works. His plates after Teniers are more than a hundred in number, and he appears to have copied that master with great success.)

The Italian Chase; *after Wouwerman*.  
The Milk-pot; *after the same*.  
The Boar-hunt; *after the same*.  
Four large Hunting Scenes; *after Van Valens*.  
The Port of Messina; *after Claude Lorrain*.  
An Italian Landscape; *after the same*.  
An Italian Sea-port; *after Joseph Vernet*.  
Fishermen going out; *after the same*.  
Thirteen of the Ports of France; *after Joseph Vernet*, etched by *Cochin*.

LEBAS, MICHEL OLIVIER, was born in Paris in 1783. He was a pupil of Regnault and of Langlois, and distinguished himself especially by his engraving in mezzotint. He died in 1843. He engraved for Landon's 'Annals du Musée.' One of his best plates is 'The Bull,' after Paulus Potter, in the Le Brun Gallery.

LE BEAU, PIERRE ADRIEN, a French engraver was born in Paris in 1744. He has engraved several portraits, and other subjects, after different masters, among which are:

Louis XVI., King of France; six different portraits, *after Binet, and others*.  
Marie Antoinette, Queen of France; ten different portraits, *after Le Clerc, Binet, and others*.  
Louis Philippe, Duke of Orleans.  
Hyder Ali, *after J. Year*.  
Mlle Raucourt, actress.  
Abbé Terray, comptroller of finance under Louis XV.  
A. R. J. Turgot, comptroller under Louis XVI., *after De Troy*.  
Jacques Necker, director of finances under Louis XVI.; *after Le Clerc*.

LEBEDEV, MIKHAIL, a Russian landscape painter, was born in 1812. He studied at the Academy of St. Petersburg, and afterwards travelled in Italy. He painted several views of Rome and Naples, at which latter city he died from cholera in 1837.

LEBEL, ANTOINE, a French landscape painter, was born at Montrot (Haute-Marne) in 1705. He was received as an academician in 1746, upon a 'Sea-piece,' which is now in the Museum at Caen. He was the master of Aved, and died in Paris in 1793.

LEBEL, CHARLES JACQUES, a French historical painter, who was a pupil of David, exhibited at the Salon from 1801 to 1827. He produced several interesting works relating to the French nation: among them, 'Napoleon visiting the Hospice of Mont St. Bernard;' 'The Reduction of the City of Paris by Henry IV.;' 'A Trait of Humanity in a French Grenadier;' and others of a similar kind. The picture of 'Turenne asleep on the field of battle, in winter, and his officers sheltering him with their cloaks from the inclemency of

the weather,' was in the collection of the late Baron Bolland. Lebel also painted a great number of portraits.

LEBEL, CLÉMENT LOUIS MARIE ANNE, a French subject and animal painter, who was a pupil of Lemoine, was born in Paris in 1772, and died in 1806. Some of his works are in the Museums of Orleans and of Caen.

LEBERT, —, a French designer and engraver, flourished about 1770. He engraved the following portraits after Cochin:

King Henry IV.  
The Duke of Orleans.  
The Count of Artois.  
King Louis XV.  
The Dauphin, afterwards Louis XVI.

LEBERT, HEINRICH, an Alsatian landscape draughtsman and flower painter, was born at Thann in 1794, and died at Colmar in 1862.

LEBLANC, ALEXANDRE, a French landscape painter, was born at Châteaufort in 1793, and died in 1866. His 'End of the Deluge' is in the Museum at Angers.

LE BLANC, HORACE, a French painter, who resided at Lyons in the 17th century, was employed by the Duke of Angoulême in his gallery of Gros Bois, near Paris. He was the master of Jacques Blanchard.

LEBLANC, THÉODORE, a French battle painter, born at Strassburg in 1800, was a pupil of Charlet. He became a captain in the engineers, and died from wounds received at the siege of Constantine in 1837. Three of his works are at Versailles.

LE BLOND, JACOB CHRISTOPH, was born at Frankfurt in 1670, and was first instructed by C. Meyer at Zurich. From there he went to Italy, where he is said to have been a scholar of Carlo Maratti. At the solicitation of Bonaventura van Oortbeck, he accompanied him to Amsterdam, where he was employed for some time in painting portraits in miniature, which were much esteemed. He quitted Holland, and came in 1720 to London, where he set on foot a project for printing mezzotint plates in colour, so as to imitate the pictures from which they were engraved. He executed some large plates in this way, and disposed of the prints by a kind of lottery. In 1730, he published a work explanatory of the process, entitled 'Il Coloretto, or the Harmony of (colouring in Painting, reduced to mechanical Practice, under easy Precepts and infallible Rules.' The book was printed in English and in French. He soon afterwards projected a plan for copying the cartoons of Raphael in tapestry, and he made some fine drawings from the originals for that purpose; houses were bought, and great expense incurred, but the scheme failed of success, and Le Blond left England, and went to Paris in 1732, where he was not more successful, and died, it is said, in a hospital in 1741. The following are the principal prints he published, which, independent of the novelty of the manner, certainly possess considerable merit:

PORTRAITS.

George II.  
Queen Caroline.  
Louis XIV. of France.  
Prince Eugene of Savoy.  
Cardinal de Fleury.  
The Children of Charles I.  
Petrus Paulus Rubens.  
Anthony van Dyck.



## VARIOUS SUBJECTS.

*St. Agnes; after Domenichino.*  
*St. Cecilia; after the same.*  
*The Repose in Egypt; after Titian*  
*The Embrace of Christ; after the same.*  
*Venus; after the same.*  
*The Triumph of Galatea; after C. Maratti.*  
*Cupid making his Bow; after Correggio, or Parmigiano.*  
*The Chastity of Joseph; after C. Cignani.*  
*Christ on the Mount.*  
*Mary Magdalene.*  
*St. Mary of Egypt.*  
*St. John embracing the Infant Jesus; after Van Dyck.*

**LE BLOND, JEAN**, a French historical painter and printeller, was born in Paris in 1635. He was received into the Academy in 1681, his picture of reception being 'Jupiter hurling thunderbolts at the Giants,' now in the Louvre. He was sometimes assisted in his works by Willem De Gheyn, a Dutch painter. He died in Paris in 1709.

**LE BLOND, MICHEL**, a German engraver, was born at Frankfort in 1587. He chiefly resided at Amsterdam, but travelled with Sandrart in Italy, and stayed several years in England. He appears to have been principally employed at Amsterdam on ornaments for the goldsmiths. In 1626, he published a set of ornaments, foliage, fruit, and flowers, engraved with great neatness. His prints, which are all very small, are executed entirely with the graver in the finished manner of Theodorus De Bry. He sometimes marked his plates with the accom-

panying cipher **M**. He died at Amsterdam in 1656. The following prints are by him:

*St. Jerome, seated at a desk writing, with an ornamental border; a small circular plate, about the size of a shilling; dated 1610.*

*Figures dancing, in a small oval, with an ornamental border; signed M. Blondus, 1612.*

*The Representation of a Marriage. M. Blondus, 1615.*

*Two ornaments for goldsmiths; inscribed Hithelm van Weelickreit.*

*A very small plate of Ornaments with three Goblets.*

*Six plates, numbered, of Arabesque Ornaments for Knife-handles; Michael Blondus fecit, very highly finished.*

*The Arms of Albrecht Durer.*

**LEBORNE, LOUIS**, a French painter and lithographer, was born at Versailles in 1796. He was a pupil of Regnault, and became in 1833 director of the School of Design at Nancy, and in 1848 conservator of the Nancy Museum, where there are paintings by him. He died in 1866.

**LE BOSSU, DANIEL**, a French engraver, flourished from about the year 1670 to about 1700. He imitated the style of François de Poilly, but without much success. He is said to have resided some time at Rome, where he engraved some plates after the Italian painters, among which is 'The Resurrection of Lazarus,' after Vincinto Brandi.

**LE BRUN, CHARLES**, a French historical painter, was born in Paris February 24th, 1619. He received his first instruction in art from his father, who was a sculptor, and from an obscure painter named Perrier. At the age of eleven he was fortunate enough to be noticed by the Chancellor Séguier, who placed him in the studio of Vouet, and ever proved a constant friend to the young artist. During the next few years his progress and industry were remarkable. He attracted the notice of Poussin, and in 1642 accompanied him to Italy, whither he was enabled to proceed by the generosity of his patron. He was received by the Barberini, then paramount in Rome,

and presented to Pope Urban VIII. His stay lasted about four years, during which period he painted a few works, but chiefly occupied himself in studying from the antique. There is still extant a letter written by him at this period, which shows how greatly he was attracted by the smallest details of classical antiquity. During his journey home, he made a short sojourn at Lyons, where he executed some commissions. Arrived at Paris, where his reputation had preceded him, he at once settled down to the practice of his profession. Orders quickly flowed in upon him. He was one of the numerous band of artists who worked for the President Lambert de Thorigny on the decoration of his hôtel on the Île St. Louis. The magnificent Fouquet employed him at his château at Vaux, and gave him a pension of 12,000 livres. For the oratory of Anne of Austria, he painted a 'Crucifixion,' and she presented him with her portrait set in diamonds. By Mazarin he was introduced to Louis XIV., and through the king's patronage became, after the death of Le Sueur, the head of the French school, exercising unlimited sway in all matters relating to art in France. In 1648, he took the principal part in the foundation of the Academy, which was always an object of great solicitude to him, and in which he filled successively all the offices of honour. This was not the only service French art owed to him. He was greatly instrumental in the establishment of the French school at Rome, and he was the first director of the Gobelins manufactory on its foundation by Colbert. During all this time he was painting unceasingly for his royal patron. After the fire at the Louvre in 1661, the works in the Apollo Gallery were entirely confided to him. He also found employment at the royal château at Stenau, and at the Pavilions at Marly. But his greatest work was at the King's new and costly hobby at Versailles. There he designed fountains, statues, decorations, &c., besides painting the gigantic series of allegories commemorating his royal patron's achievements. On the death of Colbert in 1683, his supremacy began to suffer an eclipse at the hands of Louvois, who favoured his rival Mignard. He gradually withdrew from court, and fell into a state of melancholy, which continued until his death at the Gobelins in Paris, on February 12, 1690.

The failings of Le Brun's art are neither few nor small. His drawing is heavy, and his colour unpleasant. Generally speaking, his execution fails to reach the standard of his ideas, and his efforts after the heroic are frequently overstrained, becoming pompous and scenic. Still he was in many cases inspired by great conceptions, and his fertility was very wonderful. In the history of French art he holds an important place from the unlimited sway which he exercised, not beneficially it must be owned, for so long a period.

The pictures by him in the French provincial galleries are too numerous to mention. The following is a list of his works in some of the chief European collections:

Berlin	Gallery.	Family of Eberhard Jabach.
Dresden	Gallery.	Holy Family.
Dulwich.	Gallery.	Massacre of the Innocents.
		Horatius Cocles.
Florence.	Uffizi.	Jephtha and his Daughter.
		His own Portrait.
Lashan.	Academy.	Allegory.
Modena	Estense Gallery.	Moses in the Land of Midian.
"	"	Moses and Jethro's Daughter.

Munich.	Gallery.	La Vallière as a Magdalen.
Paris.	Louvre.	St. John in the Isle of Patmos.
"	"	Series of five pictures illustrating the History of Alexander 1601-68.
"	"	The Fall of the Angels.
"	"	The Repentant Magdalen.
"	"	Christ on the Cross surrounded by Angels.
"	"	The Elevation of the Cross.
"	"	The Adoration of the Shepherds.
Petersburg.	Hermitage.	The Agency in the Garden.
"	"	The Crucifixion. 1637.
Vienna.	Gallery.	The Ascension.

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LEBRUN, FRANÇOIS JEAN BAPTISTE TORINO. See TORINO LEBRUN.

LE BRUN, GABRIEL, the brother and scholar of Charles Le Brun, was born in Paris in 1621, and died there after 1657. He never arrived at any great eminence as a painter, but is somewhat better known as an engraver. He executed several plates after the designs of his brother, and also after *Lucretius*, *Carracci*, and other masters, among which are the following:

Portrait of Charles Fevret de St. Mesmin. 1637.

Allegory on the Peace of Cardinal Mazarin.

Frontispiece for the Memoirs of Vittorio Siri.

The Twelve Apostles, after Charles Le Brun.

The Saviour; after the same, on two sheets.

St. Martin; after the same.

St. Anthony; after the same.

A Thesis, dedicated to the Parliament of Normandy, after the same.

LE BRUN, MARIE LOUISE ELISABETH, whose maiden name was Vigée, was born in Paris in 1755. Her father was a portrait painter, but he died in 1768. At the age of fifteen she executed a portrait of her mother. She received lessons from Davesne and Briard, and excellent advice from Joseph Vernet. She supported herself and her mother with her copies from great masters till her mother married an avaricious jeweller, who took all her earnings, and refused to supply her with even the necessaries of life. Her reputation soon began to spread, and in 1779 she painted her first portrait of Marie Antoinette, whom she afterwards painted no less than twenty-five times, and with whom she was on terms of the greatest intimacy. In 1776 she married Jean Baptiste Pierre Le Brun, a painter and picture-dealer, and the grand-nephew of Charles Le Brun. (He was born in Paris in 1748, and died there in 1813.) In 1782 she paid a visit to Belgium, and on her return Joseph Vernet proposed her for the Academy, which Pierre opposed, but she was nevertheless admitted in 1783, when she painted for her reception 'Peace bringing back Plenty.' When the Revolution broke out in 1789 she went to Italy and visited Bologna, Rome, Naples, and Florence, painting a large number of portraits, and was admitted a member of different academies. She then went to Vienna, and in 1795 was at St. Petersburg, where she remained painting portraits till 1801. She then returned to France, but in 1802 she came to England, where she lived three years. In 1808 and 1809 she was in Switzerland, and on her return to France, she bought a country house near Marly, which in 1814 and 1815 was pillaged by the Prussians and the allied armies. She then went to live in Paris, where she continued painting, and where her salon was the rendezvous of the best society till her death, which took place in Paris in 1842. Late in life she published her 'Souvenirs,' which appeared in Paris in 1837-39.

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She painted a number of very pleasing sentimental subjects, and many portraits of distinguished persons; among which were Lady Hamilton, in the characters of a Sibyl and a Bacchante; Madame de Staël, as Corinna; Madame Catalani at the piano; La Bruyère; the Abbé Fleury; and several princes and royal personages. In some of her pictures she imitated the style of Greuze. The Louvre possesses by Madame Le Brun two paintings of herself and her daughter, the portraits of Hubert Robert and Joseph Vernet, the painters, and that of Giovanni Paisiello, the composer.

LE BRUN, NICOLAS, a French painter, the brother of Charles Le Brun, was, according to Guillet de St. Georges, the author of the landscape in Le Sueur's 'Plan de l'ancien Châteauneuf de Paris,' porté par deux Anges, now in the Louvre. It gives a view of the Tuilleries, the Louvre, the Seine with the Pont-Neuf, and a part of the quay opposite the Louvre.

LEBSCHIE, CARL AUGUST, a painter, etcher, and lithographer, was born at Schmiegel, Poland, in 1800. He studied at Munich, where his parents settled in 1807. He painted landscapes and architecture in oil and water-colours, and designed in the style of different masters. His etchings are executed with great spirit, and he signed with the initials *C. L.*, or a monogram. He died at Munich in 1877.

LE CAPELAIN, JOHN, a water-colour landscape painter, was born in Jersey about 1814. He had no regular art instruction, and, unaided, acquired a pleasing, though vague, style. He drew the views for the Jersey Album presented to Queen Victoria after her visit to the island. There is a large collection of his works in the Jersey Museum. He died in 1848.

LE CARPENTIER, CHARLES LOUIS FRANÇOIS, a French painter, born at Pont-Audemer (Eure) in 1744, was a pupil of Doyen and of J. B. Descamps. He was professor at the School of Fine Arts at Rouen, and devoted himself chiefly to writing on art. He died at Rouen in 1822.

LE CAVE, P., a water-colour painter, flourished in the latter half of the 18th and in the beginning of the 19th century. His works are chiefly landscapes with cattle and figures, and are in the tinted style. His life was passed in poverty, and the date of his death is unknown. There are four specimens of his work in the South Kensington Museum, one dated as late as 1806.

LECCIO, MATTEO DA. See ALESSIO.

LECKERBETJEN, VINCENT, a native of Antwerp, who flourished about 1650, was called *Manciol*, because he had lost his right hand. He lived chiefly in Rome, where he executed several landscapes and battle-pieces. At the castle of Vincennes in France he painted four frescoes representing scenes in the battles of Alexander the Great.

LECLAIRE, VICTOR, a French flower painter, was born in Paris in 1830. He was a pupil of his brother, Léon Louis Leclaire and died in 1885. His 'Fleurs d'automne,' painted in 1879, is in the Luxembourg Gallery.

LECLERC, DAVID, was born at Berne in 1680. He was instructed by Werner, and at the age of eighteen went to Frankfurt. He worked afterwards at the courts of Darmstadt and Cassel, and then went to Paris and studied under Rigaud. He returned to Frankfurt, and in 1715 visited England, but he eventually settled at Frankfurt. He painted flowers, historical subjects, and portraits,

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of which latter that of Prince Louis of Hesse is in the Darmstadt Gallery. He died at Frankfort in 1738.

LECLERC, ISAAC, the brother of David Leclerc, was an engraver at the court of Cassel, where he succeeded his father. He died in 1746.

LECLERC, JACQUES SÉBASTIEN, the son of Sébastien Leclerc the younger, was born in 1734. He was appointed assistant-professor of perspective in the Academy of Paris in 1774, and died in 1785. Some of his works are in the Museum at Caen.

LE CLERC, JEAN, a French painter and etcher, born at Nancy in 1687, was a pupil of Carlo Maratta. He engraved after Jean Couffin, and died at Nancy in 1683.

LECLERC, JEAN FRÉDÉRIC, the son of David Leclerc, was born in London in 1717. He settled at Deux-Ponts, where he devoted himself to miniature painting, and was living in 1768.

LECLERC, SÉBASTIEN, the elder, a French engraver, was born at Metz in 1637. He was instructed in the elements of drawing by his father, Laurent Leclerc, a jeweller, and afterwards went to Paris. He applied himself to geometry, physics, and perspective, but by the advice of Le Brun he devoted himself entirely to engraving, and became very proficient. He became an academician in 1672, and from that year to 1702 he was Professor of Perspective at the Academy. He was appointed engraver to Louis XIV., and a Professor at the Gobelins. He died in Paris in 1714. He produced about 3400 plates, of which a 'Catalogue raisonné' was published by C. A. Jombert in 1774. Among them the most famous are:

The Battles of Alexander, *after Le Brun*  
The Council of Nicæa  
The Apotheosis of Isis  
The Passion  
Greek and Roman Costumes

LECLERC, SÉBASTIEN, the younger, a French painter, was the eldest son of Sébastien Leclerc, the engraver, and was born in Paris in 1676. He was a pupil of Bon de Boullogne, and was admitted into the Academy in 1704, his reception work being 'The Purification of Elizabeth' to his Dedication, now at Versailles. He exhibited in the Salons of 1737, 1747, and 1751. He died in Paris, at the Gobelins, in 1763. In the Louvre is a picture of 'The Death of Sappho.'

LECEUR, JEAN BAPTISTE, a French historical and genre painter, was born at Le Mans in 1795. He was a pupil of Regnault, and exhibited at the Salon from 1822 to 1837, among his works being that of 'Charles VII. and Agnès Sorel,' in the Museum at Angers. He died in Paris in 1838.

LECOMTE, HIPPOLYTE, a French painter, was born at Pauzeaux in 1781. He was a pupil of Mongin and of Regnault, and married Camille, the daughter of Carlo Vernet. He exhibited at the Salon, from 1804 to 1847, historical subjects, landscapes, and battle-pieces. He died in Paris in 1867. Among his pictures are:

Joan of Arc.  
Escape of Mary, Queen of Scots, from Loch Leven.  
Battle of Mautern, in Styria.  
Battle of Raab.  
Louis XIII. storming the entrenchments of Passa-Suso (*Fontainebleau*.)

LECOMTE, MARGUERITE, a French engraver, was born in Paris about 1719. She etched some small Italian landscapes, but her name has been saved from oblivion less by her merits as an artist

than by her connection with Watteau, with whom in 1764 she visited Rome, where she etched the heads of Pope Clement XIII. and of Cardinal Albani. She died at the end of the 18th century.

LE DAVIS, EDWARD, a painter and engraver, was born in Wales about 1640. He was articled as a pupil to Loggan, but not being treated to his satisfaction, he fled from his indentures, and went to France as a domestic servant, but was able in Paris to resort to his art in both its branches. On his return he engraved some portraits and other subjects; among which are the following:

#### PORTRAITS.

Charles II. seated. (The head was afterwards effaced and that of William III. substituted for it.)  
Catharine, Queen of England; full-length, *after J. B. Gaspers*.  
James, Duke of York.  
William, Prince of Orange, *after Sir Peter Lely*.  
Mary, Princess of Orange, *after the same* 1678.  
The Duchess of Portsmouth.  
General Mouch  
Charles, Duke of Richmond, when a boy; *after Wissing*. 1672.  
Stephen Montague. 1675  
Bertram de Ashburham, engraved for Guiliam's 'Heruldry'  
A Mary-Andrew, *after Frans Hals*

#### SUBJECTS AFTER VARIOUS MASTERS.

St Cecilia, with Angels, *after Van Dyck*.  
Kiss of Judas, *after Caracci*.  
Holy Family, *after a basso-relievo by Algardi*.

LEDERER, HANS. To this artist Professor Christ attributes some engravings marked with the cipher **H.** Bruliot and Nagler mention a Hieronymus Lederer, and the former says there are four prints by him expressing the temperaments of men, the 'Sanguine,' the 'Phlegmatic,' the 'Choleric,' and the 'Melancholic.' The first of these has the name *H. Lederer*, and the last a mark, which may be taken for *I. L.* or *H. L.* Malpe, he says, attributes these prints to Hans Lederer.

LEDERER, JOHANN, a painter, was the youngest of three brothers who flourished at Augsburg, and painted on glass and in oil. He was court painter to the Prince-Bishop of Freising. In the cathedral of Augsburg and in other churches are altar-pieces by him and in the Franciscan church at Freising is an altar-piece representing the 'Death of St Francis of Assisi.' He died about 1785.

LEDERLEIN, JAKOB, a German engraver on wood, was born at Tübingen about the year 1566. He executed a set of portraits of the professors of the University in that city, which were published by Erhard Zell in 1596. There are other prints by this master, some of which are dated 1590. He usually marked his works with the monogram

**EL.**

LEIDERWASCH, CHRISTOPH, was a German engraver, who flourished at Salzburg from 1668 to 1687, and there also painted altar-pieces. Among his engravings are 'The Virgin presented in the Temple,' *after Romanelli*, and 'The Heavenly Glory,' *after himself*.

LEIDERWASCH, GREGOR, an Austrian painter, was born at Salzburg in 1726. He painted many altar-pieces, but his monochrome landscapes and views were most celebrated. He died at Salzburg in 1792.

**LEDESMA, Blas de**, was a Spanish painter of the reign of Philip II. (1556—1598). He is mentioned by Pacheco as a successful imitator of the frescoes of Julio and Alessandro.

**LEDESMA, Josef de**, was born at Burgos in 1690. After acquiring some knowledge of painting in his native city, he came to Madrid and entered the school of Carreno. His principal works were a 'Burial in the Recolet Convent,' and pictures of the Trinity and saints in the Convent of the Holy Trinity, which were pleasing in colour. He died in 1670.

**LEDOLUX, Pieter**, was born at Bruges in 1730. He studied at the Bruges Academy under Jan Garemyn, and afterwards under Matthias De Visch. He painted views, but his principal work was his collection of insects and flowers painted in miniature. He collected materials for a 'History of the Arts and Painters of the 18th and 19th centuries.' He died in 1807.

**LE DOYEN, —** a French engraver lived at Paris about the year 1666, and executed some plates for the booksellers, among which are some prints of ornaments, and the plates for a book entitled 'Figures des differents Habits des Canons reguliers en ce siècle,' published at Paris in 1666.

**LEDRU, Hiram**, a French portrait painter, was born at Oppy, near Calais in 1774. He was self-taught, but several of his works were in high repute, and gained medals. He died in Paris in 1840.

**LE DUQ, Jan** a Dutch painter, was born at the Hague in 1636. He learned the principles of art under Paulus Potter and for some time imitated the style of that admired painter of animals. He afterwards changed his style and painted corps de garde, assemblies of officers, and card players. His pictures of this description are more frequently met with than his cattle-pieces, which are very scarce. He was director of the Academy at the Hague in 1671, and had acquired the reputation of an able painter, when in 1672 he abandoned art and adopted a military life. He died as a captain between 1680 and 1685. Pictures by him are at Amsterdam, Copenhagen, Dresden, St Petersburg, Vienna, and several other places. Le Duq etched a few plates from his own designs, among which is a set of eight prints of dogs, very neatly and spiritedly executed.

**LEE, A.** was a portrait painter, who practised in the reign of George II.

**LEE, ANNA**, a native of London, was a pupil of Parkinson, who gained a great reputation by her paintings and drawings of natural history subjects. She died about 1790.

**LEE, FREDERICK RICHARD**, a landscape painter, was born at Barnstable in 1798. When very young he served a campaign in the Netherlands in an infantry regiment. He then became a student in the schools of the Royal Academy, where he first exhibited in 1824. His works also appeared at the British Institution, from which he received a premium of £50 in 1829. The Academy elected him an Associate in 1834, and an Academician in 1838. His works were chiefly inspired by English scenery, and the cattle in many of them were painted by Sidney Cooper. He ceased to exhibit at the Academy after 1870, and spent the remaining years of his life in yachting and travel. He died in Cape Colony in 1879. Amongst his works are:

London	Not Gallery	The Cover Side 1839. (Lent to the Corporation of Nottingham)
"	"	Showery Weather 1834 (Lent to the Corporation of Glasgow)
"	"	Evening in the Meadows 1834 (Lent to the Walker Art Gallery, Liverpool)
"	"	A River Scene 1835
"	"	Near Rudeleaf
"	"	Gathering Seaweed 1836
"	"	Distant View of Windsor St George's Hill, Outlands Park 1840
Woburn	Albany	Scene in Devonshire
"	"	Scene in Woburn Park 1849

**LEE, JAMES**, a wood-engraver, flourished in the latter part of the 18th century, and in early life worked for some time in Paris. He engraved the illustrations for the 'Cheap Repository,' 1794-98, Hansard's 'Typographia,' and for a reading book, 'A Wreath for the Brow of Youth,' as well as for many other children's books. He died in 1804.

**LEE, JOSEPH**, an enamel painter, was born in 1780. He exhibited enamel miniatures at the Royal Academy from 1809 to 1853. In 1818 he was appointed enamel painter to the Princess Charlotte, whose portrait he exhibited in the same year and in 1823 and in 1832 enamel painter to the Duke of Sussex, whose portrait after Thomas Phillips, R.A., he exhibited. He died at Gravesend in 1859. There is an example of his art at South Kensington.

**LEE, WILLIAM** a water colour painter, was born in 1810. His paintings consist chiefly of English rustic and French coast landscapes. He was elected a member of the Institute of Painters in Water Colours in 1846, and was for many years connected with the Langham School. Among the later pictures painted by him were 'The Long Sunbon,' 'The Rustic Beauty' and 'The Drinking Fountain.' He died in London in 1865.

**LEECH, JOHN**, the eminent comic draughtsman, was born in London in 1817. His father, John Leech, was an Irishman, who possessed some skill with the pencil, and from him the son inherited the talent. At three years old he was discovered by Flaxman seated on his mother's knee drawing and the great sculptor foretold that he would astonish the world. At the age of seven he was sent to the Charthouse, where he formed a life long friendship with Thackeray. At the age of sixteen he was placed at St Bartholomew's Hospital to study medicine, but he gradually gave up his medical studies and resolved to devote himself to art. He was eighteen years old when he published his first work, entitled 'Etchings and Sketchings by A. Pen, Esq,' which consisted of a book, quarto size, of four leaves covered with sketches. He next turned his attention to lithography, and his caricature of Mulready's envelope brought him into notice. A great deal of his early work may be seen in 'Bell's Life,' and in 1840, in conjunction with Percival Leigh, he published the 'Comic Latin Grammar' and 'Comic English Grammar.' In August 1841, in the fourth number of 'Punch,' appeared Leech's first contribution. To the second volume of 'Punch' his contributions did not amount to more than half-a-dozen, but after that till 1864 his drawings amounted to more than three thousand, and he is said to have received for them more than £40,000. In 1840 he assisted Crickall with the illustrations to the 'Ingoldsby

Legends,' and in 1844 he illustrated the 'Christmas Carol' of Dickens. In 1847 appeared Gilbert & Beckett's 'Comic History of England,' which was followed in 1852 by the companion work, 'The Comic History of Rome,' both profusely illustrated by Leech. In 1853 appeared the series of sporting novels entitled 'Mr Sponge's Sporting Tour,' 'Handley Cross,' etc. In 1854 appeared the first series of his pictures of 'Life and Character' reprinted from 'Punch,' of which a second and a third series were published respectively in 1858 and 1860. In 1858 Leech went a tour in Ireland, the result of which was the publication of a book written by Canon Hole, his travelling companion, and illustrated by himself. Among his other etchings may be named those that appeared in 'Punch's Pocket Book,' and the wood cut illustrations to 'Once a Week' and the 'Illustrated London News.' In 1862 he exhibited in the Egyptian Hall his 'Sketches in Oil, the subjects of which were reproduced from the most remarkable of his 'Punch' drawings: this exhibition was a great success. In the same year in company with Mark Lemon, he went to Paris, and afterwards to Biarritz. In 1864 he went to Hamburg in company with Alfred Linde, and afterwards to Schwalbach. On his return to England he went to Whitby with his family, but after his return to London he succumbed in the same year to the malady from which he had long been suffering.

LEEMANS A., was a painter of birds and accessories of hunting scenes, who flourished at the Hague about 1682.

LEEN, WILHEM VAN was born at Dordrecht in 1758. He was a pupil of Arends, Cuyper, and Ponce. At the age of twenty he went to Paris where he remained three years studying flowers. He then went to Rotterdam, but in 1787 returned to Paris, where he was induced to remain for two years. In 1789 the Revolution compelled him to quit Paris, and he went to Delfshaven where he died in 1825.

LEEPE, JAN ANTOON VAN DER. See VAN DER LEEPE.

LEES, CHARLES, a Scottish painter who was born in 1800 is chiefly known for his historical paintings, such as 'The Minister of Rizzio' and 'John Knox during his Confinement.' He also executed various landscapes of merit. His paintings were frequently seen on the walls of the Royal Scottish Academy, of which he was a member from 1830 until his death in 1880.

LEEST, AVRONIUS VAN, is stated by Papillon to have been an engraver on wood of some talent who executed, among others, four cuts of the 'Four Evangelists.'

LEEUW DE. See DE LEEUW.

LEEUW, VAN DER. See VAN DER LEEUW.

LE FEBRE ROLAND. See LEFEVRE.

LE FEBRE, VALENTIN (or LE FEBRE) a Flemish painter and engraver was born at Brussels in 1642. During a long residence in Venice he painted portraits and historical pictures in the style of Paolo Veronese, and etched numerous plates after that master, as well as after Titian and Pintoretto. Many of his etchings were published in Venice in 1682, in a large folio volume, entitled 'Opera selectiora quæ Titianus Vecellius Cadubriensis, et Paulus Callianus Veronensis invenerunt et pinxerunt, quæque Valentinus Le Febre Bruxellensis delineavit et sculpsit.' He died at Venice about 1700.

LE FEBRE, FRANÇOIS. See LE FEVRE.

LEFEVRE, VALENTIN. See LE FEVRE.

LEFEVRE, CHARLES VICTOR EUGÈNE, a French historical painter, was born in Paris in 1805. He studied under Gros and Abel de Pujol. His first contribution to the Salon was 'The Prisoner of Chillon,' exhibited in 1827. He died in 1882.

LE FEBVRE, CLAUDE, a French portrait painter, was born at Fontainebleau in 1633. He studied after the works of Le Sueur and Le Brun in the chateau of that town and became an excellent painter of portraits which resemble in their tone the works of Van Dyck. In 1663 he was received a member of the Academy on which occasion he painted the portrait of Colbert. After this he went to England and met with great encouragement at the court of Charles II. He died in Paris in 1675. Two of his portraits are in the Louvre, and in the National Portrait Gallery is a portrait by him of Isaac Barrow. He also etched a few portraits. JACQUES LE FEBVRE, his brother, who died in 1678, was also an excellent painter of portraits.

LE FEBVRE ROLAND. See LE FEBRE.

LE FEBRE, SEBASTIEN ALEXIS, a French engraver, the son and pupil of Sébastien Le Fevre was born in Paris in 1798 and died in the same city in 1864. There are by him

The Annunciation *after Michelangelo*  
The Immaculate Conception *after the same*  
Jeanne d'Arc, *after Raphael*  
The Triumph of Cleopatra *after the same*  
The Sleeping Child (the King of Rome) *after Prud'hon*  
The Madonna of St Sebastian *after Correggio*  
The Nativity called La Notta, *after the same*  
The Ship of Antioch *after the same*  
Napoleon I. *after C. Steuben*  
Amalie Queen of France *after Winterhalter*  
The Duchess of Orleans, with the Comte de Paris, *after the same*

LE FLARI, FRANÇOIS (or LE FEBRE,) was a goldsmith and engraver who worked in Paris about 1635. Amongst his known works are six engravings of flowers, entitled 'Javre de fleurs et de fruit pour servir à l'Art d'Oùtillerie.'

LE FLARI, ROLAND, a French historical, portrait and decorative painter was born at Bayeux in 1756. It was intended by his father that he should enter the legal profession but his inclination for art was too strong, and at the age of eighteen he made the journey to Paris on foot in order to see its treasures. He returned to Caen, and at length, by the works which he executed in the chateau of Anol, near St Lo, he was enabled to raise funds to study under Regnault at Paris. He obtained a great reputation as a portrait painter, and most of the eminent personages of the time sat to him. On the Restoration, he was appointed principal painter to Louis XVIII. He put an end to his life in Paris in 1830 in consequence, it is said of being deprived of his appointments by the Revolution of July. Amongst his works are

Antwerp	Museum	Portrait of Van Dael
Caen	Museum	Portrait of the poet Malherbe.
Compiègne	Museum	Phocion
Paris	Louvre	Love disarmed by Venus. 1798.
Rochelle	Museum	Apotheosis of St Louis.
Versailles.	Gallery	Portrait of Napoleon I.

LEFEVRE, ROLAND, called ROLAND DE VENISE, was born in Anjou in 1608, and spent considerable time at Venice and London, in which latter city he died in 1677. He painted portraits and historical subjects of a small size. One of his best

portraits is that of Cigala, which has been engraved by Picaat. He was patronized in England by Prince Rupert, but he is more esteemed for a mode of staining which he introduced than for his skill as a painter.

LE FEVRE, VALENTIN. See LE FEVRE.

LEGAL, FRANCIS, an engraver, was born in Scotland in 1755, and after receiving instruction in art at Edinburgh under Alexander Runciman he came in 1780 to London where he found employment with Boydell and other publishers. In consequence of his engraving of Ophelia before the King and Queen he was towards the end of the century appointed engraver to the Prince of Wales. He died in London in 1801. He engraved several plates in a very finished style, in which he appears to have imitated the fine manner adopted by Sir Robert Strange. Among others are the following plates, which were engraved for Boydell.

Mary, Queen of Scots resigning her Crown after Gavin Hamilton 1786

The Continence of Scipio after A. F. 1784

The King, Queen, and Ladies in Hamlet after West

The Children in the tower from Richard the Third after A. F. 1784

Scene from 'King Lear' after Bannister

LE GILLON, JEAN FRANÇOIS, a Flemish landscape painter, was born of French parents in 1759 at Bruges where he was pupil of M. De Vos. In 1760 he went to London and studied at the Academy under J. B. D'Assier, carrying off the silver medal in 1762. In 1765 he travelled through France and Italy, and returned to London in 1767. In 1770 he went to Rome, where he remained for two years, and then travelled again through Italy returning to Bruges in 1774. He then established a small school but in 1777 he went to Paris and travelled through Switzerland, returning again to Bruges in 1780. In 1782 he removed from Bruges and settled in Paris, where he was made a member of the Academy and painter to the king in 1789. The troubles of the French Revolution compelled him to return to Bruges, where he remained. In 1797 the wish to see a friend took him again to Paris, where he was seized with sudden illness and died.

LEGNANI, SIEFANO MARIA called IL LEGNANINO, was born at Bologna in 1660. He was called 'Legnanino' to distinguish him from his father, Ambrogio Legnani, a portrait painter, by whom he was instructed in the first rudiments of design. He afterwards studied at Bologna under Carlo Cignani, and at Rome under Carlo Maratti. He distinguished himself as a fresco painter, particularly in Sant' Angiolo at Milan, where he has represented a battle gained under the protection of St. James, which is treated with a fire and capacity equal to the most difficult subjects in the art. Many of his works are at Genoa, at Turin, and in Piedmont. The cupola of San Gaudenzio at Novara is esteemed one of his best works. He died at Bologna in 1715. He has left some etchings, among which are a 'Virgin and a Holy Family.' In the Brera at Milan is a portrait of the painter.

LEGNANO, FRANCESCO DA. See BARBIERI.

LEGOTE, PABLO, was a Spanish painter, who flourished in the early part of the 17th century. Between the years 1629 and 1636 he was engaged with Alonso Cano in painting and gilding in the church of Lebuja. The subjects of his pictures

were the 'Annunciation,' the 'Nativity,' the 'Epiphany,' and the two St. Johns. In 1647 Cardinal Spínola, Archbishop of Seville, commissioned him to execute for the large hall of his palace a full length series of apostles. A similar series, which hung in the church of the Hospital of Pity, was by some attributed to him, but by others to the elder Herrera. He afterwards went to Cadiz, where he was employed in 1662 to paint bannisters in the royal fleet.

LE GOUAZ, YVES MARIE, a French engraver, was born at Brest in 1742. He went young to Paris, where he became a pupil of J. Allamet, and was afterwards instructed by Nicolas Ozanne. He died in that city in 1816. There are by him a great many plates of views of the sea-ports of France, after the designs of Ozanne, and other subjects after Hackert, Vernet, &c., among them are the following.

Three Views of the Ports of Toulon, Brest, and Bousen; after Ozanne

The Port of Antibes after the same

View of the Port and Gulf of Calvi, in Corsica, after La Croix

View of the Port of St. Lawrence, after the same

LE GRAND, LOUIS, a French engraver, was born in Paris about 1730, and died about 1784. He was chiefly employed in vignettes and other illustrations of books, many of which were after the designs of Gravelot, Leitch, and others. He engraved a set of plates for an edition of Ovid's 'Metamorphoses,' published at Paris in 1767-71. There are also by him some large plates of ruins.

LE GUAY, ANTOINE. See PPROITI.

LE GUAY, CHARLES EUGÈNE, was born at Sèvres in 1762, and studied design and painting in the china manufactory of that town, where he was afterwards employed. His chief objects of study were Boucher and Van Loo, but he went to Paris for improvement, and studied for some time at the Academy. He died in 1840. His chief works are on porcelain, but he painted also on glass.

LE HAY, THOMAS DE SAINT. See CHÉRON.

LEHMANN, CHARLES ERNST RODOLPH HENRI SAHM, a French painter was born at Kiel, in Holstein, in 1814. He became a pupil of Ingres, and contributed his first picture to the Salon in 1835. His first works were Scriptural subjects, but his reputation rests chiefly upon his portraits. He was also employed in mural decorations, among which were the chapels of the church of St. Merry, and the galleries of the Hôtel de Ville, Paris. In 1861 he was made head of the Académie des Beaux-Arts, and in 1875 professor in the École des Beaux-Arts. He died in Paris in 1882.

LEHMANN, JAKOB, was born at Hinterweiler, Kifel, in 1803, and studied at the Academy of Düsseldorf. He painted fruit, dead game, flowers, buds, breakfast tables, hunting parties, and landscapes. Three pictures by him are in the National Gallery at Berlin. He died at Coblenz in 1847.

LEICESTER, SIR JOHN FRANKING, Bart., an amateur draughtsman, was born in 1762. He was instructed by Vivares and Paul Sandby. He drew in Indian ink and tinted with bistre, and appeared as an occasional honorary exhibitor at the Royal Academy. He was one of the originators of the British Institution in 1805, and was distinguished for his patronage of English art. He was created Baron De Tabley in 1826, and died at Tabley House, Cheshire, in 1827.

**LEICHER, FELIX IVO**, a German painter, was born at Wagnstadt in Upper Silesia in 1727. He was first educated at Freyberg in Moravia, but afterwards went to the Academy at Vienna, and gained great reputation as a painter of altarpieces. He was still living in Vienna in 1811.

**LEICHNER, JOHANN GREGOR HEINRICH THEODOR**, was born at Erfurt in 1681. He was at first a pupil of Hildebrand, and at the age of sixteen he went to Leipzig to study under Leschner, whose daughter he married. He afterwards entered the studio of Pahlmann, where he worked for several years, copying the works of Van der Werf, Mieris, Van Huysum, and others. He died at Leipzig in 1769.

**LEIGEL, GOTTFRIED**, a native of Switzerland, flourished from the year 1527 to 1560. He engraved a set of woodcuts of figures for the Bible, which are marked with a cipher composed of his initials **GL**.

**LEIGH, JAMES MATTHEWS**, an historical painter, was born in 1808. He studied under Etty, and occasionally exhibited at the Royal Academy—chiefly sacred subjects—from 1830 to 1849. During one part of his career he was much occupied in literary pursuits, and in his later years he established an art school in Newman Street, which obtained a good reputation. He died in London in 1860.

**LEIGH, T.**, was a portrait painter, who practised about the middle of the 17th century, and by whom is a portrait of Robert Davis, a distinguished Royalist, dated 1643.

**LEINBERGER, CHRISTIAN**, a German painter, was born at Erlangen in 1706. He worked in Italy, and painted historical and allegorical pictures, among which was the 'Stoning of St. Stephen.' He died in 1770. His works are signed with the initials *C.L.*, or this monogram: **CL**.

**LEINBERGER, GEORG KARL**, born at Erlangen in 1718, visited Italy with his brother Christian at the age of thirteen. After having stayed three years at Venice, Rome, and Naples, he went by way of Vienna to Frankfurt, and painted with his brother the ceiling in the Imperial Electoral Hall, after which they worked in Westphalia and Baireuth. Georg Karl went again to Italy, and was employed at the court of Turin; he subsequently visited Lyons, Paris, Holland, and Copenhagen, where he worked some time at the court, and afterwards returned to Baireuth. He died at Anspach in 1797.

**LEIPOLDT, J.** The name of this engraver is affixed to a small oval portrait of Mary, Queen of Scots, with a crucifix in her right hand and the axe in her left.

**LEISMANN, JOHANN ANTON.** See **EISMANN**.

**LEISNIER, NICOLAS AUGUSTE**, a French engraver, was born in Paris in 1787, and died at Clamart in 1858. Among his works are portraits of Marc-Antonio and La Fornarina, after Raphael, and of Cervantes, after Valazquez.

**LEITCH, WILLIAM LEIGHTON**, a Scottish water-colour painter, was born at Glasgow in 1804. He was educated at a private school, and afterwards at the Highland Society School. As a schoolboy he showed great liking for drawing, and made the acquaintance of Daniel Macnee, afterwards President of the Scottish Academy, with whom he used to study in the evening. He was placed by his friends in a lawyer's office, but he soon left

that uncongenial labour, and took employment with a decorator and sign-painter. He then came to London and worked as a scene-painter, and here he made the acquaintance of David Roberts and Clarkson Stanfield. He then went to Italy, where he remained for five years, and on his return to London exhibited at the Royal Academy and other exhibitions. He was teacher of water-colour painting to the Queen, and other members of the royal family. He died in London in 1883.

**LEITNER, JOHANN SEBASTIAN**, an engraver, was born at Nuremberg in 1715, and died in 1795. He engraved for the works of Knorr and others.

**LEJEUNE, LOUIS FRANÇOIS**, Baron and general, and formerly aide-de-camp to General Berthier, was born at Versailles in 1776. He claims a place here as the painter of many of the battles in which he was engaged, and in which victory fell to the French; among them are those of Marengo, Lodi, Aboukir, Mount Tabor, the Pyramids, the Passage of the Rhine by Jourdan, the Battle of Moskowa, and several others, all sketched at the several actions, and afterwards transferred to canvas. He died at Toulouse in 1848. Some of his battle-pieces have been engraved by Jacques Joseph Comy and Boyvet.

**LE JUGE, G.**, a French engraver of the 17th century, studied probably under Vouet. Among his works are:

*A Holy Family, after his own design.*

*A series of thirteen Mythological Subjects; after Agostino Carracci.*

*The Communion of St Jerome; after the same.*

**LE KEUX, HENRY**, a line-engraver, born in 1787, was a younger brother of John Le Keux. He was attached to Basire, and was engaged on the Oxford Almanacs, and afterwards on the illustrations for the 'Beauties of England and Wales.' He assisted his brother in Britton's 'Cathedrals,' and with Blore produced the 'Monumental Remains.' He engraved Claude's 'Embarkation of St. Ursula,' as well as plates for the 'Forget-me-not,' and other annuals, after Martin and Prout, and after Turner for Rogers's 'Poems.' He retired from his profession in 1838, and went to reside at Bocking in Essex, where he engaged in a crape manufactory, and died in 1868.

**LE KEUX, JOHN**, a line engraver, was born in London in 1783. At first he worked with his father, a pewter manufacturer, but at the age of about seventeen he was apprenticed to Basire, the engraver. Architectural and antiquarian subjects chiefly engaged his attention, and he worked much in conjunction with Britton. He died in 1846. Many of his works are to be found in:

Britton's 'Architectural Antiquities.'

'Cathedral Antiquities.'

Beck's 'Annales Furnienses.'

Neale's 'Memorials of Oxford.'

'Westminster Abbey.'

Pugin's 'Architectural Antiquities of Normandy.'

'Specimens of Gothic Architecture.'

'Examples of Gothic Architecture.'

Le Keux's 'Memorials of Cambridge.'

Amongst his separate plates are:

Marcenas' Villa; after Wilson.

Easby Abbey; after Turner.

Rome; after the same.

**LELIE, DE.** See **DE LELIE**.

**LELIENBERGH, CORNELIS.** See **LILIENBERGH**.

**LELIO DA NOVELLARA.** See **ORSI**.

**LELLI, ERCOLE**, was born at Bologna in 1702, and became a scholar of Giovanni Pietro Zanotti. He appears to have applied himself more to the study of the anatomy of the human body than to painting; and is more celebrated for his anatomical preparations in wax, at the Bolognese Institute, than for his works as a painter. The only paintings by him mentioned are his picture of the Virgin and Infant, with St. Anthony of Padua and St. Clara, in the church of Sant' Andrea delle Scuole, at Bologna; and a St. Fidele, at the Cappuccini, at Piacenza. He was an eminent teacher of design, and had many pupils. He afterwards became director of the Academy at Bologna, and died there in 1766. He has also left some engravings, one of the best of which is 'Hagar and Ishmael.'

**LELLI, GIOVANNI ANTONIO**, was born at Rome in 1591, and was a disciple of Lodovico Cardi, called Cigoli. Although he was more employed in easel pictures for private collections, there are some of his works in the churches at Rome, which entitle him to the rank of a respectable historical painter. In San Matteo in Morlano is an admired picture by him of the 'Annunciation'; and in the cloister of La Minerva, his most celebrated work of the 'Visitation of the Virgin to St. Elizabeth.' He died in 1640.

**ELOIR, Louis**, a French water-colour painter, was born in Paris in 1843. He was a pupil of his father Auguste Eloir, and sent to the Salon of 1863 'La Massacre des Innocents,' which was followed by other excellent works. He died in 1884.

**LE LORRAIN, LOUIS JOSEPH**, a French painter and engraver, was born in Paris in 1715. He was a pupil of Jean Dumont, and visited Rome for improvement. After his return he was received a member of the Academy. He went to St. Petersburg in 1758, where he chiefly distinguished himself as a painter of theatrical decorations. He died in that city in 1760. Two paintings by him are mentioned:

The King of France as Apollo, protecting Painting and Sculpture.

The Graces; a ceiling-piece.

He engraved some prints from his own designs, and the following after J. F. de Troy:

The Judgment of Solomon.

Solomon sacrificing to Idols.

Father before Ahasuerus.

The Death of Cleopatra.

**LELY, Sir PETER**. See VAN DER FAFS.

**LE MAIRE, FRANÇOIS**, was born at Maison Rouge, near Fontainebleau, in 1620. He was a portrait painter and a good colourist, and was the master of Santerre. He was received into the Academy in 1657, upon the portrait of Jacques Sarrazin, and died in Paris in 1688. He was the nephew of Pierre Le Maire, and to distinguish him from his corpulent relative was called 'Le petit Le Maire.'

**LE MAIRE, PIERRE**, a French painter and engraver, was born at Dammarin near Paris, in 1597. He was first instructed by Claude Vignon, and resided afterwards twenty years at Rome. After having returned to Paris in 1637 he went again to Rome, where he however did not stay long. He was the intimate friend of Poussin, and was called 'Le Maire Poussin'; and, as he was a corpulent man, he was also known as 'Le gros Le Maire.' He died at Gaillon in 1659. In the Louvre there are by him two views of the ancient

monuments of Rome. He distinguished himself also as an etcher. His plates, executed in the style of Vignon, are correctly drawn, and include fourteen subjects from the history of Paris, 1637; and 'David before the Ark,' after Domenichino.

**LEMBKE, JOHANN PHILIPP**, was born at Nuremberg in 1631. He studied for some time under Matthäus Weyer and Georg Strauch, and then went, in 1653, to Italy, where the works of Pieter van Laer and Jean Courtois had a great influence on his style of painting. Lembke went subsequently to the court of Sweden to be principal painter to Charles XII. at Stockholm, where he eventually died in poverty in 1718. It is in Sweden—more especially in the castle of Drottningholm—that his pictures may be seen. The Vienna Gallery has a 'Skirmish' by Lembke of much merit. The favourite subjects of this artist are battles, marches, sieges, skirmishes—in fact anything with military action. His works are good in composition, and equally well drawn and coloured. He also etched several plates.

**LEMENS, BALTHAZAR**, was born at Antwerp in 1637, and was one of the first artists who visited England after the Restoration, which held out a prospect of a revival of the encouragement of the arts; but his expectations were disappointed. He painted small historical subjects, in which he displayed a fruitful invention, and a neat and ready execution. But the fashion of the time was confined to portrait painting, and he was under the necessity of finishing the draperies and backgrounds for other artists. He died in London in 1704.

**LE MERCIER, ANTOINE**. There are by this artist, who flourished about 1633, some slight but spirited etchings of architectural ornaments, &c., after the designs of P. Collo.

**LEMERCIER, JACQUES**, born at Pontoise about 1585, was an architect and engraver. In the latter capacity he etched with a spirited point the design of a model (not executed) by Michelangelo for the church of San Giovanni de' Fiorentini at Rome, 1607; the statue of Henry IV., erected in San Giovanni in Laterano, in 1608; and the catafalque at Rome for the obsequies of Henry IV., in 1610. He died in Paris in 1654.

**LEMERCIER, PHILIPP**, was born in 1689 at Berlin, where he attended the Academy. He afterwards visited Italy, France, and Hanover. He gained a reputation as a portrait painter, and came to England, where he found ample employment for some time. After travelling through Ireland and Portugal he returned to Berlin, and died in 1760.

**LE MERSION, MADEIRINE**, a French lady, etched a plate of a 'Landscape and Cattle,' in a style resembling that of Danckerts. It was published at Paris, without date or the name of the painter.

**LEMETTAY, PIERRE CHARLES**, was born at Fécamp in 1726. He studied under Boncher, and after having obtained the first prize for Rome, he went to that city, and afterwards spent two years at Turin. On his return to Paris he became a member of the Academy, and received the title of painter to the king. He died in Paris in 1760. His sea-pieces resemble those of Vernet. Leveau and Zingg engraved after him.

**LEMIRE, ANTOINE SAUVAGE**. See SAUVAGE.

**LE MIRE, NOEL**, a French draughtsman and engraver, born at Rouen in 1724, was a scholar of Le Bas. He made numerous illustrative engravings for books; particularly for the 'Contes'



of *La Fontaine*, 1762; '*Les Métamorphoses d'Ovide*,' published by him and Basan in 1767-71; and ten plates after Eisen for an edition of the '*Temple de Gnide*,' published in 1762. Independently of these he engraved for other works a great number of subjects after Cochin, Eisen, and Moreau. '*Le Gâteau des Rois*,' a satirical representation of the partition of Poland, by Moreau, was seized and the plate destroyed. Le Moyne died in Paris in 1801. The following are among his plates:

#### PORTRAITS.

Queen Marie Antoinette, profile. 1775.

Alexis Piron; after *Leprieux*.

Mademoiselle Olivron, crowned by Melpomene, with four French verses by Garrick; after *Gravolat*.

General Washington; after *La Paon*.

The Marquis de La Fayette; after the same.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Child, with St. John; after *Parmigiano*; for the Dresden Gallery.

Jupiter and Daune; after *Annibale Carracci*.

The Death of Lucretia; after *Andrea del Sarto*.

A pair of Views in Flanders, with figures; after *Teniers*.

A View of Mount Vesuvius in 1757; after *Lacroix*.

The Arch of Titus; after the same.

LEMOINE, PIERRE ANTOINE, a French fruit and flower painter, was born in Paris in 1605, and died in the same city in 1665.

LEMOINE, SUSANNE. See SILVESTRE.

LEMONNIER, ANTOINE CHARLES GABRIEL, was born at Rouen in 1743. He was destined for a commercial life, but he abandoned it and studied in Paris in the school of Vien, with David and Vincent as fellow-pupils. In 1772 he carried off the 'grand prix' with his picture of 'The Children of Niobe killed by Apollo and Diana.' In 1774 he went to Rome, and afterwards travelled through Italy. In 1786 he was commissioned by the Chamber of Commerce of Rouen to paint a picture to commemorate the visit to Rouen of Louis XVI., which was exhibited in 1789, in which year he was made a member of the Academy. In 1810 he was appointed Director of the Tapestry Establishment, which post he held for six years. He also re-organized the Museum at Rouen, where there are twelve of his works. He died in Paris in 1824. Among his chief works are:

The Plague at Milan. 1785. (*Rouen Museum*)

The Mission of the Apostles. 1793. (*The same*)

Jesus calling to Him the Little Ones. 1793. (*The same*)

Christ in the Synagogue. 1782. (*The same*.)

The Salon of Madame Geoffrin. 1814. (*Munich*.)

Francis I. receiving at Fontainebleau Raphael's 'Holy Family.' 1814. (*The same*)

Louis XIV. inaugurating Puget's statue of Milo of Crotona. 1814. (*The same*)

LE MOYNE, FRANÇOIS, a French historical painter, was born in Paris in 1688. He entered the studio of Galloche, and in 1707 gained a prize for drawing, and in 1711 the 'grand prix' with his picture of 'Boaz and Ruth,' which entitled him to go to Rome, but the state of affairs and the royal finances prevented his journey. In 1714 he painted a picture of 'St. John the Baptist' for the church of St. Eustache in Paris. In 1716 he painted a 'Temptation,' which is in the church of Canon, near Amiens. In 1718 he became a member of the Academy, and his reception picture was 'Hercules and Cacus.' In 1719 he painted a picture of 'St. Paul before Sergius,' which was destroyed in 1870 in the siege of Strasbourg. In 1722 he painted a picture of 'Tancred and Clorinda,' which is now in the Museum at Besançon. He then took to decora-

tive painting, and his first essay was in 1723, when on the ceiling of the Novitiate of the Jacobins, which is now the Church of St. Thomas d'Aquin, he painted a large representation of the 'Transfiguration.' In 1724 a patron, M. Berger, took him to Italy, where he spent about six months, where he seems rather to have studied Pietro da Cortona and Carlo Maratti than Michelangelo. On his return to Paris he painted 'The Bathers,' and 'Hercules and Omphale.' In 1727, with his 'Continence of Scipio,' he divided the honours with De Troy for a prize offered by Louis XV. In 1730 he painted an 'Assumption' for the cupola of the chapel of the Virgin in the church of St. Sulpice. He was commissioned to decorate the ceiling of the Grand Saloon at Versailles with the 'Apotheosis of Hercules,' an immense composition, which occupied him four years. This work procured him in 1736 the appointment of principal painter to the king, which had been vacant since the death of Boullogne in 1733. Notwithstanding this patronage, and that of the King of Spain, for whom he was commissioned to paint a large picture representing 'The Defeat of Porus,' owing to the loss of his protector, the Duke d'Antin, he fell into a state of melancholy. In 1737, when M. Berger visited him, he found that his door was closed, and on it being opened, it was discovered that Le Moyne had stabbed himself in several places.

Among his principal paintings are the following:

The Apotheosis of Hercules. 1732-36. (*Versailles*.)

Hercules and Cacus. 1718. (*Louvre*.)

Hercules and Omphale. 1721. (*Louvre*.)

Cupid and Cephalus. 1724. (*Versailles Mairie*.)

Venus and Adonis. 1720. (*Stockholm Museum*.)

The Ascension of Mary. (*Cupola of St. Sulpice*.)

The Transfiguration. (*St Thomas d'Aquin*.)

LEMOYNE, FRANÇOIS, (or LEMOINE,) was a French engraver, who flourished in the 17th century, and was concerned with Bernin and Chauveau in designing and engraving the ornaments of painting and sculpture which are in the Gallery of Apollo in the Louvre.

LEMPEREUR, CATHERINE ELISABETH, whose maiden name was Cousinet, the wife of Louis Simon Lempereur, was born in Paris in 1726. She was instructed in engraving by Laurent Cars and Fessard. There are several pleasing prints by her, among which are the following:

Two Architectural Subjects; after *Pannini*.

The Milkmaid; after *Teniers*.

The Dangerous Forest; after *Wouwerman*.

The Rural Labours; after the same.

The Departure of Jacob; after *Boucher*.

Six Marine Subjects and Sea-ports; after *Vernet*.

LEMPEREUR, JEAN BAPTISTE DENIS, the son of Jean Denis Lempereur, was born in Paris about 1740, and inherited the taste and talent of his father. It is probable that he died in 1796. He etched several plates after various masters, as well as from his own designs, among which are the following:

The Angel announcing to the Shepherds the Nativity of Christ; after *Boucher*.

The Murder of the Innocents; after *Pierre*.

Two Landscapes; after *Ruisdael*.

LEMPEREUR, JEAN DENIS, a French amateur engraver, was born in Paris in 1701, but the date of his death is not known. He possessed an extensive collection of pictures and drawings, and etched a variety of plates after Pietro da Cortona, Benedetto Castiglione, Van Dyck, and others.

**LEMPEREUR, Louis SIMON**, a French engraver, was born in Paris in 1728. He was a pupil of Pierre Aveline and Laurent Cars, and became a member of the Academy in 1776. He afterwards came to England, where he met with considerable encouragement, but after a time returned to France and died in Paris in 1807. There are several prints by this artist, which prove him to have possessed very eminent talents. The following are his principal plates.

PORTRAITS

Etienne Jeaurat, Painter to the King after Roslin, engraved for his reception into the Academy  
 Pierre Laurent Bugey, the de Billy a drum the poet, an emblematical portrait, after J. L. G.  
 Philippe Cayeux sculptor after Cochon  
 Claude Henri Watelet, after the same

SUBJECTS AFTER VARIOUS MASTERS

The Pathos after C. in T.  
 The Triumph of Silenus, after the same  
 Aurora and Ithobus after Pierre  
 A Sacrifice to Pan after the same  
 Bacchus and Ariadne after the same  
 The Forge of Vulcan after the same  
 The Rape of Europa after the same  
 Pyramus and Thisbe after the same  
 The Garden of Love after the same subject was engraved by C. and C. J. p.  
 A Spanish Festival after P. L. G.  
 Plumes being making a man after J. L. G.  
 The Rape of Proserpine after the same

**LEMPUT REMI VAN** was born at Antwerp, and arrived at some excellence by copying the works of Van Dyck. He came over to England, and died in London in 1675. His daughter was an artist and married Thomas Streiter.

**LE NAIN ANTOINE, LOUIS AND MATHEU** three brothers, and the sons of a surgeon were born at Laon in 1588, 1593, and 1607 respectively. After learning the elements of painting they together went to Paris, where Antoine was received as a painter in 1629. Luciole was instructed by Antoine about 1630, and his paintings which are inferior to those of his master are generally attributed to Louis and Mathieu. The three brothers worked a long time together in Paris and became members of the Academy in 1648, but both Antoine and Louis died in Paris in May of the same year. Mathieu painted historical subjects for churches, and portraits, among which were those of Cinq Mars, Cardinal Mazarin, and Anne of Austria. He died in Paris in 1677. It is probable that the very interesting and pleasing subjects known as the works of Le Nain were painted by Louis and Antoine conjointly. They consist of familiar objects and incidents, such as interiors of inns, rustic habitations, domestic enjoyments, card-players, and village pastimes, and they have characteristic peculiarities that distinguish them from the works of all other masters. They are unequalled for natural expression and an air of truth. The pictures by the Le Nains, which are best known, are of the cabinet size. There was one of unusually large dimensions in Watson Taylor's collection, representing the interior of an inn, with a party of travellers, an itinerant performer on the hurdy-gurdy, and several other figures. Specimens are to be found in some of the richest cabinets in England, France, and Germany. The following are some of their principal works:

Florence.	Museum	Adoration of the Shepherds.
London	Stafford House	Five-players.
Luton	Marquis of Bute	The Studio of Le Nain.
Nevers.	Museum	St Michael offering Arms to the Virgin
Paris.	Louvre	Procession in a Church. (Doubtful)
"	"	The Holy Manger.
"	"	The Smithy
"	"	The Watring Place
"	"	The Village Repast.
"	St Etienne du Mont	The Nativity of the Virgin.
"	St Laurent	The Visitation
"	Temple	The Presentation.
Rouen	Museum	Rustic Interior
Valenciennes	Museum	Two Men playing at Cards

**LENDINARA, LORENZO DA.** See CANOZZI.

**LENIY, WILLIAM S.**, an engraver, was born in London, and practised as a stipple engraver towards the end of the 18th century. He was a pupil of Tomkins. He produced a large plate of the 'Descent from the Cross,' after Rubens, and engraved for the Shakspeare Gallery. He emigrated to America, where he made some money by engraving bank notes, and bought a farm on the St Lawrence, a little below Montreal, where he was living in 1808.

**LENIANT, JEAN** a French engraver, was born at Abbeville about 1615 and died in Paris in 1674. He was the cousin and pupil of Claude Mellan, and followed the first style of that master in which he used the cross strokes. The greater part of his prints are portraits, which are his best works. The following plates are by him

PORTRAITS

The Count de Branne after J. M.  
 Jacques du Souver after May and 1687  
 François du Fillet L'infant adieu faubert 1663  
 Nicolas Huet architect 1654  
 François de Harlay, Archbishop of Rouen, after Champepe 1661  
 Louis Boucherat, Chancellor of France 1670.

SUBJECTS.

The Bust of the Saviour oval after Raphael  
 The Virgin sucking the Infant, circular, after Annibaldi 1661  
 The Virgin adoring the Infant oval after Guido Rens.  
 Christ crowned with Thorns after Annibale Carracci

**LENFANT, PIERRE**, a French little painter, was born at Ancet, near Dreux, in 1704, and died in Paris in 1787. He was a pupil of Patrocel, and was made an academicien in 1745, as a painter of landscapes and little scenes. At Versailles are the following works by him

The Taking of Melvin  
 The Siege of Irbourg  
 The Siege of Mons  
 The Siege of Tournai

**LLNGELE, MARTINUS**, was born at the Hague in 1604, and distinguished himself as a portrait painter. There was by him in the Shooting-house a painting with ten large figures, representing the Company of Orange. He was appointed Director of the Academy in 1656, and died in 1661.

**LENGERH, H. HENRIK**, was born at Stettin in 1790, and studied under Wach. In 1817 he visited Italy, where he studied chiefly the works of Raphael and Correggio. He was professor at the Academy at Berlin, where he died in 1865. A 'Taking down from the Cross' by him is in the church of St. Jakob at Stettin.



**LENKER, HANS**, was a goldsmith at Nuremberg. There is by him in the Royal Library at Munich a book of prayers ornamented with beautiful miniatures, the covers of which are engraved and enamelled in silver, and dated 1573. He was burgomaster at Augsburg. Hans Lenker, the elder, who is supposed to have been his father, was the author of a treatise upon optics, published in 1616.

**LENOIR, ADELAIDE**, whose maiden name was **BINART**, was born in Paris in 1771. She was first instructed by her father, and afterwards by Regnault. She painted several portraits, among which was that of her father, most of which were exhibited between 1801 and 1817.

**LENOIR, MARIE ALEXANDRE**, was born in Paris in 1761. He was instructed in painting by Doyen, but it is chiefly as an art lover and writer that he is known. At the outbreak of the French Revolution he received permission from the National Assembly to collect the principal ecclesiastical monuments and art treasures into one place, and he used the Convent of the "Petits Augustins" as a museum, of which he became the president, and published eight volumes descriptive of its formation and contents. He also wrote a history of French art, and a work on hieroglyphics. His museum was scattered under Louis XVIII.'s government, and its president became in 1816 curator of the Royal Monuments. His collection of French portraits is at Stafford House, and has been lithographed by Lord Ronald Gower. He died in Paris in 1838.

**LENOIR, PAUL MARIE**, was a French painter of ability, who died at Cairo in 1881. He was a pupil of Gérôme and Jalabert, and his 'Les Coureurs à Osaka, Japon,' in the Salon of 1880, attracted considerable attention.

**LENOIR, SIMON BERNARD**, a French portrait painter, was born in Paris in 1729, and died in the same city in 1789.

**LENS, ANDREW BERNARD**, and **PIETER PAUL**, were miniature painters, who practised in London about the middle of the 18th century. They were sons of Bernard Lens the younger. The first-named exhibited at the Incorporated Society from 1765 to 1770, and sold a collection of his own and his father's works in 1777.

**LENS, ANDRIES**, was born at Antwerp in 1739, and was a scholar of Ykens and Balthasar Beschev. At the age of sixteen he obtained the first prize at the Academy, of which he became a professor in 1763. In 1764 he was appointed court painter to Prince Charles of Lorraine, and went the same year to Italy, where he studied after Raphael and the old masters. In 1781 he established himself at Brussels, where he painted for the palaces and churches. He was a member of the Institute, and he died at Brussels in 1822. He has been called the regenerator of painting in Belgium, and a monument has been erected to him in Notre-Dame de la Chapelle, Brussels. The following are his most important paintings:

Antwerp.	Gallery.	The Annunciation Allegorical Subject
"	"	Portrait of Martonasic, the Engraver.
Brussels.	Gallery.	Dahlia cutting off the Locks of Samson.
"	Hotel Stevens.	The principal events in the Fables of Bacchus.
Ghent.	St. Michel.	The Annunciation.
Large.	Ch. of Alcuens.	Subjects from the New Testa- ment.

Lille.	Madeline.	The History of St. Mary Mag- dalene.
Lyons.	Alexian Church.	Several paintings.
Vienne.	Gallery.	Several mythological paintings formerly in the palace of Laeken.

**LENS, BERNARD**, the elder, the son of a painter of the same name, of little note, was born in London in 1659, and was instructed by his father. He was a mezzotint engraver, and also etched a few plates, and drew views in Indian ink. He died in 1725. The following plates are by him:

David with the Head of Goliath, after Domenico Fetti.
The Judgment of Paris, after Sir Peter Lely.
Bacchus, Venus, and Ceres; after F. Badens.
Three Landscapes, with Figures and Cattle, after Ver- chem.
Rinaldo and Armida; after J. Vandervlaet.

**LENS, BERNARD**, the younger, the son of Bernard Lens the elder, was born in London in 1680, and became celebrated for his fine copies in water-colours from Rubens, Van Dyck, and other masters. He was also an eminent miniature painter and drawing-master, and had the honour of instructing the Duke of Cumberland, and of becoming enunceller and miniature painter to George II. He etched a few portraits, and two or three drawing books of Landscapes and views, which he published for the use of his pupils. He died at Knightsbridge in 1740. He also engraved in mezzotint, an account of 23 plates is given by Nagler.

**LENS, JACOB**, a Flemish portrait and historical painter, brother of Andries Lens, was born at Antwerp in 1716, and died about 1814. Amongst his pictures are:

Antwerp	Church of } Presentation in the Temple.
Brussels.	Augustinus } Portrait of the Emperor Leo- Gallery } pold.

**LENTHE, FRIDRICH CHRISTOPH GEORG**, was born at Grabow, in Mecklenburg-Schwerin, in 1774, and studied under Grassi at Dresden. He was director of the Gallery in 1811-12, and afterwards court painter of the Grand-Duke. He died at Ludwigslust in 1851. He worked with great ability, and his paintings are marked by a deep religious feeling. He also painted portraits, and was successful in mezzotint engraving. A 'Death of Christ' by him is in the cathedral of Schwerin.

**LENTZEN, JAN FRANS**, a Flemish landscape painter, was born at Antwerp in 1790, and died there in 1840. He is known chiefly by his successful copies of the works of Ommegeanck.

**LENTZNER, JOHANN NIKOLAUS**, was born at Schleiz in Voigtland, in 1711. He was instructed by Dietrich at Weimar, and studied afterwards under Hamilton, in whose style, as well as in that of Wouwerman, Heinrich Roos, and Dietrich, he executed excellent landscapes, ruins, and cattle. He settled at Frankfort, and died there in 1749. In addition to several drawings in Indian ink and ruddle after the above-mentioned artists, he has left one of the 'Festivities at the Coronation of the Emperor Charles VII. in 1741.'

**LENZ, KARL GOTTLIEB**, was born at Dresden in 1753. He was a pupil of Hutin, and resided for some time at Schonau, but in 1788 he went to Rome, where he died in 1790. Among his works were 'Paul and Festus,' and the 'Worship of the Golden Calf.'

**LEON, CHRISTOBAL DE**, a scholar of Valdes Leal, painted eighteen monastic portraits, and some decorations in distemper for the church of San Felipe Neri, by which he proved himself, according to Cean Bermudez, one of the best artists in Seville after the death of Murillo and Valdes. He died at Seville in 1729.

**LEON, FELIPE DE**, a Spanish historical painter, appears to have been the brother of Christobal de Leon. He imitated the style of Murillo, and also copied the works of that master. Many of his copies were formerly at Seville, where they were held in great esteem by the amateurs. He likewise produced several pictures of his own composition; among others, 'The Prophet Elijah ascending to Heaven in a Chariot of Fire.' He died at Seville in 1728.

**LEON, JUAN DE VANDERHAMEN Y.** See VANDERHAMEN Y LEON.

**LEON, JUAN VALDELMIRA DE.** See VALDELMIRA DE LEON.

**LEON LEAL, SIMON DE**, a Spanish painter, was born at Madrid in 1610. He was a scholar of Pedro de Las Cuevas, and distinguished himself both in history and portraits. In the latter, he formed his style from the chaste and simple colouring of Van Dyck. For the Premonstratensian Friars he painted an altar-piece representing 'St. Norbert triumphing over Heresy,' and another picture of 'St. Norbert receiving his vestments from the hands of the Virgin.' For the church of the Noviciado of the Jesuits he painted an altar-piece, and a series of pictures of the Infancy of Christ, and for the church of the Capuchins an 'Immaculate Conception.' He was appointed painter to the queen, and was much employed by the court. He died at Madrid in 1687.

**LEON SALCEDO, IGNACIO DE**, was a scholar of Valdes Leal, who studied in the Academy of Seville in 1666-7. He imitated the style of his master. His best work was in the Convent of Mercy, and represented 'San Pedro Nolasco correcting the Novices of his Order.'

**LEONARDI, JEAN PIERRE**, a French still-life and historical painter, was born at Montpellier in 1790. He was a pupil of Guérin. Among his works are 'The Baptism of our Lord,' and 'The Baptism of the Eunuch,' in the Cathedral at Montpellier, and the 'Death of St. Joseph' in the church of La Charité at Nîmes.

**LEONARDIS, GIACOMO**, an Italian designer and etcher, was born at Palma, in the Venetian State, in 1723, and died after 1780. He was instructed by M. Benville and G. B. Tiepolo, and obtained the first prize at the Academy of Venice. He was skilful in preserving the character of the artist he represented. He etched several plates after Italian masters; among which are the following:

*Cupid at Play; after Giulio Carpioni.*

*The Triumph of Silenus; after the same.*

*Neptune and Thetis; after Sebastiano Conca. 1765.*

*The Rape of Europa; after the same.*

*Two plates of the Amusements of the Carnival; after Tiepolo.*

*The Golden Calf; after Tintoretto.*

*The Last Judgment; after the same. 1768.*

**LEONARDO, AGUSTIN**, a native of Valencia, is supposed to have taken the habit of the Order of Mercy at Xativa. In 1620 he was a brother of the convent of that order at Puig, near Valencia, where he painted for the sacristy four large pictures of the 'Finding of the Image of Our

Lady at Puig;' the 'Siege of Valencia,' and its surrender to King James; and the 'Battle of Puig,' in which St. George fought for the Christians. He afterwards visited Seville, where he painted a picture, dated 1624, of 'Christ and the Woman of Samaria.' In 1624-5 he was called to Madrid, where he painted two pictures for the great staircase of the Convent of Mercy, which, according to Cean Bermudez, possessed some merit in drawing and composition, but were harsh in colouring. He was thought to excel in portraiture, and painted a portrait of Gabriel Bocangel, the poet. Palomino states that he died at Madrid in 1640, but Cean Bermudez thinks it more probable that he returned to Valencia, and died there at a later date.

**LEONARDO, JUSKE**, a Spanish painter of battles, was a distinguished scholar of Pedro de Las Cuevas. He was born at Calatayud in Aragon in 1616, and died at Saragossa in 1656, of poison, supposed to have been administered to him by some who were jealous of his merits. He was painter to the king, and executed for the palace of Buen Retiro works worthy of celebrity; among them the 'Surrender of Breda,' and the 'March of the Duke of Feria's Troop upon Acqui,' which are now in the Madrid Gallery; the latter is a picture of large dimensions and great merit. There is also a portrait of Alaric the Goth, which is one of the ornaments of the royal collection.

**LEONARDO DA VINCI.** See VINCI.

**LEONARDONI, FRANCESCO**, was born in 1654 at Venice, where he studied for some time. Expatriated for some unknown cause, he travelled through various parts of Europe, and settled at Madrid in 1680. There he distinguished himself by his portraits, especially miniatures, although he also painted several pictures for the churches. In the church of the Convent of Atocha at Madrid, are two pictures of the 'Marriage and Death of St. Joseph;' and in the church of San Geronimo el Real, a large altar-piece of the 'Annunciation.' He died at Madrid in 1711.

**LEONART, JOHANNES FREDRIK**, a Flemish etcher and engraver in mezzotint, was born at Dunkirk about 1633, and died at Berlin in 1680. He engraved the portraits of Justus van Merstræten, Syndic of Brussels, and his wife, after Van Dyck.

**LEONBRUNO, LORENZO**, was born at Mantua in 1489. He studied after the works of Mantegna, attended the school of Lorenzo Costa in 1508, and visited Rome in 1521. Several of his paintings, which he executed in the palaces of his native city, have disappeared. There is by him in the Berlin Gallery the 'Judgment of Midas.' He died in 1537, probably at Mantua.

**LEONCINI, FRANCESCO**, was the engraver of a plate representing the 'Flight into Egypt;' it is etched in the style of a painter, and signed *Francesco Leoncini di S. Geminiano, f. et inv.*

**LEONE**, a Benedictine monk, was probably a native of Amalfi. He wrote in 1072 the Codex 99, 'Homilies diverse,' at Monte Cassino, which he illuminated with portraits and scenes from the Bible in miniature, that might easily be attributed to Cimabue or Giotto. He is probably identical with Leo, Cardinal Bishop of Ostia, who was secretary to Pope Urban II., and died in 1116.

**LEONE, ANDREA DI**, born at Naples in 1596, was a disciple of Corenzio, Il Greco, and Salvator Rosa. When Corenzio left Naples, Leone became his successor, and adorned the palace of the Viceroy

in that city. He painted there several battles, but afterwards imitated Aniello Falcone in his works of a smaller size. There are several paintings by him in the cathedral and in San Paolo Maggiore at Milan. He died at Naples in 1675. The following also is by him.

**Madrid.** *Gallery.* The Wrestling of Jacob with the Angel.

**LEONE, GABRIELE.** See VAN DER LIFFW.  
**LEONELLO, ANTONIO** was a native of Bologna, who lived at the end of the 15th century. He painted chiefly fruits, flowers and animals.

**LEONEFFI, GIOVANNI BATTISTA** was an Italian engraver, who was working at Rome at the commencement of the 19th century, but who died before 1850. Among his works are the following:

The Triumph of David, after Guercino.

Christ on the Cross, after I. Gessi.

Christ in the Temple among the Doctors, after Leonardo da Vinci.

**LEONI, GIUGIUMMO DA**, an Italian painter and engraver, was born at Parma in 1664. He is supposed to have been a pupil of Giulio Romano, but he soon abandoned painting for engraving. He died about 1740.

**LEONI, LODOVICO** (called IL PAD VANIN), was born at Padua in 1531. He spent most of his life in Rome, and executed portraits in wax, besides painting in oil and fresco lands, apes and historical subjects. He died at Rome in 1606.

**LEONI, OTTAVIO**, the son and pupil of Il Padovano, was born at Rome about 1578. He was esteemed one of the ablest portrait painters of his time and drew the popes, cardinals and principal nobility of the period in which he lived. His talents were not, however, confined to portraiture, for he painted several altar pieces for the churches in Rome. In Sant' Lucichio is a picture by him of the 'Annunciation', in Santa Maria della Minerva, the 'Virgin and Child, with St. Hyacintho', and in Sant' Urbano St. Charles St. Francis, and St. Nicholas. He was made principal of the Academy of St. Luke, and a knight of the order of Christ on which occasion he painted for the church of the Academy the 'Martyrdom of St. Martina'. He died at Rome in 1630. Ottavio Leoni was the engraver of a set of heads of painters and others, executed in a singular manner, but producing a very pleasing effect. The hair and draperies are engraved with strokes, the faces delicately dotted with the shadows assisted with strokes. There are about twenty of the plates, among which are the following, which are signed, *Eques Ottav. Leonus, Romanus pictor fecit*.

Ludovius Leonus Pictor et Sculptor. 1625.

Eques Ottav. Leonus sculpsit. 1625.

Joannes Franciscus Barberius Centaurus pictor. 1623.

Marcellus Provincialis Centaurus. 1623.

Eques Christophorus Rouchalis de Pomarancus, pictor. 1623.

Eques Joseph Caesar Arpinus pictor. 1621.

Antonius Tempesta, pictor Florentinus. 1621.

Thomas Salinus, Romanus, pictor. 1625.

Fr. D. Antonius Barbarius. 1625.

**LEONORI, PIETRO GIOVANNI** was a painter of the Bolognese school, who about 1400 painted a 'Madonna and Saints' in the Custom House, and decorated with frescoes several public buildings.

**LEPAGE, FRANÇOIS**, a French flower painter, was born at Lyons in 1796. In 1826 he was appointed a Professor at the Ecole des Beaux-Arts at Lyons.

**LE PASTURE, ROGIER DE.** See VAN DER WEYDEN.

**LE PAULTRE, JEAN**, (or **LE PAUTRE**), a French draughtsman and engraver, was born in Paris in 1618. In the early part of his life he was placed with a carpenter and builder, under whom he learned to draw plans and ornamental designs. He afterwards turned his attention to engraving, both with the point and the graver, and executed some fourteen or fifteen hundred plates, consisting of architectural decorations, friezes, columns, vases and other ornaments, which, with the exception of a few prints from the drawings of Paolo Fausti, are all after his own designs. He also engraved several historical and religious subjects, but they are inferior to his other plates. He was in 1671 a member of the Academy at Paris in 1677, and died there in 1682. His works are usually marked with the initials *L. P.* or *L. le P.* The following are his most esteemed prints.

#### PORTRAITS

Jean Lepautre, with a border of flowers, supported by Ganymede. 1674.

LOUIS XIV., in Roman attire. 1694.

Jean Robert.

#### VARIOUS SUBJECTS

Ten plates of the History of Moses.

Twenty-two plates of Mythological Subjects.

Twelve plates of a View of Gardens and Grottoes.

Six plates of Italian Fontains.

Six of Enriched Mythological Subjects.

Twelve of Antique Vases.

Six plates of Scripts and Vessels.

The Coronation of Louis XIV. in the cathedral at Rheims, on three sheets.

The Baptism of the Dauphin.

Two perspective Views of the Canal of Fontainebleau.

**LEPAILLE BERNARD**, a French engraver, was born in Paris in 1698. He was probably a pupil of Jean Audran, whose style he adopted with success. He was invited to England by Claude Du Bosc to assist him in engraving the cartoons of Raphael, on a smaller scale than those of Droun, but his talents ought not to be estimated from these unfavorable specimens. On his return to Paris he engraved several plates, which gained him great reputation. He was received into the Academy in 1740, and became its secretary and historiographer, and in the latter capacity he published in 1752 a 'Catalogue raisonné des Tableaux du Cabinet du Roi' and 'Les Vies des Premiers Peintres du Roi, depuis M. Le Brun, jusqu'à présent'. He died in Paris in 1755. The following are his principal prints.

#### PORTRAITS

Nicolas Bertin, painter, after *De Lien*, engraved for his reception into the Academy.

Louis de Boullogne, painter, after *Ligand*.

Philibert Orry, Minister of Finance, after the same.

Pierre Guéneau, Director of the Mint, after *Laguerre*.

Charles Capponcourt, Librarian of the King, after *Aud*.

Madame Dufresne, actress, after the same.

Jean Antoine Watteau, painter, after himself.

François d'Aubignac, Marquis de Maintenon; after *Mignot*.

Jean Baptiste Mohre, an etching, after *Charles Coypel*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Circumcision, after *Gravio Romano*, for the Cross Collection.

Jupiter and Io, after the same, for the same.

Jupiter and Juno, after the same, for the same.

St. John preaching in the Wilderness, after *Basilio*; for the same.

Vortumens and Pomona; *after Rembrandt*.  
 Two Subjects; *after Teniers*.  
 The Chess-players; *after C. De Moor*.  
 The Players at Piquet; *after G. Netscher*.  
 Town Love and Village Love; *after Charles Coypel*.  
 The Pacha having his Mistress's portrait painted; *after Carle van Loo*.  
 Charles I. taking leave of his Children; *after Raoux*.

LÉPICIE, NICOLAS BERNARD, the son of Bernard Lépicie, was born in Paris in 1735. He studied under Carle van Loo, and became painter to the king, and professor of the Academy. He died in Paris in 1784. The following are his best paintings:

The Courage of Porcia. (*Lille Museum*)  
 Regulus taking leave of his Family

LÉPICIE, RENÉE ÉLISABETH, whose maiden name was MARILL, was born in 1714, and in 1732 became the wife of Bernard Lépicie. She engraved after Raphael, Boucher, Van Loo, Chardin, Rigaud, and other French painters, and died in Paris in 1773. The following are two of her prints:

Saying Grace, and the Industrious Mother; a pair;  
*after Chardin*  
 The Flemish Cook, *after Teniers*.

LE PIPER, FRANÇOIS, was the son of a Kentish gentleman of Flemish extraction, and was born about the year 1640. His father, who was in possession of a considerable estate, gave him a liberal education, intending him for a merchant but his inclination leading him entirely to drawing, he rambled over great part of Europe to study painting. He was of a gay and facetious turn of mind, and the subjects he treated were usually humorous and comical, and were chiefly painted in black and white. Most of his performances were produced over a bottle, and the theatre of his excursions was the Mitre Tavern at Stock's Market, on the Bell in Westminster, which were adorned by the productions of this jovial artist. He drew landscapes, which he etched on silver plates for the tobacco-boxes of his friends. Towards the latter part of his life his circumstances were sufficiently reduced to make it necessary for him to think of turning his talents to some account. Becket employed him to design his mezzotints, and he drew several of the heads of the Grand Seigniors, for Sir Paul Rycaut's 'History of the Turks.' On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon, who pricked an artery, he died in 1698. His portrait was drawn in crayons by Faithorne, and engraved by Lutterel.

LE POITTEVIN, EDMOND MODESTE EUGÈNE, a French landscape and marine painter, whose name was originally POITTEVIN, was born in Paris in 1806, and studied under Hersent. He visited England, the Netherlands, and Italy, and died at Autoul in 1870. He used the initials *L. P.* There are by him:

The Sinking of the Ship 'Le Vengeur.'  
 Winter in Holland.  
 A Norman Cottage.  
 The Fisherman on the Ice.  
 The Sea-Baths at Étretat.  
 Adriaan Brouwer painting a Tavern Child. (*Munich Gallery*).  
 Rocky Coast near Havre. (*South Kensington Museum*).

LE PRINCE, AUGUSTE XAVIER, a French genre painter, was born in Paris in 1799, and studied after nature and from the works of Albert Cuyt and Adriaan van de Velde. His village fairs, carnivals, corps de garde, and a great variety of

other subjects are to be found in some of the best collections. He exhibited at the Salons of 1819, 1822, and 1824, and died at Nice in 1826. His 'Intérieur de son Atelier' was finished by his pupil Eugène Le Poittevin, and 'L'Antiquaire' by Renoux. In the Louvre there are by him 'Embarkation of Cattle at Honfleur,' and a view of the Pass of Susten, Switzerland.

LE PRINCE, CHARLES ÉDOUARD, Baron de Crespy, a French genre painter, was born in Paris in 1784. He was a pupil of David and Madame Le Brun, and exhibited at the Salon from 1812 to 1850.

LE PRINCE, GUSTAVE, a French landscape painter, was born in Paris in 1810, and was a pupil of Xavier and Léopold Le Prince. He died in 1837. There is by him in the Museum of Douai a 'View in the Environs of Fontainebleau.'

LE PRINCE, JEAN BAPTISTE, a French painter and engraver, was born in 1733 at Metz, where he learned the rudiments of art. Subsequently he studied painting under J. M. Vien and François Boucher, and after having acquired some reputation at Paris, went to Russia, where he resided several years, and visited various parts of that empire, sketching the different costumes and the most remarkable views in the provinces through which he passed. He returned to Paris with an extensive collection of drawings, from which he painted pictures, which were much admired, and executed several plates, both in etching and aquatint. He also engraved several fancy subjects and domestic scenes from his own designs. The number of his plates exceeds 160. He became an accident man in 1765, and died at St. Denis-du-Port, near Lagny-sur-Marne, in 1781. Among his best paintings are:

Le Corps de Garde. (*Louvre*).  
 A Russian Baptism.  
 A Russian Shepherdess.  
 A Russian Peasant's Cottage.

LE PRINCE, ROBERT LÉOPOLD, a French landscape painter, the brother of Auguste Xavier Le Prince, was born in Paris in 1800, and died at Chartrés in 1847. There are pictures by him in the Museums of Chartres and Besançon.

LEQUEUTRE, HIPPOLYTE JOSEPH, a miniature portrait painter, was born at Dunkirk in 1793. He was a pupil of the elder Isabey, and exhibited at the Salon from 1822 to 1863. Among his works are portraits of the Duke of Bordeaux, Duchess of Berri, Princess of Nassau, etc.

LERCH, J. M., a German engraver, flourished at Vienna about the year 1670. He engraved some of the portraits for Priorato's 'History of the Emperor Leopold,' 1670; and in conjunction with Hoffman executed a large print, in three sheets, of the 'Siege of Brandenburg.'

LEROUX, JEAN MARIE, a French line-engraver, was born in Paris in 1788, and was a disciple of David. He died in Paris in 1871. Among his best plates are:

La Madonna della Scala, *after Correggio*.  
 Leda; *after Leonardo da Vinci*.  
 St. Catharine, *after Raphael*.  
 Thalia, *after the same*.  
 Jeanne d'Aragon; *after Raphael*.  
 St. Theresa; *after Girard*.  
 The Rendezvous of Bianca Capella; *after L. Ducloux*.  
 The Flight of Bianca Capella, *after the same*.  
 St. Jerome; *after Domenichino*.  
 Francis I., King of France; *after Titian*.  
 Lafayette; *after Ary Scheffer*.  
 Bouget-Delisle; *after a medallion by David*.

*La Vierge à l'Étoile*; after *Pieter ochie*.  
*La Vierge à l'Aurore*; after *Murillo*.  
*La Vierge aux Anges*; after the same.  
*The Magdalen in the Desert*; after *Gennari*.

**LE ROY, CLAUDE**, a French engraver, flourished in Paris about 1709. He engraved the portraits of *Fleury*, *Boileau*, *Bossuet*, and *Cardinal Dubois*, all after *Higaud*. His name is also affixed to the portrait of *Cardinal de Fleury*, engraved after *Autreau*.

**LE ROY, HENRY**, was an engraver, by whom there is a set of six plates of butterflies, beetles, and other insects, etched in a style resembling that of *Hollar*, and retouched with the graver. They are inscribed *Henry Le Roy fecit. E. 72, 1651*.

**LE ROY, JACQUES**, a French line engraver, was born in Paris in 1739. There is a portrait by him of *Voltaire*, engraved after the death of the latter in 1778.

**LE ROY, JOSEPH ANNE**, a Flemish genre painter, was born at Brussels in 1814. He was the son of *Pierre François Le Roy*, the elder, and studied under his brother and *Eugène Verboeckhoven*. He died at Brussels in 1860. His best known work is 'Cavaliers in an Inn Yard.'

**LE ROY, PIERRE FRANÇOIS**, the elder, a Flemish animal and battle painter, was born at Namur in 1772. He was the son of the sculptor *Le Roy*. He gained various medals, one of which was awarded for his 'Battle of Waterloo,' which found an English purchaser. There are several good examples of his skill with the etching needle. He died at Brussels in 1861.

**LE ROY, PIERRE FRANÇOIS**, the younger, a Flemish genre painter, the son and pupil of *Pierre François Le Roy* the elder, was born at Brussels in 1803. Several works were painted by him in conjunction with *Eugène Verboeckhoven*. There are etchings by him. He died in 1833. Amongst his pictures are:

Haarlem.	<i>Pavilion.</i>	The Schoolmaster.
Ghent.	<i>Academy.</i>	A young Boy preparing Breakfast.

**LE ROYER, JEAN** and **ARTHUR OLIVIER**, were brothers, who lived in the middle of the 16th century, and were both in the service of *Henry II.* of France, the one as a printer, the other as a medallist. Both were skilful engravers on wood, and jointly executed the figures for the 'Livres de Perspective,' by *Jean Cousin*, painted and published by *Jean Le Royer*, in 1560. These geometrical figures are very beautiful, and consist of about sixty illustrations. *Jean* availed himself of his knowledge of drawing to embellish the works that he printed; so that the greater part of the flourons, vignettes, and ornamental letters, whether on metal or on wood, employed in his editions, are his own work. In 1563 he obtained letters patent, in which he is designated "Printer in ordinary to the King, and especially in mathematics." *Jean Le Royer* flourished until 1581.

**LERPINIÈRE, DANIEL**, though from his name apparently of French extraction, was born in England about 1745, and was a pupil of *P. Vivares*. He followed the style of his master, using both graver and point. He worked in London, where he died in 1785. He engraved several landscapes, among which are the following:

A Landscape, with the Flight into Egypt; after <i>Claude Lorrain</i> .
The Companion, with St. George and the Dragon; after the same.
A Landscape, with the Israelites worshipping the Golden Calf; after the same.

A Sea-piece, a Calm; after *Vernet*.  
 The Companion, a Storm; after the same.  
 Two Italian Landscapes; after *John Taylor*.  
 Two Landscapes, with Cattle; after *Osgyp*.  
 A Landscape, Evening; after *Pynacker*.  
 Six Views of Sea-fights, &c.; after *R. Paton*.

**LESCOT-HAUDEBOURG, HORTENSE VICTOIRE**, a French genre and portrait painter, was born in Paris in 1784. She studied under *Lethière*, whom she followed to Rome, on his appointment as Director of the French School in that city. Her works first appeared at the Salon in 1810, and in 1820 she married *M. Haudebourg*, an architect. She died in Paris in 1845. Amongst her works are:

Kissing the Feet of the Statue of St. Peter. 1812.

Confirmation. 1814.

Besançon.	Museum.	Portrait of the Architect Paris.
Dijon.	Museum.	Old Man and Children. 1819.

**LESLIE, CHARLES ROBERT**, a subject painter, was born in London in 1794, of American parents, who soon after returned to Philadelphia. In 1808 he was bound apprentice to a bookseller, but, desiring to become an artist, in 1811 he sailed for England, where he entered the schools of the Royal Academy in 1813, and obtained two silver medals. Amongst his instructors were *Benjamin West* and *Washington Allston*. His first picture was 'Saul and the Witch of Endor,' which was bought by *Sir John Leicester*, afterwards Lord De Talley, for 100 guineas, in 1817. The same year saw his first exhibited work, 'Murder.' At this period he produced several historical works, and he also practised as a portrait painter. It was not till after a visit to the continent in 1817 that he settled down to the class of works—humorous genre subjects from the standard authors—on which his reputation rests. His progress then was rapid. In 1821 he was elected an Associate of the Royal Academy, and in 1825 his prospects were sufficiently assured to admit of his marrying. In the following year he became a full member of the Academy. With the exception of one year, 1833, when he was induced to go to America as teacher of drawing at the West Point Military Academy, the remainder of his life was spent in England. From 1847 to 1852 he held the Professorship of Painting in the Royal Academy, and he published the substance of his lectures as a 'Handbook for Young Painters.' This was not his only literary venture. He published in 1845 'Memoirs of Constable,' and his materials for a life of *Reynolds* were posthumously brought out by *Tom Taylor*, who also edited his autobiography. He died in London in 1859. The following are some of his principal works:

Bowood.	<i>Marquis of Lansdowne.</i>	Sir Roger de Coverley going to Church.
"	"	Sir Roger de Coverley and the Gipsies.
"	"	Rebecca in her Dungeon.
Cassibury.	<i>Part of Ever.</i>	Don Quixote, the Duchess, and Sencho.
"	"	Don Quixote and Dorothea.
"	"	Portrait of Miss Stephens, afterwards Countess of Essex.
Eaton Hall.	<i>Duke of Westm. &amp;c.</i>	The Grosvenor Family. 1832.
London.	<i>Buckingham Palace.</i>	The Queen receiving the Sacrament after the Coronation. 1843.
"	"	Christening of the Princess Royal.
"	"	Scene from 'Comus.'

London.	Nat. Gallery.	My Uncle Toby and Widow Wadman. 1831.
"	"	Sancho Panza in the Apartment of the Duchess. 1844.
"	South Kensington Museum.	The Taming of the Shrew. 1832.
"	"	My Uncle Toby and Widow Wadman. 1832.
"	"	Antiochus. 1830.
"	"	Florizel and Perdita. 1837.
"	"	The Dinner at Mr. Page's House ('Merry Wives of Windsor'). 1838.
"	"	Who can this be? 1839.
"	"	Who can this be from? 1839.
"	"	Le Bourgeois Gentilhomme. 1841.
"	"	Le Malade Imaginaire. 1843.
"	"	Les Femmes Savantes. 1845.
"	Nat. Port. Gall.	Lord Holland.
"	Holland House.	The Library at Holland House.
Petworth.	Lord Leconfield.	Sancho Panza in the Apartment of the Duchess. 1824.
"	"	Catharine and Petruccio.
"	"	Lady Carlisle carrying the pardon to her father in prison.
"	"	Charles II. at Tillicoultry.
"	"	Gulliver's Introduction to the Queen of Brobdingnag.
Woburn.	Abbey.	Lady Jane Grey prevailed on to accept the Crown. 1827.

LESSING, KARL FRIEDRICH, a German historical and landscape painter, the grandchild of the poet, was born at Breslau in 1808. He was originally intended for an architect, but, evincing a love of painting, he received his first instruction from Rosel and Döhling, at Berlin. In 1827 he went with Schadow to Düsseldorf, where he speedily became famous both for his masterly landscapes and his historic paintings. The latter show a strong Protestant feeling; three of his masterpieces being scenes inspired by the history of Hus, the Reformer. In 1858 Lessing was appointed Director of the Gallery of Karlsruhe, a post which he held till his death in that city in 1880. The following are his principal works:

Berlin.	National Gall.	Ritterburg. 1828.
"	"	View in the Eifel Mountains. 1834.
"	"	A Hussite Preaching. 1836.
"	"	A Chapel in a Wood. 1839.
"	"	View on the Havel. 1841.
"	"	Hus at the Funeral Pyre. 1850.
"	"	Defence of the Pass. 1851.
Carlsruhe.	Gallery.	Stormy Landscape. 1875.
"	"	Discussion of Luther and Eck at Leipsic.
Darmstadt.	Gallery.	Evening Landscape. 1837.
Dresden.	Gallery.	Landscape in the character of the 'Teufelsmauer,' near Blankenburg. 1877.
Düsseldorf.	Gallery.	Peasants defending a Height. 1835.
Frankfort.	Stadel Inst.	Landcape. 1835.
"	"	Exzellen IV. in prison after the Battle of Cassano, 1250.
"	"	1836.
"	"	Oaks of a Thousand Years. 1837.
"	"	Landscape. 1839.
"	"	Hus before the Council at Constance. 1842.
Hildesdorf.	Castle.	Scene from the Life of Barbarossa.
Leipsic.	Gallery.	Convent in Snow. 1828.

LESSORE, ÉMILE AUBERT, a French genre painter, and a native of Paris, was a pupil of Hersent and of Ingres, and exhibited at the Salon between 1831 and 1869. He also designed for the Savres manufactory, and afterwards for the Wedgwoods. He died in 1876.

LE STRANGE, HAMON, an amateur, was born at Hunstanton Hall, Norfolk, in 1815. As a labour of love he undertook to paint the nave of Ely Cathedral, but died suddenly in London in 1862, after which his work was carried on by Mr. Gambier Parry.

LE SUEUR, EUSTACHE, a French historical painter, was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet, and his progress was such that he was selected by his master to assist him in various works. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters which found their way to France. The style of Raphael greatly attracted him, and the works of his fellow-countryman, Nicolas Poussin, also had an important influence in the development of his art. In 1640 he became a member of the guild of master-painters, and painted for them a picture of 'St. Paul expelling Evil Spirits at Ephesus.' He quitted this confraternity, however, on the formation of the French Academy, of which he was one of the twelve original members. The position which he early achieved among French artists rendered him the chief competitor of Le Brun, when the latter settled in Paris after his return from Italy. Many stories of their rivalry are extant, not altogether to the credit of Le Brun, if they may be trusted.

Le Sueur was much engaged in decorative works. He was one of the numerous band of French artists who worked at the hotel of the President Lambert de Thorigny in the Ile de la Cité. At the Louvre, he decorated the apartments of the King and of the Queen-Mother. His greatest work in this line was the series of paintings in the cloisters of the Chartreuse at Paris, illustrating the life of St. Bruno, the founder of the order. These were afterwards sold by the community to Louis XVI., and are now in the Louvre. So great is the number of his productions, that, however unwearied his industry, he could not possibly have found time during his short career to execute them without assistance. This help he obtained from his brothers, Pierre, Philippe, and Antoine, and his brother-in-law, Thomas Goussé. The elder Patel also is said to have inserted the landscape backgrounds in his compositions.

Concerning the life of the painter, many tales have obtained currency. Such are the accounts of his narrow means, of his melancholy at the loss of his wife, of his being left childless, and of his subsequent retreat among the Carthusians, where he is said to have died. These fictions have, however, been dispelled by recent research. He died in Paris in 1655, at the early age of thirty-eight. For many years his art was not duly appreciated, owing to its eclipse by the pretentious works of his rival Le Brun. His reputation has, however, recovered. He is now justly considered to hold a place in the front rank amongst the artists of his country, and he has sometimes been styled the French Raphael. This position he owes to his gracefulness, and freedom from affectation. Another merit is the originality of his ideas, although founded on the best traditions of the great masters. The following is a list of his works in the chief European galleries:

Berlin.	Gallery.	St. Bruno.
Bruxelles.	Museum.	Urania.
Cæon.	Museum.	Sacrifice of Manoah.



Charbourg.	Museum.	Our Lord teaching.
Dijon.	Palais de Justice.	Divine Justice.
Frankfort.	Stadel Inst.	The Crucifixion.
Grenoble.	Museum.	Death of St. Bruno.
		Thanksgiving of Tobit's Family.
Lyons.	Museum.	Martyrdom of St. Gervais and St. Protas.
Marseilles.	Museum.	Presentation in the Temple.
Montpellier.	Museum.	Tobit's Wedding Night.
Munich.	Gallery.	Christ in the House of Martha.
Nantes.	Museum.	St. Louis of France at Mass.
Nîmes.	Museum.	The Birth of Aurora.
Paris.	Louvre.	The Burial of Christ.
"	"	The Life of St. Bruno. (22 pictures.)
"	"	History of Cupid. (6 pictures.)
"	"	The Muses. (5 pictures.)
"	"	The Descent from the Cross.
"	"	St. Paul preaching at Ephesus.
Petersburg.	Hermitage.	Moses exposed by his Mother.
"	"	Nativity of the Virgin.
"	"	The Virgin and St. Anne in the Temple.
"	"	The Presentation.
"	"	Death of the Virgin.
"	"	Martyrdom of St. Stephen.
"	"	Darius Hystaspes at the Tomb of Nitocris.
Toulouse.	Museum.	Sacrifice of Manoah.
Tours.	Museum.	St. Sebastian.
"	"	The Mass of St. Martin.
"	"	Christ with Martha and Mary.
Vienna.	Academy.	St. Louis healing the Sick.
"	Lichtenstein Gallery.	Espousal of the Virgin.
"	Czerna Coll.	Death of Cupid.
"	Count Harrach.	Joseph and Potiphar's Wife.
"	"	Massacre of the Innocents.
"	"	Rinaldo.

O J. D.

LE SUEUR, NICOLAS, the son of Pierre Le Sueur the younger, was born in Paris in 1690. He excelled as an engraver on wood, and was the most eminent of his family. He executed chiefly in chiaroscuro, several fine cuts for the Crozat Collection, from the works of the great masters, especially Goltzius. He also engraved, in a very tasteful style, the ornaments which embellish the edition of La Fontaine's Fables, from the designs of Bascholier. He died in Paris in 1764. Some of his works are signed *N. L. S.*, others with a monogram. The following cuts were executed by him for the Crozat Collection:

Fishermen drawing their Nets; after Giulio Romano.  
 The Mass; after Polidoro da Caravaggio.  
 The Egyptians overwhelmed in the Red Sea; after G. F. Penni, called *Il Fattore*.  
 Christ with the Apostles; after Raffaele dal Colle.  
 The Man and the Lion; after Baldassare Peruzzi.  
 The Death of St. Francis Xavier; after Lodovico Gimignani.  
 The Descent of the Holy Ghost; after G. B. Lenardi.  
 The Annunciation; after G. Mantegna.  
 The Virgin appearing to St. Philip Neri; after L. Garzi.  
 The Virgin on a Throne, surrounded by Saints; after P. Piccini.

LE SUEUR, PIERRE, the elder, a French engraver on wood, was born at Rouen in 1636, and was a disciple of Du Bellay. Among other prints, he executed a woodcut, representing 'Judith,' after Vau Sichen. He generally used a monogram composed of the letters *P. L. S.*, thus, **PLS**. He died at Rouen in 1716.

LE SUEUR, PIERRE, the younger, the son of the elder artist of the same names, was born at Rouen in 1669, and was instructed in drawing and engraving on wood by his father. He engraved many figures and vignettes, and some devout subjects and Biblical prints; and Papillon mentions an emblematical subject by him, called 'Alpha and Omega,' in which the Christian Religion is represented by a naked figure, and Idolatry concealed by a veil. He died in 1750. He usually marked his prints with the initials *P. L. S.*, or a monogram composed of the same. Among his other works were cuts for the following books:

The Fables of Æsop. 1678.  
 Ozanam's 'Cours de Mathématiques.' 1693.  
 Erasmus's 'Eloge de la Folie.' 1745.

LE SUEUR, VINCENT, the brother of Pierre Le Sueur the younger, was born at Rouen in 1668. After being instructed in the principles of the art by his father, he was sent to Paris, where he became a pupil of Jean Papillon. He distinguished himself as an engraver on wood, and Papillon mentions as his best print 'The Soldier's Farewell,' engraved in 1702. He executed several cuts in chiaroscuro, among which is 'Mercury and Prometheus,' after P. Faminato. He marked his prints with the initials *V. L. S.*

LE SUISSE, —, is mentioned by Papillon as an engraver on wood, who, among other prints, executed a large cut representing the Turkish army arranged in order of battle, at the bottom of which is an eulogy in praise of the artist. He is probably the same as Christoph Stimmer.

LETELLIER, CHARLES FRANÇOIS, a French engraver, was born in Paris in 1743, and died in 1800. He was a pupil of François Boucher, and engraved several plates, representing conversations, &c., after the French and other masters.

LETELLIER, JEAN, a French portrait and historical painter, was born at Rouen in 1614. He was the nephew and pupil of Nicolas Poussin, and owed much to his teaching. His heads of the Virgin are full of candour and grace. Later in life he adopted a more careful finish than his early works display. He was the master of Jacques Restout, and for a time painter and secretary to the prior of the abbey of Moncel, near Vitry, on the Marne. He painted the 'Death of St. Alexis' for the church at Grave-lines, and a 'Holy Family' and the 'Miracles performed at the Tomb of St. Augustine,' both in the church dedicated to that saint at Rouen, are works of great merit. He died in 1676. Many of his pictures are at Rouen.

LETH, HENDRIK DE. See DE LETH.

LETHBRIDGE, WALTER STEPHENS, a miniature painter, was born at Charlton in Devonshire in 1771. His father was a farmer, who apprenticed him to a house painter, but he afterwards became assistant to a travelling artist, and after visiting the principal cities in England and Scotland, he settled in London. He then became a student of the Royal Academy, where he exhibited from 1801 to 1829. In April 1830 he removed from London to Stonehouse, where he died in 1831. In the National Portrait Gallery are portraits of Bishop Hovels and Dr. John Wolcot ('Peter Pindar').

LETHIÈRE, GUILLAUME GUILLOIN, a French historical painter, was born of Creole parents at Sainte-Anne, in the island of Guadeloupe, in 1760, but came to France when young, and received a good general education. The knowledge of the classics

he thus obtained proved valuable to him in the phase of French art contemporaneous with the Revolution. His art training was obtained in the studio of Doyen. Although he only succeeded in obtaining the second prize by his version of the 'Canaanish Woman in 1784, he was by special favour allowed to proceed to Rome to complete his studies. After a stay of four years in Italy he returned to Paris, and settled down to the practice of his art. His reputation was first made by the designs, exhibited in 1795 and 1801, for his 'Virginius' and 'Brutus'. The actual pictures were not completed by him until many years after. He had the good fortune to find a patron in Lucien Bonaparte, whom he accompanied on his embassy to Spain. There he remained two years, selecting pictures from the Spanish collections to enrich the French galleries. Subsequently, he succeeded Savée as Director of the French School at Rome, which office he held for the exceptionally long period of ten years and his authority was added to the great advantage of French art. Returning to Paris in 1817, he opened a studio, and pupils flocked to him so rapidly that their numbers rivalled even those in the studio of Gros. In 1818 he was elected a member of the Institute, and also became a professor in the École des Beaux-Arts. He died in Paris in 1852. At one period of his career, Lethière's reputation stood so high that he was considered the rival of the great David. It is the rapid rise of the Romantic school, his fame, like that of many other classicists, was quickly obscured. Amongst his chief works are

Amiens	Museum	Enéas and Didon	1819
Angers	Museum	The Woman taken in Adultery	
Bordeaux	Museum	Louis IX visiting the Huguenot strikers at Carliage	
Paris	Louvre	Death of Virginius	1829
	"	Brutus condemning his Son to death	1812
Versailles	St Roch Gallery	The Magdalene	
		The Peace of Leoben	1805

LEFFERINI See LITIERINI

LEU DE See DE LITFOW

LEULLIER, LOUIS ELIX, a French landscape painter, was born in Paris in 1811, and died in 1882. He was a pupil of Baron Gros and has left a picture of the 'Inundation of the Loire, which is in the Lille Museum.

LEUPENIUS, J., (or LITFEN,) was a Dutch landscape painter and engraver, by whom there are a few slight etchings, retouched with the graver. They represent views in Holland and appear to be the works of a painter. He was a pupil of Rembrandt, and flourished from about 1660 to 1677, probably at Utrecht.

LEUR NICOLAUS VAN DER See VAN DER LITUR

LEUTZE, EMANUEL a German historical painter, was born at the village of Eimingen near Reutlingen in Wurtemberg, in 1816. He went when a child to Philadelphia, where he was instructed by John A. Smith, a portrait painter. In 1841 he returned to Europe and pursued his studies at Düsseldorf under Lessing, but as he did not hold with the views of that Academy, he established an atelier of his own. In 1842 he visited Munich, Venice, and Rome, and returned in 1845 to Düsseldorf, where he executed a considerable number of paintings. He obtained in 1850 the gold medal at Berlin for his 'Washington crossing the Delaware,' now in the Kunsthalle at Bremen. After having been in America in 1851, and again in 1859, he

established himself there in 1863, and died at Washington in 1868. The following is a list of his chief productions in chronological order:

Hagar and Ishmael  
The Indian gazing at the Setting Sun  
Columbus before the Council of Salamanca 1841.  
(1st Union of Dusseldorf)  
The third picture of Columbus from America  
Hulough taking leave of his Wife  
Cromwell at the Death-bed of his Daughter  
The Landing of the Norsemen in America  
John Knox admonishing Mary Stuart  
Raleigh spreading his Cloak before Queen Elizabeth  
English Ironclads  
Tetou, Canada and the Embassy of the Jews  
The Reception of Columbus at Court  
Washington crossing the Delaware 1850 (His chief-  
d'œuvre)  
Washington at the Battle of Monmouth 1852-54  
The Rose of the Alhambra  
Cromwell visiting Milton  
The last Evening of Charles I  
Henry VIII and Anne Boleyn 1858  
The Voyage of the Artist in the Lagunes  
Frederick the Great before his Mother  
The Mail of Suagassa  
Fanny in Prison  
Elizabeth in Prison  
The first Landing of Columbus in America  
The first Mass of Mary Stuart in Scotland  
Cromwell searching the State Papers  
The Triumph of the Cross  
Judy Godiva  
The Advance of Civilization to the West (1850 in  
the Capital of Berlin)  
Portraits of the great Lincoln, General Grant, Wash-  
ington, &c.

ILLUSTRATIONS OF LUYX VON LUYX NUFFIN

ILLUSTRATIONS CHARLES FRANÇOIS GAUBERT, was a French engraver and publisher, who flourished at the close of the 18th century and the commencement of the 19th. He executed in aquatint the portraits of the 'Tableaux historiques de la Révolution Française,' beneath which are memorable scenes by Duplessis Bertaux. He also engraved an equistrian portrait of Napoleon I., after Carlo Veruet.

ILL VASSLUR JEAN CHARLES a French line engraver, was born at Abbeville in 1731. He was a pupil of Daubé and Ponceau and has engraved chiefly after the works of the modern French painters. He became an academicien in 1771, and died in Paris in 1816. Among other prints by him are the following:

The Triumph of Venus after Boucher  
The Death of Adonis, after the same  
The Continence of Scipio after Le Moine  
Diana and Endymion, after J. B. van Loo (His  
reception work for the Academy)  
Apollo and Daphne after Luca Giordano  
The Triumph of Galathea after J. I. de Troy  
Diana and Acton after the same  
The Rape of Proserpine after the same  
The Parting of Hector and Andromache after Restout  
Alexander and his Physician after the same  
Targum and Lucetta after A. Petit  
The Milk-maid after J. B. Greuze  
Thus, or the Beautiful Penitent after the same  
The Step-Mother after the same  
The Widow and the Curate after the same  
The Will destroyed after the same  
The Curious Lovers after Etienne Aubry  
Paternal Love after the same  
Leonardo da Vinci expiring in the arms of Francis I.,  
after Ménage  
Holy Family after R. Mengs.  
Cardinal de Luyx  
Jean Restout painter after J. B. Restout  
The Pleasures of the Satyrs, after Poelenborch



**LEVATI, GIUSEPPE**, an architectural painter, was born at Concorezzo, near Milan, in 1759. He worked first under a decorator, and afterwards applied himself to the study of the works of Barocci, Palladio, Serlio, and especially the perspectives of Barbaro and Zanotti. In 1802 he was elected director of the school of perspective at Milan. He also executed architectural subjects and landscapes in pencil, pen and ink, and water-colour. He died in 1828. His chief works are decorations in the house of the Marquis Litta at Lainate, in the residence of Count Borromeo, and the archducal palace at Milan, and in the palace at Monza.

**LEVFAU, JEAN JACQUES ANDRÉ**, a French engraver, was born at Rouen in 1729. He went when young to Paris, where he became a pupil of J. P. Le Bas, in whose style he has engraved several plates. He died in 1785. Among his works are the following:

- Two Views in Flanders, by moonlight, *after Van der Aert*
- Roman Shepherds, *after Melny*
- View of Montmartre, *after Le Sueur*
- The Fishermen, *after the same*
- La Chaise ambulante des Madeirois, *after the same*
- The Cascade of Livoli, *after La Croux*
- View of Pommouh, *after the same*
- The Village Blacksmith, *after Bouchon*
- A Landscape, with a Shepherd watching his flock, *after Ruissel*
- Abraham sending away Hagar, *after Dutch*
- The Shepherds of the Alps, *after Audry*
- The Dangerous Encounter, *after Baudouin*
- The Judge, or the Broken Pitcher, *after Delcourt*
- The Curious Lover, *after Lethelbourg*
- The Pet Lamb, *after the same*

**LEVÉLQ JACQ**, (or JAVICQ) a Dutch portrait painter, was born at Dordrecht about 1624. He was a pupil of Rembrandt, and a most successful imitator of his style, for portraits by him have passed as genuine works of Rembrandt. He visited France, and afterwards painted in the style of De Baan. In 1655 he became a member of the artists' guild in his native town, where he died in 1674. The Duke of Linsler possesses a 'Portrait of a Young Man,' by him, dated 1654.

**LEVILLIE, PHILIP**, a French engraver, was a native of Orleans, and a pupil of Jannet. His best plates are 'Le Châleau' and 'Le Biscuit,' after Borel, engraved in 1745.

**LEVESQUE, LUISE CHARLES**, a French etcher and writer, was born in Paris in 1736, and died in 1812. He is perhaps better known for his share in the publication of the 'Dictionnaire des Arts de Peinture, Sculpture et Gravure,' 1792, begun by M. Watteau than by his works as an engraver. There are, however, several plates by him which possess considerable merit. Among them are the following:

PORTRAITS

- Louis Philippeaux, Duke de La Vallière, *after Van Loo*
- Michel François Sedaine, *after J. P. David*
- Jean Chameur, aged 130 years, *after Caffari*

SUBJECTS AFTER VARIOUS MASTERS

- The Conquest of Erigone, *after Delacroix*
- Augustus embarking Rome, *after Saint Julien*
- Venus and Cupid, *after Pierre*, 1770
- Cupid sharpening his arrows, *after Coes*
- Sleeping and Waking, two prints, *after Houder*, 1765
- The Dutch Toilet, *after Watteau*
- Lot and his Daughters, *after Diepenbeek*
- Jupiter and Danaë, *after De Troy* (begun by Daubigny, and finished by Levesque)

**LEVIEUX, RENAUD**, a French painter and etcher, was born at Nîmes, about 1625, and died after 1698. He was the son of a goldsmith, and after having learned the elements of drawing in his native city, he studied in Italy. His only etching is a 'Holy Family.' Among his paintings, besides several portraits, are:

- Aix St Jean de Malte St Bruno 1665
- " Madeleine The Visitation
- Nîmes Cathédral Christ at Emmaus
- Paris Louvre The Arrest of John the Baptist 1695

**LE VILLAIN, GRAND RENÉ**, a French line engraver, was born in Paris in 1740, and died there in 1812. His best works are 'La Jeunesse studieuse' and 'La Jeunesse laborieuse,' after Grunow, and 'Repentir tardif,' after Lavreince. He also engraved plates for the 'Galerie de Florence,' 'Galerie du Palais-Royal,' and 'Musée Français.'

**LEVRAC, TOURNIÈRES, ROBERT**, a French historical and portrait painter, was born at Itz in Calvados in 1668. He was a pupil of the Carmelite monk Lucas de La Haye, and of Bon de Boullongne. In 1702 he was received into the Academy as a painter of portraits, upon those of Mosnier and Michel Corneille, now in the Ecole des Beaux-Arts and at Versailles, and in 1716 as a painter of history, his reception work being 'Dibutado drawing by the light of a lamp the Portrait of her lover,' which is now in the Louvre. He died at Gen in 1752.

**LI VYN (or LIVIUS)** was born at Ghent in 1640. He was an ecclesiastic who visited Rome, and there designed antique and modern buildings, and adorned them with figures, many of which he etched in a spirited manner. He was living in 1684. Among his etchings are views of the Pantheon and of St. Peter's.

**LIWIN, WILLIAM**, was an amateur, who in 1789 published, with plates drawn and engraved by himself, seven quarto volumes of the 'Birds of Great Britain,' followed in 1795 by the 'Insects of Great Britain.'

**LIWIS, CHARLES**, a still life painter, was born at Gloucester in 1753. In early life he decorated painted toys, and then went on the stage. After a visit to Holland in 1781, he practised his art painting buds and fruit in London and in Scotland successively. He died at Edinburgh in 1795.

**LIWIS, CHARLES GEORGE**, an etcher and engraver in line and mezzotint, was born in 1808 at Fitchfield, Middlesex. He was the son and pupil of Frederick Christian Lewis, and a brother of John Frederick Lewis, R.A. He died in 1880, at Fitchfield near Bognor. Many of his better known works are after the paintings of Sir Edwin Landseer, and the more important of them are included in the following list:

- Hawking in the Olden Time, *after Sir Edwin Landseer*
- The Cat's Paw, *after the same*
- Isly Mew and Love Birds, *after the same*
- Tracing, *after the same*
- Shooting, *after the same*
- The Otter Hunt, *after the same*
- The Wood Cutter, *after the same*
- The Peregrine Falcon, and the Hawk, a pair, *after the same*
- Collie Dogs, *after the same*
- The London Street, *after the same*
- Sleeping bloodhound, *after the same*
- Hunters at Grass, *after the same*

*The Sanctuary, after the same.*  
*A Grand Hart, after the same*  
*The Mothers, a set of eight etchings, after the same.*  
*A Cover Hack, after the same*  
*The Waterloo Banquet, after J P Knight*  
*The Allied Generals before Sebastopol, after T J Barker*  
*The Melton Breakfast, after Sir Francis Grant*  
*Robinson Crusoe reading the Bible to his man Friday, after A Fraser*  
*Asking a Blessing, after the same*  
*The Village Festival, after Sir David Wilkie*  
*The Card-Players, after the same*  
*Interior of a Highland Cottage, after J F Lewis*  
*Bay of Spezia, after Bonington*  
*Sea Shore, after the same*  
*Sunset, after the same*  
*Picking out the Lambs, after Andell*  
*Sheep-Shearing, after the same*  
*Highland Larder, after F Taylor*  
*Morning in the Highlands, after J van Nonheus*  
*The Raul, after the same*

LEWIS FREDERICK CHRISTIAN, an English engraver and landscape painter, was born in London in 1779. His instruction was derived from Stadler, a German engraver, and in the schools of the Royal Academy. The first work on which he was engaged was Ottley's Italian School of Painters (1823) and for some years he engraved in the stipple manner many of Lawrence's portraits. But he did not neglect original work, for he sketched much from nature about Exeter and in Devonshire, exhibiting landscapes at the Water Colour Society, the British Institution and the Royal Academy. He was engraver to George IV, William IV, and Queen Victoria. He died at Enfield in 1856. Amongst his best plates are

*The Calmady Children, after Sir Thomas Lawrence*  
*Mrs. John Fairlie, after the same*  
*William IV, after the same*  
*Elizabeth, Duchess of Devonshire, after the same*  
*Cardinal Consalvi, after the same*  
*The Countess of Blessington, after Sir Edwin Landseer*  
*Cottage Industry, after the same*  
*Queen Victoria, after Winterhalter*  
*Market Gardeners, after Witherington*  
*The Works of Mercy, eight plates in aquatint, after Flaxman*

As specimens of his work with the brush, mention should be made of

*Three Views of Barry Pomeroy Castle (South Kensington Museum)*  
*Two Views of Oxford (The same)*  
*View on the Tamar (Oit) (Wolurn Allca)*  
*Endeavour (Oit) (The same)*

Amongst the works he illustrated and engraved are

*'Picturesque Scenery of the Dart' 1821*  
*'Scenery of the Rivers Tamar and Tavy' 1823*  
*'The Scenery of the River Exe' 1827*  
*Salvati's 'Mondo rovesciato' 1822*  
*'Scenery on the Devonshire Rivers' 1841-43*  
*'Scenery of the Rivers of England and Wales' 1845-47*  
*'Labor Studiorum of Claude Lorrain' 1840*  
*'Imitations of Sir T. Lawrence's Drawings' 1840*

LEWIS, GEORGE ROBERT, a portrait, subject, and landscape painter, was born in London in 1782. He studied in the schools of the Royal Academy, where he was a pupil of Fuseli. In 1818 he accompanied Dibdin through France and Germany, furnishing the illustrations for the 'Bibliographical Tour' and the 'Bibliographical Decameron.' He exhibited at the Royal Academy from 1820 to 1859, and obtained a good practice as a portrait painter. He died at Hampstead in 1871. Several works were published by him, illustrated by himself, amongst them are.

*'Muscles of the Human Frame' 1830*  
*'Illustrations of Klopstock Church' 1842*  
*'Early Fonts of England' 1843*  
*'British Forest Trees'*  
*'Description of Shobdon Church' 1856*

LEWIS, JOHN FREDERICK, a painter of Italian, Spanish, and Oriental subjects, in oil and water-colours, was born in London in 1805. He was the eldest son of Frederick Christian Lewis, the engraver, from whom he received his first instruction in art. His earliest efforts were in animal painting, and he exhibited at the British Institution from 1820, and at the Royal Academy from 1821. Devoting himself chiefly to water-colours, he became an Associate of the Old Water Colour Society in 1827, and a full member in 1830. In 1832 he went to Spain, and did not return to England until 1834; this visit caused a complete change in the current of his art. The Earl of Warrington furnished him with many subjects, and he also made a large number of studies of the works of the great masters, which were purchased by the Scottish Academy. In 1843 he went to Egypt, and remained several years in the East. This sojourn turned his attention to Oriental subjects, which inspired some of his best works. On his return to England in 1851 he married, and settled at Walton-on-Thames. In 1855 he succeeded Copley Fielding as President of the Society of Painters in Water Colours, but did not long hold the office. He resumed oil painting, and was elected an Associate of the Royal Academy in 1859, and an Academician in 1865. He died at Walton-on-Thames in 1876. Amongst his chief works are

#### WATER COLOUR DRAWINGS

*Monks preaching at Seville 1835*  
*All at Eight at Seville 1836*  
*A Christiano Spy 1837*  
*First Day at Home 1841*  
*Interior of a Harem 1851*  
*Halt in the Desert 1853 (South Kensington Museum)*  
*A Frank Lucanment in the Desert of Mount Sinai. 1856*

#### OIL PAINTINGS

*The Greeting in the Desert Egypt 1856*  
*A Kiblah Shop, Sittari 1864*  
*Waiting for the Ferry Boat, Upper Egypt 1850*  
*A Bedouin Sheikh 1861*  
*Door of a Cafe at Cairo 1866 (Royal Academy)*  
*The Prayer of Faith shall save the Sick 1873*

LEWIS WILLIAM, an amateur landscape painter, and brother of Frederick Christian Lewis, exhibited at the Royal Academy from 1815 to 1838. There is a 'View of Riby Castle' by him in the South Kensington Museum.

LEXMOND, JAN VAN, was born at Dordrecht in 1769 and was a pupil of A. and J. van Strey. He executed some views of towns, though he was mostly employed as a teacher. He died at Dordrecht in 1838.

LEYBOLD, JOHANN FRIEDRICH, an engraver and miniature painter, was born at Stuttgart in 1755. He was instructed in design by the court sculptor Buer, and began to paint at the Karlsschule under Gubral in 1772, and to engrave under G. von Muller in 1776. He went to Coburg in 1797, and to Vienna in 1798 where he brought himself into notice by his miniature paintings. He died at Vienna in 1838. His best plates are.

*The Death of Mark Anthony, after Pitt.*  
*The Death of Papirus, after Hirsch*  
*Two plates for Lucan's 'Pharsalia', after Wächter*  
*Several plates after Fugger's designs for Klopstock's 'Messiah'*

**LEYBOLD, KARL JAKOB THEODOR**, the son of Johann F. Leybold, was born at Stuttgart in 1786, and studied under Wachter at the Academy at Vienna. He was in Rome from 1807 to 1815, after which he returned to Vienna, and in 1821 went to Stuttgart, where he became in 1829 a professor in the Academy, and in 1842 Inspector of the Gallery. He died at Stuttgart in 1844. He distinguished himself as a painter of history and portraits. His best works are:

Heinrich von Cotta.

Johann Heinrich von Dannecker, the sculptor William, King of Wurtemberg, and his Consort, Pauline. Sophia, Queen of the Netherlands. The Beneficence of Olmon (*in oil*). Ochoron, from a modern Greek myth. (*A design*)

**LEYDEN, GERRARD VAN.** See ZYL.

**LEYDEN, LUCAS VAN.** See JACOBSEZ.

**LEYENDECKER, MATHIAS**, a French portrait painter, was born at Derman in Rhenish Prussia in 1822. He studied under Drolling and Winterhalter, and died in 1871. 'Quail and Larks' by him is in the Luxembourg Gallery.

**LEYS, JEAN AUGUSTE HENRI**, Baron, a Belgian historical and genre painter, was born at Antwerp in 1814. He studied in the Academy of that city, and under his brother-in-law, Ferdinand De Braekeleer. His works were first exhibited in 1833 at Brussels, and he rapidly acquired a reputation; the subjects which he chose—scenes from the mediæval history and customs of his country—contributing much to the popularity of his works. In 1862 he was created a Baron. His latter years were much occupied in the execution of decorations for the Hôtel-de-Ville at Antwerp, where he painted a series of pictures illustrating the history of the city. He died in 1869, and a statue has been erected in his honour in the park at Antwerp. Alma Tadema was one of his pupils. Amongst his works are:

Amsterdam.	<i>Van der Hoop Mus.</i>	Lady in satin and Man reading.
Antwerp.	<i>Academy</i>	Rubens at a Fête of the Art-quobusiers
Berlin.	<i>Gallery</i>	Religious Service in Holland, 17th century
"	"	Dutch Society in the 17th century
Brussels.	<i>Gallery.</i>	Durer painting Erasmus.
"	"	Studio of Frans Floris
"	"	Entry of Charles V. into Antwerp.
"	"	Mass for Bertall de Haze.
"	"	Rich and Poor
"	"	Re-opening of Antwerp Cathedral
Frankfort.	<i>Stadel Inst.</i>	Interior of an Inn Yard 1842.
London.	<i>South Kensington Museum</i>	The Knight's Funeral
Munich.	<i>New Pinakothek.</i>	A Street in a Dutch Village 1841.

Windsor *Castle.* The Armourer

**LEYSEBETTEN, PIERRE VAN.** See LISEBETTEN.

**LEYSENS, NICOLAAS**, called CASSENOIX, was born at Antwerp in 1661, and was a scholar of Pieter Ykens. On leaving that master, he went to Rome, where he passed some time, and would have prolonged his studies in that metropolis of art, had he not been under the necessity of returning to his native city for the purpose of succouring an aged parent in his last illness. Leysens had acquired in Italy a correct and tasteful design, and was much employed in ornamenting the saloons and ceilings of the principal mansions at Antwerp, in which he was assisted by Boschaert, Verbruggen,

&c., who painted the flowers and other accessories. For what reason his surname was given to him is not stated; it will bear the interpretation of a nut cracker, a magpie, or a blackbird. He died in 1710.

**LEYTO, ANDRES**, a painter of historical subjects and interiors, resided at Madrid in 1680. He painted, in conjunction with Josef de Sarabia, the pictures of the cloister of the convent of San Francisco at Segovia; but his chief excellence lay in painting interiors, in which he had few equals among the Spanish artists of his time.

**LEYVA, DIEGO DE**, was born about 1580, at Haro, in Old Castile. He is supposed to have spent his youth at Rome, whence he returned to Spain a painter, and settled at Burgos. In 1628 he was commissioned by the Chapter of Burgos to paint the portraits of certain dignitaries for the chapel of St. Catalina in the cathedral, and for the chapel of the Virgin he painted a picture of the 'Presentation.' In 1633 he retired to the Chartreuse of Miraflores, where in 1634 he took the final vows, and devoted himself to the performance of his duties, and the production of religious pictures, among which were fifteen large compositions on the life of St. Bruno, eleven martyrdoms, ten pictures of Saints of the Order, a Crucifixion, and some pictures of the Virgin. His style was somewhat weak. He died at Miraflores in 1637.

**LEZIER, PAUL**, a native of Dordrecht, who flourished in the 17th century, and was a contemporary of Cuyp, was the painter of a large picture representing the principal citizens of Dordrecht.

**LIERIE, FERDINAND**, an engraver, was a native of Paris, who went to Antwerp about 1831, and became a pupil of Baron Wappers, after whom alone he engraved. He died insane, as did his brother, who was an actor. The following plates after Wappers are by him:

Holaise and Abélard

Agnes Sorel reproaching Charles VII.

The Defence of Tournai by the Countess of Epernay.

The Entombment

Devotion of the Burgomaster Van der Werff.

**L'HOMME, JACQUES**, an historical and landscape painter, born at Troyes at the commencement of the 17th century, was a pupil of Vouet at Rome. He painted a 'St. Catharine' and a 'Lady playing the Lute', the latter he also etched.

**L'HORTELIN, ANTONIO**, a Spanish painter, was born at Saragossa in 1587. He was the son of an obscure artist, named Pedro L'Hortelin, who sent him to Rome for improvement when he was very young, and he there studied the works of Michelangelo and Raphael. His principal work is a picture of 'St. Joseph,' with two laterals, in the church of the Bare-footed Augustines at Saragossa. He died in 1660.

**LIANO, FELIPE DE**, a Spanish portrait painter and etcher, was born at Madrid in 1556, and was a scholar of Alonso Sanchez Coello. He is supposed to have resided in Italy, where he executed the plates signed *Teodor. Filippo da Liagno*. He particularly excelled in painting portraits of a small size, which he executed with such fidelity of resemblance and beauty of colouring that he acquired the title of 'El Titiano Pequeno,' or simply 'El Pequeño.' He died at Madrid in 1625. His most esteemed portrait is that of Don Alvaro de Bazan, Marquis of Santa Cruz, which was painted for the Emperor Rudolph in 1584. His best etchings are 'St. John the Baptist in the Wilderness,' a set of twelve plates

of Soldiers and Moors, 'The Nymph surprised,' 'The Nymph and the Satyr,' and fifteen plates of the skeletons of animals. He signed his works *F. ; Filippo Lia, f. ;* and as above.

**LIANO D'ANGELI, FILIPPO DE.** See ANGELI.

**LIART, MATTHEW,** was born in London, of French descent, in 1736, and studied under Ravenet, as well as with the Society of Artists, and in the schools of the Royal Academy, in the latter of which he gained the silver medal. He was employed in engraving some plates for Boydell's collection. He died about 1782. Among others, the following prints are by him.

The Sacrifice of Noah; after *Andrea Sacchi.*

The Convention between Jacob and Laban, after *Pietro da Cortona.*

The Jovial Companions; after *Osade.*

Venus lamenting the Death of Adonis; after *West*

Cephalus and Procris; after the same.

**LIBERAL, GEORG,** was a German painter and wood engraver, probably of Meissen, who flourished about 1660, and in conjunction with Wolfgang Miererpeck executed the large cuts of the animals and plants for Matthiæ's 'Commentaries on Dioscorides,' published at Venice in 1565.

**LIBERALE,** who is described as the son of 'Magistri Jacobi a Blado de S. Joanne in Valle,' and who was commonly called 'Liberale de Giacomo da Verona,' in that city's account-books, was born there in 1451, and brought up as a miniaturist. He was a disciple of Vincenzo di Stefano, and his first works were performed at the chapel of the Monte della Pietà in the church of San Bernardino, where he painted a 'Deposition from the Cross.' In the church of Sant' Anastasia is a picture of the 'Dead Christ.' He left Verona when he was eighteen, and worked for the Benedictines of Mont' Oliveto, near Siena, painting in miniature and illuminating books, and was afterwards employed in the cathedral of that city. His miniatures are considered masterpieces of art, and his paintings, after the style of Bellini, only too clearly show the effect of his early training. In the cathedral of Verona is an 'Adoration of the Magi' by him; and in the archiepiscopal palace is a predella containing 'The Nativity,' 'The Epiphany,' and 'The Death of the Virgin,' painted by Liberale between the years 1480 and 1490. In the Casa Scotti, Milan, is a 'Madonna' by him that was formerly assigned to Andrea Mantegna. The churches of San Fermo, Santa Maria del Paradiso, and the chapel of Comune alla Vittoria, Verona, all possess panels with saints by this artist. In the Brera, Milan, is a 'St. Sebastian,' of which the Berlin Gallery possesses the replica; the last-named gallery also possesses a 'Virgin and Child enthroned, between SS. Lawrence and Christopher,' dated 1489. The Gallery of Verona has a 'Holy Family' and an 'Adoration of the Shepherds' by this master. He was an umpire in the Municipal Council of Verona in 1493. He died in 1536, and was buried in San Giovanni in Valle, a suburb of Verona. The following are some of his chief works:

<b>Assisi.</b>		Frescoes and Altar-pieces.
<b>Berlin.</b>	<i>Gallery.</i>	St. Sebastian. ( <i>A replica of the picture in the Brera Gallery.</i> )
<b>Bologna.</b>	<i>Gallery.</i>	The Annunciation; Virgin, Child, and Saints; painted on the two fronts. 1462.
<b>Foligno.</b>	<i>Museum.</i>	Frescoes and numerous Altar-pieces.
<b>Milan.</b>	<i>Brera.</i>	St. Sebastian.

**Paris.**

**Louvre.** Predella in three compartments, comprising—Christ in the Garden; the Flagellation; the Way to Calvary; the Crucifixion; Nicodemus and Joseph of Arimathea; Two Angels, holding a cartel with the names of the Donatrix and the Artist.

**Perugia.**

**Gallery.** The Annunciation.

**Rome.**

**Vatican.** Frescoes and Altar-pieces.

„

**Spada Palace.** Coronation of the Virgin.

„ The Virgin rescuing an Infant.

**LIBERALE, GENNESIO, (or GENESIO,)** a painter of the Venetian school, was born at Udine, and flourished in the second half of the 16th century. He was a pupil of Pellegrino da San Daniello, and painted animals and fish.

**LIBERATORE, NICCOLÒ DI,** called in error by Vasari, **NICCOLÒ ALUNNO,** was a native of Foligno, and was born about the year 1430. His earliest work still extant, dated 1458, is in the Franciscan church of La Diruta, near Perugia. He signed his pictures *Nicolaus Fulginate.* A 'Madonna enthroned,' painted in 1465, is in the Brera, Milan. There is an altar-piece representing the 'Annunciation,' dated 1466, in Santa Maria Nuova at Perugia. There are also altar-pieces by him in the Castle of San Severino and in San Francesco at Gualdo. A 'Pietà,' of which fragments only remain, in the cathedral of Assisi, was one of his best works. Vasari says of two angels represented as weeping in this 'Pietà,' that their emotion was so naturally expressed that no painter in Italy at that time could have painted them better. In 1499 he painted the altar-piece of Sant' Angelo, in La Bastia, near Perugia. Over a side-altar in the church of San Niccolò at Foligno is a picture of 'St. Nicholas and the Infant Christ,' painted in 1492. It was one of the many paintings which were sent to Paris, and when it went back it was without its predella, which is still in the Louvre. An 'Ecce Homo' in the National Gallery is given in the catalogue to Niccolò; but Mr. J. A. Chowe thinks it is probably by Matteo da Siena. Niccolò died, a rich man, in 1502; and was buried in Sant' Agostino, in his native town. He executed his pictures in tempera, and excelled especially in rendering the expression of the face; he also painted standards, called 'Gonfaloni,' which were used in religious ceremonies; there is still a gonfalone by him in Santa Maria Nuova at Perugia, which bears the following inscription: "Societas Annunciata fecit fieri hoc opus 1466." He is supposed by Mariotti to have been the master of Pietro Perugino, Pinturicchio, and Andrea di Luigi. A very interesting memoir concerning this painter has been written by Professor Adamo Rossi, of Perugia, and printed in the 'Giornale d'Erudizione Artistica' for 1872.

**LIBERI, MARCO,** the son of Pietro Liberi, was born at Padua about the year 1640, and was educated under his father, whose style he imitated with little claim to originality. He copied his father's works almost to illusion, and painted easel pictures of fabulous subjects, some of which are in the Palazzo Ercolani, at Bologna. He died after 1687. In the Dresden Gallery is 'Venus caressing Cupid,' and 'Venus and Cupid smelling a Flower.'

**LIBERI, PIERRO,** called **LIBERTINO,** was born at Padua in 1605. He was a scholar of Alessandro Varotari, and is considered one of the ablest designers of the Venetian school. His studies at

Rome, after Raphael and Michelangelo, at Parma, after Correggio and Parmigiano, as well as after the most distinguished of the Venetian painters, led him to a style which may be said to partake of every school. Few artists have discovered a greater variety of character in their works than Pietro Liberi. He was used to say, that when employed for the intelligent, his pencil was frank and expeditious, without the appearance of labour or finish; but when working for the less experienced, his pictures were painted with the utmost minuteness, in which every object, even to each hair, was precisely attended to. In his works for the churches he exhibits a grandeur which is not to be found in his other productions. Such are the 'Murder of the Innocents,' at Venice; 'Noah leaving the Ark,' and the 'Destruction of Pharaoh's Host,' at Vicenza; and the 'Deluge,' and 'Moses striking the Rock,' at Bergamo. He was more employed in subjects of the fable, which he treated with elegance and grace, in the style of Titian; but sometimes with a freedom which procured him the title of 'Liber-tino.' He died at Venice in 1687. He signed his works *P. L.*, or with a monogram. His chief works are as follow:

Bergamo.	<i>S. Maria Maggiore.</i>	Marriage of St. Catharine.
Dresden.	<i>Gallery.</i>	Judgment of Paris.
"	"	Youth under the Shield of Wisdom.
Petersburg	<i>Hermitage</i>	Diana and Callisto.
"	"	The Graces and the Loves.
Venice.	<i>Palace.</i>	Battle of the Dardanelles
"	<i>Academy.</i>	An Allegory.
"	<i>San Pietro</i>	The Plague of Serpents.
"	<i>S. Maria della Salute.</i>	Venice imploring St. Anthony.
"	<i>San Stefano.</i>	The Trinity.
"	<i>Madonna del Carmine</i>	St. Theresa.
"	<i>San Moise.</i>	The Invention of the Cross
"	<i>SS. Giovanni e Paolo.</i>	Christ on the Cross
"	<i>San Giovanni Evangelista</i>	St. John writing the Apoca-
Vicenza.	<i>Cathedral</i>	lyptic Sacrifice of Noah.

**L'HOUR, ESPRIT AYMÉ**, an historical and portrait painter, was born at Laval in 1785. He went to Paris and became a pupil of David, Regnault, and Gros. In 1805 he received a first prize for his 'Arab dying in the Wilderness.' Among his other works were 'The Death of Abel,' 'Cephalus and Procris,' and 'Venus in the Water.'

**LIBRI, DAL.** See **DAL LIBRI.**

**LICALDE, JEAN DE**, was a scholar of Pedro de Las Cuevas, who displayed considerable ability, but died young. One of his drawings, 'A Crowned Lion upholding a Shield of the Arms of Spain and Portugal,' neatly executed with the pen, was seen by Ceán Bermúdez in the collection of Don Pedro Gonzalez de Sepulveda. It bore the signature *Juan de Licalde en el amor de Dios à 10 Nove-mbre de 1628*, which places his death after that year. He made a clever pen-and-ink portrait of the Duke of Olivarez, Philip IV.'s minister.

**LICHÉRIE, LOUIS**, was born at Houdan (Seine-et-Oise) in 1629, and was instructed by the elder Louis de Boullogne. He was employed by Le Brun from 1666 to 1670 as a teacher at the Gobelins, and in 1679 became a member of the Academy, presenting 'David and Abigail' (now in the Louvre) as his reception picture. Other paintings by him are in the churches of the Invalides and St. Germain l'Auxerrois at Paris. He died in Paris in 1687.

**LICHT, FERDINAND**, a German painter, was born in 1750 at Troppau in Silesia. He was instructed by Joseph Burkart, and painted portraits as well as altar-pieces, of which there are two in the church of Obrowitz. He died at Brünn, but in what year is not recorded.

**LICHTENREITER, FRANZ**, was born at Passau in 1700. He went to Italy and studied at Venice under Vincentini. After some years he returned to Germany and settled in Prague, painting por-traits and historical pieces. He died in 1775.

**LICHTENSTECHER, GEORG**, a German en-graver, was born at Nuremberg in 1700. He executed several portraits and anatomical engrav-ings. He died about 1780. Among his works are:

Cattarina Cornaro, Queen of Cyprus, *after Titian.*

Portrait of H. von Behaim.

Portrait of the Artist, *after C. B. Muller.*

**LICINIO, BERNARDINO**, was a distant relation of Pordenone, who flourished in the 16th century. He received his early education in Friuli, and after-wards resided in Venice. Of his birth and death nothing certain is known. His pictures have been frequently confounded with those of Pordenone, and chiefly consist of portraits and family groups, the earliest known being dated 1524, and the latest 1541. His finest religious composition is the altar-piece of the Friari at Venice, representing the 'Virgin and Child enthroned between Saints.' The following are his principal paintings:

Altwick.	<i>Castle.</i>	The Artist and his Pupil.
Brescia.	<i>Cathedral.</i>	Holy Family. ( <i>Attributed to Giorgione.</i> )
Florence.	<i>Uffizi.</i>	Virgin and Child, with St. Francis
Genoa	<i>Balbi-Provera Palace.</i>	Holy Family. ( <i>Attributed to Polidoro da Caravaggio.</i> )
Hampton Court.	<i>Palace.</i>	A Family Group of Ten Per-sons. 1524.
Hanover	<i>Hannemann Collection.</i>	Ladies playing the Spinnet.
"	<i>St. Jor.</i>	Venus and Cupid. ( <i>Attributed to Giorgione.</i> )
London.	<i>Mr. Perkins.</i>	A Man's Portrait. 1528.
"	<i>Sir Jor. Guest.</i>	Virgin and Child, with St. John and St. Jerome.
Petersburg.	<i>Hermitage.</i>	Adoration of the Magi.
Rome	<i>Borghese Palace.</i>	Portraits of a Family.
"	<i>Sciarra Palace.</i>	A Family Portrait. 1524.
Venice.	—	Herodius ( <i>At tributed to Gior-gione.</i> )
Venice.	—	The Virgin and Child, with Saints. ( <i>His best work.</i> )
Vienna.	<i>Gallery.</i>	Ottavio Grimani. 1541.

**LICINIO, GIOVANNI ANTONIO**, (or **CUTICELLO**), called **PORDENONE**, from the name of his native town, twenty-eight miles from Udine, was born in 1483. He assumed various surnames, and was called at one time 'Licinio,' at another time 'Regillo,' but more often 'Pordenone,' and with this name he signed many of his works. His father was a builder or architect living in Pordenone, named Angelo di Bartolommeo de Iodessanis, and also 'de Corticellis,' from the name of his father's birthplace, as well as 'Sacchiensis,' or 'de Sacchia.' Pordenone received a liberal education, and is said to have been a pupil of Pellegrino da San Daniello at Udine. Ridolfi relates that Giovanni's first commission was given to him by a shopkeeper of Pordenone, and that its subject was a 'Madonna,' which the artist began and finished in the time that his patron heard mass. Vasari states that Pordenone was driven for some years from his home by an epidemic, and that he employed this

time in decorating the surrounding village churches. In the church of Vacile, fifteen miles from Pordenone, are a series of mural designs which may be his workmanship; at Colatto, near to Conegliano, there is a chapel dedicated to San Salvatore, which is decorated with frescoes representing the 'Annunciation,' the 'Epiphany,' the 'Flight into Egypt,' the 'Meeting of Jesus and Martha,' the 'Raising of Lazarus,' the 'Last Judgment,' the Evangelists, Prophets, and Angels, painted by him in the early part of the 16th century. Of this period in his life is the 'Madonna and Saints' of the church of Susigiana. In 1513 he again returned to Pordenone and married his second wife, Elisabetta Quagliata. In 1514 he painted 'The Glory of St. Anthony, with attendant Saints' in Sant' Antonio of Conegliano; and also adorned with frescoes the church of Sant' Odorico of Villanuova. In 1515 he produced the 'Virgin of Mercy, with SS. Joseph and Christopher,' in the Cathedral of Pordenone. In 1516 he contracted to paint the frescoes which formerly adorned the church of Roma Grande. He next went to Travesio, where he painted a 'St. Christopher' on the facade of the church, and thence to Udine, where he completed a 'Virgin and Child' on the Loggia of the Town Hall. In 1519-20 Pordenone executed the frescoes in the Malchostro chapel in San Nicolo of Treviso for which Titian painted the altar-piece. The frescoes represent the 'Eternal in Benediction,' the 'Epiphany,' the 'Visitation,' and figures of St. Liberale and other Saints, Doctors of the Church, and Angels. In 1520 he went to Mantua, where he covered the facade of the Ceresara palace with mythological subjects; from thence he journeyed to Cremona, where the authorities of the cathedral contracted with him to paint the frescoes of 'Pilate delivering up Christ,' the 'Procession to Calvary,' the 'Preparation for the Crucifixion,' and the 'Crucifixion.' During a second visit paid to Cremona in 1522 he finished that series by the 'Deposition,' and also executed the altar-piece in the Schizzi Chapel in the Cathedral, representing the 'Virgin and Child, between SS. Paul and Dominick.' In 1524 he went to Spilimbergo, and executed a series of distempers for the organ of the church of Santa Maria, representing the 'Assumption,' the 'Fall of Simon Magus,' and the 'Conversion of St. Paul'; he also painted five panels for the wall of the same organ, and an altar piece for the church that is now lost. From 1525 to 1527 he completed a great quantity of pictures and frescoes for the churches of Travesio, and in the adjoining towns and villages of Galemno, Bressano, Casarsa, Udiue, and Valvasone. The frescoes in the cathedral of Travesio cover the entire octagon of the choir, and include seven scenes from the life of St. Peter, seven subjects drawn from Old Testament history, the 'Conversion and Martyrdom of St. Paul,' the 'Epiphany,' the 'Last Supper,' the 'Entombment,' and 'Christ in Glory.' In 1528 Pordenone went to Venice, where he decorated the tribune of the church of San Rocco with frescoes which have now disappeared, and also designed two colossal panels of SS. Christopher and Martin, which are still remaining. In 1529 he was again in Pordenone, and from there went to Piacenza, where he decorated two chapels in the church of the Madonna di Campagna with frescoes drawn from the lives of the Virgin and St. Catharine. His next journey was to Genoa, where he went by invitation of Andrea Doria, and embellished his palace with

allegorical designs which are now lost. About 1534-5 were finished the altar-pieces of the 'Trinity' for the cathedral of San Daniele, and the 'Glory of St. Mark' for the cathedral of Pordenone. In 1535 Pordenone received the patent of knighthood from King John of Hungary, and thenceforward took the name of 'Regillo.' Soon afterwards he settled at Venice, where he decorated the house of Martino d'Anna, the palaces of the Mocenigos and the Morosinis, the brotherhood of San Francesco do' Frari, and the cloisters of San Stefano with frescoes, which gained for him such renown that he received from the Council of Ten the order to finish the decorations and coiling of the Sala del Scrutinio, which he completed by 1538. His work here was so much approved that in 1537 the Council deprived Titian of his patent in the Fondaco de' Tedeschi, and ordered of Regillo in 1538 a picture for the Sala del Senato. All these last-named works have perished. In that same year he left Venice to pay a visit to Ercole, second Duke of Ferrara, for whom he had already designed subjects drawn from the Odyssey, for embroidery in arras. He arrived there in the month of December, and before he had been there many days, was taken sick (some accounts state he was poisoned), and died at the Angel Inn, Ferrara, in his 56th year, in January 1539, and was buried in the church of San Paolo in that city. Authentic pictures by this artist are very scarce, many of those under his name in public and private collections being by his pupils and imitators. Some authentic examples may be found in the different collections in Venice. Especially worthy of mention are the following:

Edinburgh. Nat. Gallery.	Christ on the Mount of Olives.
Florence. Uffizi.	Portrait of the Artist.
" "	A Portrait.
" "	The Conversion of St. Paul.
London. Nat. Gallery.	An Apostle
" Earl of Northbrook.	Portrait of a Man, half-length, life-size.
Petersburg. Hermitage.	An Old Man and a Girl.
Rome. Doria Palace.	The Daughter of Herodias with her Maid.
Venice. Academy.	The Glory of St. Lorenzo Giustiniani.
" "	The Virgin of Mercy, with B. Simon Stock, and B. Angelo.

LICINIO, GIOVANNI ANTONIO, the younger, called *IL SACCHINENSE*, was a brother of Giulio Licinio, and a nephew and pupil of Pordenone. He was born about 1515, and died at Como about 1576.

LICINIO, GIULIO, of Pordenone, is said to have been the nephew of Pordenone, and to have been at Rome during some period in his life. Records remain to prove that he was in Augsburg as late as 1561, and he is thought to have died there. In the Philippenwelscher Strasse, Augsburg, can be seen the remains of frescoes, representing 'Pluto, Venus, and Janus,' that are assigned to him.

LIEBE, CHRISTIAN GOTTLIEB AUGUST, was an engraver of Leipsic, who worked under Oeser, and died about 1810. Among his plates are:

The Holy Family; after Guido Reni.  
An Assembly of Monks; after the same.  
Juno and Argus; after Jordaens.  
The Tavern; after Annibale Carracci.  
Portrait of Zollikofer; after Hauss.

LIEFRINCK, C., who flourished at Amsterdam about 1620-40, was a painter and designer. There are two etchings by him, a very rich frieze, representing an 'Expedition of Soldiers and Baggage-waggons,' and a battle piece.



**LIEMAKER, NICOLAËS DE.** See DE LIEMAKER.

**LIENARD, EDOUARD,** a French historical and portrait painter, was born in Paris in 1779. He was the son of Jean Baptiste Liénard, and was originally intended for an engraver, but preferring painting, he studied under Regnault and afterwards under Isabey. Settling at Lille, he became in 1823 a professor in the Academy there. He painted a great number of portraits in the style of David, and also miniatures. He died at Lille in 1848. The Museum at Rheims has by him 'The Oath of Allegiance of the Inhabitants of Rheims,' and that at Lille has some of his portraits.

**LIENARD, JEAN BAPTISTE,** a French engraver, was born at Lislo about the year 1750. He was a pupil of Jacques Philippe Le Bris, and has engraved, in a neat style, several views and landscapes. He executed some of the plates for the 'Voyage pittoresque du Royaume de Naples et de Sicile,' by the Abbé de St Non, and the 'Voyage pittoresque de la Suisse.' He died after 1807. The following engravings also are by him:

*The Pleasures of Summer, after J. B. Le Prince*  
*Views of the principal Monuments of Rome, after H. Robert*

Three plates in the first edition of Beaumarchais's 'La folle Journée, ou le Mariage de Figaro,' Paris, 1785.

**LIENDER, PIETUS VAN,** a Dutch engraver, born at Utrecht in 1731, was a brother of Pieter van Liender. His uncle Jakob sent him to Amsterdam to learn drawing, and he afterwards painted flower landscapes, and views. He also executed some etchings. He died at Utrecht in 1797.

**LIENDRER, PIETER VAN,** a Dutch landscape painter, was born at Utrecht in 1727. Many of his subjects are views of cities, and scenes on the borders of the Rhine. He died at Utrecht in 1749.

**LIENDO, DIEGO VIDAL DE S. (VIDAL DE LIENDO)**

**LIER, ADOLF,** a German landscape painter, was born in 1827, and died at Buxen in 1882. There is by him in the New Pinakothek at Munich a view of 'The Theresien Wiese at Munich, with the colossal Bavaria.'

**LIERNUR, ALEXANDER,** a Dutch draughtsman and engraver, was born at the Hague in 1770. Having had the misfortune at an early age to lose his parents, he was adopted by the Stadtholder, William V, who placed him in the Home of the Luther in Orphans. Showing a disposition for art, he was sent to the Academy, where he gained the gold medal. In 1794 he went to Rome, but owing to political affairs in Holland being so disturbed, he was obliged to return the following year. He was very successful with his drawings, as well as with the graver. He died at Amsterdam in 1815.

**LIERRE, JOOST VAN,** was born at Brussels in 1530. He was a painter of landscapes and figures but resigned art to become a minister of the reformed religion at Zwynrecht near Antwerp. He died in 1584.

**LIES, JOSEPH,** a Flemish genre and historical painter, was born at Antwerp in 1822. He studied under N. De Keyser and J. Jys, and received a gold medal at Brussels in 1853. He died in 1865. Amongst his pictures are

Baldwin, Count of Flanders, punishing Robbers (*Brussels Gallery*)

Rapine, Plunder, and Conflagration (*The same*)

The Prisoner (*Antwerp Gallery*)

The Approach of the Enemy (*the same*)

*A Military Envoy returning from an Expedition.*  
*The Promenade*  
*The Pleasures of Winter.*

**LIESBORN, MASTER OF,** is known by an excellent altar-piece, which was formerly in the second church of the convent at Liesborn, near Munster, and consecrated in 1465. It was sold in 1807, and the new proprietor made several pieces of it. Some of them are in the possession of Dr Hindorf at Munster, and others are now in the National Gallery in London. A copy of the whole by one of the artist's pupils was in the Protestant Church at Lunen, but it is now destroyed; it represented, in the middle, 'Christ on the cross, surrounded by St John, St. Scholastica, and St Benedict, the Virgin Mary, St. Cosmas, and St. Damian', and on the sides eight scenes in the Life of Christ,—the 'Annunciation,' 'Nativity,' 'Adoration of the Magi,' 'Presentation,' 'Resurrection,' 'Ascension,' 'Descent of the Holy Ghost,' and 'Last Judgment.' The whole is a mixture of the school of the Van Eycks and that of Cologne. The Master of Liesborn had several pupils, whose works are still partly preserved.

**LII VI NDAL, ISAAC** was a Spanish engraver, who resided at Granada in the reign of Philip IV. (1621-1665).

**LII VENS, JAN.** See LIVENSZ.

**LIGARIO, CESARI,** a painter born at Milan in 1716 was a son of Giovanni Pietro Liganio. He studied at Venice under Pittoni, and afterwards with his father. He was living in 1755.

**LIGARIO, GIOVANNI PIETRO,** was born at Sondrio in the Valtellina in 1686, and having learned the first rudiments of art in his native country, went to Italy, and resided some years at Rome, where he improved his design by frequenting the school of Lazzaro Baldi, and afterwards visited Venice, where he studied the works of the most eminent masters of that school of colouring. On his return to his native town in 1727, he was employed in painting some historical pictures for the churches and private collections. He died at Sondrio in 1748. He has left a 'St Benedict' in the church of the monastery at Sondrio, and a 'Descent of the Holy Ghost' in the church at Morbegno. In the Biera at Milan are portraits of the painter's father and the Abbot Mottalini. He also engraved a 'Virgin' and 'The Martyrdom of St Peter.'

**LIGHI LODI, JOHN,** an English engraver, has left a few small etchings of Beggars.

**LIGHTFOOT, WILLIAM,** was an English painter and engraver. He excelled in painting landscapes and perspective views, and was employed by Wren in the decoration of the Royal Exchange. In the 'Sculptura,' by Evelyn, he is mentioned as an engraver, in the following terms: "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix; and has published two or three Madonnas, with much applause. He died about 1671."

**LIGLI VENTURA,** was a painter of the Neapolitan school, who lived in the second part of the 17th and the commencement of the 18th centuries. He was a pupil of Giordano, and went to Spain, where he was called 'Lirios.' In 1692 he was living at Madrid, where there is a picture of the 'Battle of Alpuzarra' painted by him.

**LIGNON ERIENNE FREDERIC** a French line engraver, was born in Paris in 1779, and died there

in 1633. He studied under Morel, and among his best plates are:

*Boo Homo; after Guido Reni.*  
*The Rape of Deianeira; after the same.*  
*The Virgin with the Fish; after Raphael.*  
*Leo X.; after the same.*  
*Nicolas Poussin; after himself.*  
*The Duchess of Angoulême; after Augustus.*  
*Louis Philippe; after L. Dupré.*  
*Charles X.; after Gérard.*  
*Mlle. Mars; after the same.*  
*Alexander I., Emperor of Russia; after Vigneron.*  
*Camoens; after the same.*  
*François Joseph Talma; after Pirat.*  
*Psyche and Cupid; after the same.*  
*The Duke de Richelieu; after Sir Thomas Lawrence.*

LIGNY, FRANÇOIS DE, a French engraver, executed two landscapes after Gaspard Poussin.

LIGORIO, PIRRO, an architect, engineer, sculptor, and antiquary, who also executed some paintings, was born at Naples in 1493. He went early in life to Rome, where he studied under Giulio Romano. He was employed in an architectural capacity by Paul IV and Alphonso II, but he produced some fresco works at Rome of which the principal is the 'Feast of Herod,' in the oratory of the Compagnia della Misericordia. He also painted several friezes and ornaments in the public edifices. He died at Ferrara in 1580.

LIGOZZI, BARTOLOMEO, a nephew of Jacopo Ligozzi, was born at Verona, and flourished at Florence about 1620. He painted flowers and genre subjects, and died at the age of 75.

LIGOZZI, GIOVANNI ERMANNO, a native of Verona, flourished about 1570. By some he is supposed to have been a son of Jacopo Ligozzi. In the Church of the Apostles at Verona is a picture by him entitled 'The Name of Jesus,' dated 1573, and a fresco over the principal door of the church of SS. Nazario e Celso.

LIGOZZI, JACOPO, was born at Verona about 1543, and was a disciple of Paolo Veronese. His principal residence was at Florence, where he was made painter to the Grand-Duke Ferdinand II., and superintendent of the Ducal Gallery, a distinction honourable to his talents, as it was conferred on him in preference to the many able Florentine painters of the time. He died after 1632. He has left some admired fresco paintings in the cloister of the Ognissanti. There are several of his oil pictures in the churches at Florence. In Santa Maria Novella is a grand picture of 'St. Raymond resuscitating a Child'; but his most celebrated work is his 'Martyrdom of St. Dorothea,' at the Conventuali at Pescia. He was very successful with easel pictures of a small size. He signed his works *Jacob Ligot. pinxit*. Some of them have been engraved by Agostino Carracci, and other artists. Andrea Andreani executed several woodcuts after him, and it is said that he engraved some prints, both on copper and on wood, from his own designs. The name of FRANCESCO LIGOZZI is found on a painting in San Luca; and that of PAOLO LIGOZZI (died 1630) on one in Sant' Eufemia.

LILLIENBERGH, CORNELIS. (or LELIENBERGH,) a painter of dead game and subjects of the chase, in the manner of Weenix, was born at the Hague about 1600. His works are distinguished for correctness of drawing, good colouring, and truth to nature. He died at the Hague after 1663. Several of his paintings are in the galleries of Berlin, Dresden, Christiania, Count Czernin at Vienna, and Castle Howard.

LILLIO, ANDREA, called ANDREA D'ANCONA NELLA MARCA, was born at Ancona (?) in 1555. He went to Rome, where he was employed by Pope Sixtus V. in the decoration of the library of the Vatican, and in the palace of St. John Lateran, where he painted in fresco on the Scala Santa 'Moses striking the Rock,' a grand composition of many figures, and 'Moses with the Brazen Serpent.' In a chapel of the Chiesa Nuova, he painted 'The Archangel Michael driving the Evil Spirits from Heaven'; and in Santa Maria Maggiore a fine fresco of 'Christ washing the Feet of His Disciples.' After the death of his protector he continued to ornament several of the churches and convents of Rome in the time of Pope Clement VIII. He also painted allegorical subjects, some of which have been engraved. At Ancona, in the church of San Stefano, is a picture of the 'Stoning of St. Stephen.' He died at Ascoli in 1610.

LILLY, E., an English portrait painter and engraver, practised at the end of the 17th and the beginning of the 18th centuries. There is a portrait of Queen Anne by him at Blenheim Palace.

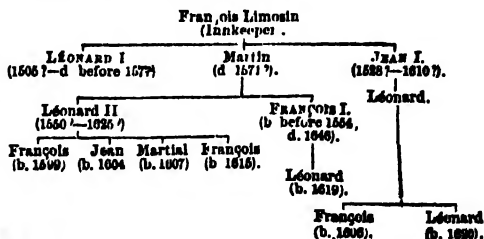
LILLY, HENRY, an English illuminator and draughtsman, flourished in the early part of the 17th century, and held the office of Rouge-Croix pursuivant at arms. There is a genealogy of the Howard family by him containing portraits, &c. He died in 1638.

LIMBORCHT, HENDRIK VAN, was born at the Hague in 1680, and studied under H. Brandon, Robert Du Val, and Adriaan van der Werff, whom he imitated with success. Limborcht excelled in painting landscapes, historical subjects, and portraits. He died in 1758. There are by him:

Amsterdam Museum	Cupid and Psyche.
" "	Children playing.
" "	The Shepherds.
Dresden. Gallery.	Venus and Cupid.
Paris. Louvre.	The Repose in Egypt.
" "	The Golden Age.
Rotterdam. Museum.	Ulysses at the Court of Lycomedes.

Two engravings by him are known—'Pandora' and 'Hercules and Lichas.'

LIMOSIN FAMILY. The history of this family of enamel painters of Limoges is veiled in a cloud of obscurity, which the researches of M. Maurice Ardant among the archives of Haute-Vienne, and of M. A. Thomas in the municipal archives of Limoges, have not been able entirely to dispel. Nevertheless, the following genealogical table will show approximately the relationship which existed between several members of the family of Limosin, but there are others also who practised the art of enamel painting, whose lineage has not yet been ascertained. Three only of these are of sufficient importance to merit separate notices, viz. Léonard I., Jean I., and François I.





**LIMOSIN, FRANÇOIS**, the younger son of Martin Limosin, was born before 1554, and with his brother, Léonard II., was co-heir of his uncle, Léonard I. He died in 1646. His enamels are more like those of the De Courts; they are deep in colour and sometimes heightened with gold, and his backgrounds are often of dark violet. He frequently copied the designs of Virgil Solis and Étienne Delaune. The following may be mentioned as examples of his style:

London. <i>British Museum.</i>	Neptune. 1633.
Paris. <i>Louvre.</i>	Neptune; after <i>Virgil Solis</i> . 1633.
" "	Orion pierced by the arrows of Apollo.
" "	Psyche imploring Venus.
" "	Orpheus before Pluto and Proserpine; after <i>Virgil Solis</i> .
" "	Orpheus charming the Animals; after <i>Étienne Delaune</i> .
" "	Venus and Cupid.

**LIMOSIN, JEHAN**, a younger brother of Léonard I. and Martin Limosin, was born before 1528, and died about 1610. The earliest enamel signed by Jehan Limosin is a portrait of Bardon de Brun, the founder of the confraternity of Penitents at Limoges, which bears the date of 1597. His style approaches nearer to that of Jean and Suzanne de Court than to that of his uncle, and he gives to his heads the sharp profile which is characteristic of French art at the close of the 16th century. Hunting scenes were his favourite subjects, and green backgrounds and reliefs of gold dominate in most of his works. Among them may be mentioned:

London. <i>British Museum.</i>	Charon ferrying <i>Psyche</i> across the Styx; oval plaque. 1590?
" "	St. Margaret. 1600?
" <i>South Kensington Museum.</i>	Oblong Casket, painted with Bacchanalian procession and mediæval dancing groups (Formerly in the <i>Debruge and Soltkyoff Collections</i> ).
" "	The Death of St. Benedict; a plaque.
Paris. <i>Louvre.</i>	Kether before Ahasuerus.
" "	The Wife of Uriah.
" "	The Rape of Europa, after <i>Virgil Solis</i> .
" "	Pompey.
" "	Julia, wife of Pompey.
" "	Divine Love conquering Profane Love.

**LIMOSIN, LÉONARD**, the greatest of the enamel painters of Limoges, whether in regard to the variety of his works, or to their artistic merit, was born at Limoges about 1505, and was probably a pupil of Nardon Pénicaud. His first works were inspired by German masters, and the earliest date found upon any of them is 1532, which occurs upon a series of eighteen plaques of the 'Passion,' after Albrecht Dürer. From 1535, however, he came under the influence of the Italian school, and of the artists who had been engaged by Francis I. to decorate his palace at Fontainebleau. Nevertheless, his copies even of Raphael are executed with such freedom as to render them almost his own works. In 1541 he was established at Limoges, and subsequently he was appointed court-painter to Francis I., and patronized by Henry II. The latest enamels upon which Léonard Limosin has placed a date bear that of 1574. He died between January, 1575, and February, 1577. He practised all the processes known to the enamel painters who had preceded him, but his predilection was for brilliant colours, which towards the end of

his career he placed on a deep blue ground. His portraits in enamel are very fine, and often of large size. He also painted in oil the 'Incredulity of St. Thomas,' dated 1551, in the Museum at Chartres, and other works. His works are signed with his name, the initials *L. L.*, or a monogram. There are by him:

Berlin. <i>Kuns kammer.</i>	A Madonna.
" "	Ruth and Boaz.
Chantilly. <i>Duke d'Angoulême.</i>	Antoine de Bourbon, King of Navarre. (Formerly in the <i>Debruge and Soltkyoff Collections</i> ).
" "	Jean de Bourbon, Duc d'Enghien. (Formerly in the <i>Soltkyoff Collection</i> .)
" "	Jeanne d'Albret, Queen of Navarre. (Formerly in the <i>Visconti Collection</i> .)
" "	Louis de Bourbon, Duke of Montpensier. 1550. (Formerly in the <i>Debruge and Soltkyoff Collections</i> ).
Chartres. <i>Saint-Père.</i>	The Twelve Apostles. 1547. (This series was executed from the designs of Michel Bouchet, and formerly adorned the chapel of the <i>Château d'Anet</i> .)
London <i>British Museum.</i>	The Twelve Sybils; half-length figures. 1550?
" "	Cupid and <i>Psyche</i> , forming the centre of a large round dish, and surrounded by a very rich border of figures, fish, animals, birds, &c. (Formerly in the <i>Fontaine Collection</i> .)
" <i>South Kensington Museum.</i>	The Crucifixion; a plaque in transparent colours on 'pail- lon,' or metallic foil. 1539.
" "	Tazza, or Shallow Bowl, with the figure of <i>Læocoon</i> , painted in grisaille. 1539.
" "	The History of Cupid and <i>Psyche</i> (after <i>Raphael</i> ); two plaques in light colours on white ground. 1540?
" "	Charles Tiercelin, Chancellor of France; a square plaque. 1540? (Formerly in the <i>Soulages Collection</i> .)
" "	Antoine de Bourbon; a square plaque. 1540-50? (Formerly in the <i>Soulages Collection</i> .)
" "	The Banquet of the Gods; an elliptic plaque. 1560? (Formerly in the <i>Bernal Collection</i> .)
" "	Charles de Guise, Cardinal de Lorraine; a large oval medallion. (Attributed to Léonard Limosin.)
" "	St. Thomas, St. Matthew, St. James the Greater, and St. James the Less; medallions. (Attributed to Léonard Limosin.)
" <i>Mr Magniac.</i>	Hunting Horn, decorated on one side with the Conversion of St. Hubert and scenes of the chase, in colours, and on the other side with David slaying Goliath, and medallions in grisaille. 1538. (Formerly in the <i>Strawberry Hill Collection</i> .)
" <i>Mrs. Danby Seymour.</i>	Francis I., King of France. (Formerly in the <i>Strawberry Hill Collection</i> .)
Munich. <i>Treasury.</i>	Catharine de' Medici. The Manna in the Desert; a dish.
Paris. <i>Louvre.</i>	<i>Psyche</i> carried off by Zephyr (after <i>Raphael</i> ). 1535.
" "	St. Thomas (Francis I.).

<b>Paris.</b>	<b>Lowere.</b>	<b>St Paul (Admiral Chabot).</b>
"	"	Votive Tablet for the Sainte Chapelle, consisting of twenty-three plaques, that in the centre representing the Crucifixion. 1553.
"	"	Votive Tablet for the Sainte Chapelle, consisting of twenty-three plaques, that in the centre representing the Resurrection. 1553.
"	"	Francis II.
"	"	Catharine de' Medici, in widow's costume.
"	"	Venus and Cupid. 1555.
"	"	A Concert.
"	<b>Musée de Cluny.</b>	Eleanor of Austria, Queen of Francis I. 1536.
"	"	The Life and Passion of Christ; twelve large oval medallions. 1557.
"	"	The Judgment of Paris (after Raphael); a circular dish, with figures in grisaille on a blue ground. 1672.
"	<b>Legislative Chamber</b>	Two glass paintings, representing Henry II. and Catharine de' Medici. 1553.
"	<b>Baron Alphonse de Rothschild</b>	The Adoration of the Kings, a triptych. 1544.
"	<b>Baron Gustave de Rothschild</b>	The Mauna in the Desert. 1583.
"	<b>Baroness Jane de Rothschild</b>	Henry II. on horseback, with Diana of Poitiers riding behind him. 1517.
"	"	Anne d'Este, Duchess of Guise Charles IX., as Apollo. 1573.
"	"	Henry III., as Jupiter.
"	"	Catharine de' Medici, as Venus. 1574.
"	"	Anne de Montmorency, 'on-stable of France.
"	"	Jesus V.
"	"	The Last Supper. 1546.
"	<b>Prince Soltikoff</b>	Claude de France, first wife of (now dispersed). } Francis I. 1550.

Four etchings, according to Robert-Dumesnil, were executed by Léonard Limosin, after his own compositions; they are done with a broad and spirited point, with large figures and small heads; they are as follow:

- Christ entering Jerusalem. 1544.
- The Last Supper. 1541.
- Christ on the Mount of Olives. 1544.
- The Resurrection. 1541.

LIN, HANS VAN, called STILLHEID, or DE STILLE, flourished from 1664 to 1675, according to dates on his pictures. He painted battles and hunting pieces, and some of his works are to be met with at Copenhagen and Dresden. His pictures are marked *H. V. L.* There exists a plate of animals engraved by him. C. F. Boetius executed after him an engraving of 'A Company in an Alehouse.'

LINAJUOLO, BERTO, was a Florentine painter, who lived in the first part of the 15th century. His pictures gained him sufficient fame to cause him to be summoned to the court of Hungary, where he was received with favour.

LINCK, HANS VON, is mentioned as an engraver by Professor Christ, who says he marked his prints with the monogram **HF**.

LINCK, JOHANN ANTON, a painter and engraver, was a native of Geneva, who worked with his father, Johann Conrad Linck, till 1788. He executed a large number of Swiss views, especially of Chamounix, which are correct in drawing and good in colour.

L'INDACO, JACOPO, an Italian painter, was born at Florence in 1476. He was the son of Lazzaro di Pietro, a baker, and received from his contemporaries the surname of 'L'Indaco.' He was a pupil of Domenico Ghirlandaio, and worked in Rome with Pinturicchio. There he became intimate with Michelangelo, who instructed him in the art of painting in fresco. He died at Rome about 1544, at the age of 68. He was a good artist, but all his works mentioned by Vasari have perished. He had a brother, FRANCESCO, also called L'INDACO, who was born in 1492, and was living in Rome in 1558. His talents were inferior to those of Jacopo. LINDERMANN, CHRISTIAN PHILIPP, a German engraver, was born at Dresden in 1700. He worked in Italy, Nuremberg, and Ratisbon, and devoted himself chiefly to reproducing Italian masters. He died at Nuremberg in 1754. Among his works are:

- St. John the Baptist; after Bernini.
- Apollo and Marryas, Endymion, Zephyrus and Flora; after Corradini.
- Venus and Cupid; after Balestra.

LINDENSCHMIT, WILHELM, was born at Mayence in 1806, and studied in the Academy at Munich under Cornelius in 1823. In 1824-25 he was at Vienna, but established himself at Munich in 1826. He was subsequently employed in the castle of the Duke of Saxe-Meiningen at Landsberg. He died at Mayence in 1818. The following are by him.

Hohen-schwangau	Castle.	The History of the Fortress of Hohenchwangau.
"	"	The History of the Hohenstaufen and Guelfs.
Landsberg.	Castle.	Encaustic Frescoes of the History of Saxony.
Munich	Court Garden.	The Victory of Louis the Rich at Gengen.
"	Royal Palace.	Several scenes from Schiller's Poems.
"	Royal Gallery.	Some scenes from the Life of Leonardo da Vinci.

LINDER, FRANZ, (or LINDEREN,) a German painter and engraver, was born at Klagenfurt in 1738. He studied the elements of art under Laybach, and then went to Venice and afterwards to Vienna, where he attended the Academy. In 1776 the Empress sent him to Rome, whence after four years he returned to Vienna. He painted portraits in the style of Palko, and among his sitters were the Grand Duke Maximilian, Joseph II., the Royal Family of Naples, and several others. He died about 1809.

LINDMEYER, DANIEL. See LINIMEYER.

LINDNER, FRANZ. See LINDEL.

LINDSAY, THOMAS, a landscape painter in water-colours, whose specialty was Welsh scenery, was in 1837 elected a member of the New Society of Painters in Water-Colours. In the latter part of his life he lived near Brecon, where he died in 1861.

LINES, SAMUEL, a landscape painter, was born in 1778 at Allersby, near Coventry. Being an orphan, he was brought up by an uncle, a farmer, whom he assisted. He was then apprenticed to a clock-face enameller at Birmingham, and afterwards designed for art-manufactures. He found his true vocation in 1807, when he opened a drawing academy, and during the remainder of his life he took a prominent part in all matters relating to art in Birmingham. He died in 1863.

**LINES, SAMUEL RESTELL**, a landscape painter, the third son of Samuel Lines, by whom he was taught, was born at Birmingham in 1804. His forte was the depiction of trees, and he had also a keen eye for the picturesque in architecture. He died at Birmingham in 1838. There is a water-colour drawing by him at the South Kensington Museum of the 'Dais and Dining-Table at Haddon Hall.'

**LINGE, BERNHARD VAN**, was a native of the Netherlands, who established himself in England about the middle of the reign of James I. He distinguished himself as a painter on glass, and his oldest known work is at Wadham College, representing the 'History of Christ,' 1622. It is said that several other glass paintings by him are there, as well as at Lincoln College, 1629-31.

**LINGÉE, CHARLES LOUIS**, a French engraver, was born in Paris in 1751. He worked with the point and the burin, and engraved several prints, among which was 'The Vintage,' after Loucherbourg. He died in Paris about 1805. His wife, **THÉRÈSE ÉLÉONORE HÉMEY**, who was born in Paris in 1763, executed several plates in the crayon style.

**LINGELBACH, JOHANNES**, was born at Frankfurt on the Main in 1625. It is not mentioned by whom he was instructed; but the ability of the master may be presumed from the talents of the pupil. He went to Amsterdam in 1637, and after spending five years there he returned home and remained two years, and then in 1644 visited Italy. He passed six years at Rome, assiduously employed in sketching the most remarkable objects in and near that capital. In 1652 he returned to Amsterdam, with the studies he had accumulated during his residence in Italy, of which he made an ample use in the composition of his pictures. His works frequently represent Italian sea-ports, in which he introduced an infinite number of small figures, habited according to their different nations. His pictures are embellished with architecture, and the ruins of ancient monuments and statues. He was equally successful in his representation of fairs, Italian markets, and the amusements of the Carnival, with appropriate figures, ingeniously grouped, of quack doctors, surrounded by crowds of spectators, and similar assemblages. His ability in painting small figures and animals induced several of the landscape painters of his time to have recourse to him to decorate their pictures, particularly Wynants and Wouwerman, by whom his style of painting was largely influenced, and also Koninck, Verboom, Moucheron, and Hackaert. He signed his works with his name or a monogram. Zylvelt engraved after him four 'Genoese Harbours,' and Gronsveld twelve 'Italian and Oriental Ports.' There are by Lingelbach a few slight but spirited etchings of landscapes, sea-ports, &c., after his own designs. He died at Amsterdam in 1687. The following are among his paintings (besides others at Augsburg, Copenhagen, Christiania, Brunswick, Dresden, Frankfurt, Munich, St. Petersburg, and Vienna):

Amsterdam.	Museum.	Dentist on Horseback.
"	"	An Italian Harbour. 1664.
"	"	The Riding School.
"	Town Hall.	The plan of that building. 1658.
"	Van der Hoop Collection.	Going to the Hunt.
Hague.	Gallery.	An Italian Port. 1670.
London.	Nat. Gallery.	Hay Harvest.
Paris.	Lo vre.	The Vegetable Market. 1670.
"	"	A Sea-port.
Amsterdam.	Museum.	Italian Landscape.

**LINNELL, JOHN**, a portrait and landscape painter, was born in 1792 in London, where his father was a picture-dealer and wood-carver. He soon showed remarkable aptitude for art, and by the advice of Benjamin West he attended the schools of the Royal Academy at Somerset House, into which he was admitted in 1805. He became too a pupil in John Varley's studio, where he learned more from his fellow pupil, Mulready, than from his master. His progress was so rapid that in 1807 he contributed to the Academy exhibition 'A Study from Nature,' and 'A View near Reading.' About this date he and William Hunt worked for George Dawe on a large transparency which was required for an illumination intended to celebrate a victory over the French. Like the ablest of his contemporaries, he could paint a panorama or a miniature, or engrave a portrait. Besides old masters' works, Linnell engraved in mezzotint John Varley's 'Burial of Saul,' and Collins's 'Feeding the Rabbits' and a 'Scene on the Brent.' In 1807 he gained a medal for a drawing, and in 1810 one for a model in the Life School of the Academy; and in 1809 he gained in the British Institution a prize of fifty guineas for a landscape called 'Removing Timber.' He soon devoted himself to portrait painting and to pictures of scenery near London. At this time he established himself with Mulready in Francis Street, Tottenham Court Road. In 1810 appeared 'Fishermen waiting the return of the Ferry Boat, Hastings,' and in 1811, 'The Ducking, a scene from Nature.' After this Linnell ceased to contribute to Somerset House till 1821, but from 1818 to 1820 he exhibited in Spring Gardens with the Society of Painters in Oil and Water-Colours. He executed many miniatures on ivory, and produced several portraits, some of which he reproduced in mezzotint. One of the first of his subject landscapes was painted in 1835, 'Christ's Appearance to His Disciples on the way to Emmaus,' which attracted a great deal of attention owing to its originality, and the pathos imparted to the landscape, which was the distinguishing characteristic of all his work. 'Windsor Forest' was painted in 1837. In 1852 Linnell retired from London to Redhill, where he died in 1882. He published 'Michael Angelo's Frescoes in the Sistine Chapel,' 1834; 'The Royal Gallery of Pictures,' being a selection of the paintings in Buckingham Palace, 1840; and a tract entitled 'The Royal Academy, a National Institution,' 1869. A drawing of Sarah Austin by him is in the National Portrait Gallery. The following is a list of his principal pictures:

#### PORTRAITS.

Sir Augustus Wall Callcott, R.A. 1832.  
 William Mulready, R.A. 1833.  
 Thomas Phillips, R.A.  
 Rev. Thomas Robert Malthus.  
 William Collins, R.A.  
 Archbishop Whateley.  
 John Sterling.  
 Thomas Carlyle.  
 Sir Robert Peel, Bart.  
 Lord Lansdowne.  
 Lord Montagu.  
 Sir Francis Thornhill Baring, Bart., afterwards Lord Northbrook. 1842.  
 Samuel Rogers. 1835.  
 Sir Henry Torrens.  
 Lady Lyndhurst.  
 Marshal Espartero.  
 General Sir Ralph Darling.  
 Charles Chetwynd, second Earl Talbot. 1840.

SUBJECT PICTURES.

Christ and the Woman of Samaria.  
The Disobedient Prophet. 1854.  
The Last Glean before the Storm.  
Crossing the Brook. 1868.  
The Lost Sheep. 1869.  
The Timber Wagon.  
Barley Harvest.  
Hamstead Heath.  
Under the Hawthorn.  
The Woodcutter.  
The Eve of the Deluge.  
The Return of Ulysses.  
Wood-Cutters. (*National Gallery.*)  
The Windmill. 1847. (*The same.*)

LINO, PIETRO DI, or PERBOLINO, was an old Sienese painter, who flourished in the 12th century. He is the oldest Tuscan master known, but no work has been assigned to him with certainty.

LINSCHOTEN, CORNELIS ADRIAAN VAN, a Dutch historical painter, was born at Delft in 1590. As soon as he had learned the rudiments of the art, he went to Rome, where he is stated to have been a pupil of Ribera, and to have attached himself to the study of the works of Michel Angiolo da Caravaggio, whose vigorous style he followed with some success. On his return to Holland he painted some historical subjects; but his dissipated character rendered it difficult for his employers to get their pictures out of his hands. Two of his most esteemed works, representing 'St Peter denying Christ' and the 'Repentance of St Peter,' were at the Hague. He died at the Hague in 1679.

LINSEN, JAN, was a Flemish painter, who resided some years in Italy. He painted marines and sea-fights, of which the most remarkable was the representation of an engagement at which he had himself been present, and in which he was taken by an African corsair. He is said to have been killed in a quarrel with a gambler.

LINT, HENDRIK VAN, called STUDIO, the youngest son of Pieter van Lint, was born at Antwerp in 1684. In 1697 he entered the studio of Pieter van Bredael, and afterwards went to Rome, where he passed the remainder of his life. He was assiduous in sketching the most picturesque views in the vicinity of that city, from which he formed the subjects of his landscapes, which are painted in a style imitating that of Claude Lorraine. He acquired the name of 'Studio' from the society of Flemish painters at Rome, through his application to his studies. He was still living in 1726. His paintings include the following:

Augsburg. Gallery. Two Landscapes.  
Brunswick. Gallery. Return from the Chase.  
Turin. Gallery. Landscape. 1726.

LINT, PIETER VAN, was born at Antwerp in 1609. At the age of ten he entered the studio of Roeland Jacobs, and having become in 1633 a master of the Guild, he went to Italy, and passed several years at Rome. Soon after his arrival, his talents attracted the notice of Cardinal Domenico Ginnasio, Bishop of Ostia, who employed him in several considerable works for his cathedral, and in the chapel of La Santa Croce in Santa Maria del Popolo, at Rome. After an absence of nine years he returned to Antwerp, and was employed in painting some altar-pieces for the churches, as well as pictures of a smaller size for private collections. He died at Antwerp in 1690. Among his chief historical works were the 'Virgin and Child, with Saints,' in the church of St. Jacques, at Antwerp; and a fine picture in

the church of the Carmelites, representing the 'Virgin presenting to some Monks the Order of their Community,' painted in the style of Van Dyck. He also painted portraits with great success, many of which are highly esteemed in the Low Countries. Besides five other paintings, there is the portrait of Cardinal Ginnasio in the Antwerp Gallery. But apart from these the only other picture by Pieter van Lint now to be seen in his native city is 'The Parting of St. Peter and St. Paul before their Martyrdom,' which adorns one of the altars in the church of St. Jacques. He executed also an etching, representing 'Virtue and Vice.'

LINTHORST, J., a painter of fruit and flowers, was born at Amsterdam in 1755, and died there in 1815. Two fine specimens of his work are in the Museum of his native city.

LINTMEYER, DANIEL, (or LINDMEYER,) was born at Schaffhausen about the year 1540. He was chiefly known as a painter on glass, and flourished from about 1560 to 1591.

LINTON, J., an English portrait painter, flourished at the close of the 17th century. He painted a portrait of Sir William Ashurst, Lord Mayor of London in 1694.

LINTON, WILLIAM, a landscape painter of the classic or ideal school, was born at Liverpool in 1791. He was educated at Rochdale, and then placed in a merchant's office at Liverpool. Attracted by art, he studied Claude and Wilson, and made his first appearance at the Royal Academy with three pictures in 1817. He also exhibited at the British Institution, and at the Society of British Artists, of which he was one of the founders. Considerable time was spent by him in travel among the scenes of classical antiquity, and he exhibited a collection of his sketches in 1842. He paid considerable attention to the composition of colours, and published a pamphlet on 'Ancient and Modern Colours.' He died in London in 1876. Amongst his chief works are:

The Temples of Paestum. (*National Gallery.*)  
Embarkation of the Greeks for the Trojan War.  
A Fête Day at Venice.  
Venus and Aeneas.  
Greek Armament.  
Marius at Carthage.  
Lake of Orta.  
Italy. (*Woburn Abbey.*)  
Bellinzona.  
View on Coast of Southern Italy. (*Bridgewater Gallery.*)

LION, A, is a name inscribed, with the date 1628, on a good picture in the Town Hall of Amsterdam, representing twenty-five archers. No other work is known by this master.

LION, PIERRE, a Belgian portrait painter, was born at Dinant about 1740. He went to Paris, where he became a pupil of De Vien. He lived for several years at Vienna, but eventually returned to his own country, where he died in 1814.

LIONARDO DA VINCI See LEONARDO.

LIOTARD, JEAN ÉTIENNE, called 'The Turk,' was born at Geneva in 1702, and was intended by his father for mercantile pursuits, but having succeeded in copying a miniature by Petitot, he was permitted to follow his inclination for painting. He went to Paris in 1725, where he became a pupil of J. B. Maffé and made the acquaintance of Lemoyne. He soon got into practice in painting portraits in crayons, miniature, and enamel. In 1738 he accompanied the Marquis de Puyseux to Naples and then to Rome, where he painted the

likeness of the Pope, and became acquainted with two English noblemen, who engaged him to accompany them to Constantinople. During his journey to the Levant, he put on Turkish costume, which he wore, with a long beard. He remained in the Turkish capital four years, and was next employed at Jassy by the Prince of Moldavia, and then in 1749 by the Empress Maria Theresa at Vienna. From there he proceeded to Paris and thence to London, where he painted portraits of the Princess of Wales and the young princes. He met with considerable employment, for which he was probably indebted more to the notoriety of his masquerade than to his talents as a painter. He went in or about 1756 to Holland, and there married; but returned to London in 1772, bringing with him a valuable collection of pictures by celebrated masters, as well as glass paintings of his own workmanship, and these were sold by auction for large sums. His chief forte lay in crayon portraits, which he exhibited at the Royal Academy in 1773 and 1774. In 1776 he returned to Switzerland, and died at Geneva in 1779. Among his paintings are:

Amsterdam.	Museum.	La Belle Lyonnaise (Mlle. Lavergne) 1740.
"	"	Marshal Saxe
"	"	Maria Theresa, Empress of Austria.
"	"	Lord Bessborough.
"	"	Louis, Dauphin of France.
"	"	Maria Josephine, Dauphiness of France.
"	"	Count Algarotti.
"	"	Countess of Coventry, in Turkish costume
"	"	Countess of Marlborough.
Dresden.	Gallery.	The Viennese Chocolate Girl.
"	"	La Belle Lyonnaise.
"	"	The Artist's Portrait.
"	"	Count Maurice of Saxony.
London.	South Kensington Museum.	A Turk seated.
		A Profile Portrait. (Sir Everard Fawkner?)
Vienna.	Gallery.	La Belle Lyonnaise.
"	"	An Old Woman sleeping.

There are a few etchings by this artist, among which are the following:

The Empress Maria Theresa, in a Turkish dress.  
The Archduchess Maria Christina, as above.  
René Hérault, Lieutenant-General of Police.  
Portrait of Himself, with a long beard.  
The Sick Cat, with some French verses.

LIOTARD, JEAN MICHEL, born at Geneva in 1702, was a twin brother of Jean Étienne Liotard. He learned engraving at Paris under Benoit Audran, and in 1735 went to Venice, whence after a time he returned to Paris, and finally to his own country, where he died in 1788. He engraved the following prints:

Seven large plates from the Cartoons painted in fresco in the Palace of the Duke of Parma, by *Carlo Cignani*;  
viz:

Love conquering the World.  
Cupid riding on an Eagle.  
Cupid's Fight with Pan.  
Apollo and Daphne.  
Bacchus and Ariadne.  
The Triumph of Venus.  
The Rape of Europa.

Apollo rising from the Waves.

A set of subjects from the Bible; after *Sebastiano Ricci*.

LIPPARINI, LUDOVICO, was born at Bologna in 1800, and was instructed in art in that city, where he brought himself into notice at the age of

fifteen. In 1820-21 he was at Rome and Naples, and in 1822, and again in 1825, at Venice, where he became Professor at the Academy in 1838, and Professor of Painting in 1848. He died at Venice in 1856. Among his chief paintings there are:

Erigone. 1827.  
Byron's Oath at the Grave of Bozzaris.  
The Ascension of Mary (*Gran Cathedral*).  
Achilles.  
Bacchus and Ariadne.  
The Youth of Jupiter.  
Pisani. (*Vienna Gallery*.)

LIPPERT, JOSEPH, a portrait painter, was born at Neuburg in 1764. He went to the Art Academy, and afterwards to Vienna, where he became acquainted with a painter named Gerringer, with whom he travelled for seven years. He died at Pressburg in 1812.

LIPPI, FRA FILIPPO, was born at Florence about the year 1400. He was the son of a butcher called Tommaso Lippi; but he lost both his parents at an early age, and was left to the care of an aunt, whose poverty rendered her unable to afford him much material aid. In 1412 he entered the Carmelite community at the Carmine of Florence, and studied painting from the frescoes of Masaccio in the chapel of the Brancacci. In 1430 his name first appears as a painter, and in 1432 he seems to have left the monastery. The story told of his capture by the pirates of Barbary at Ancona, and of his captivity, is now considered to be more than doubtful, since no traces of this event can be found in any authentic records or works of this artist. A letter exists, written by Fra Filippo in 1439 to Piero de' Medici, in which he calls himself "one of the poorest friars in Florence," and as having under his charge six marriageable nieces for whom he has to find means to live and dowries. When about twenty-six he painted the altar-piece, representing the 'Virgin and Child enthroned,' with a predella of four subjects, for Gherardo di Bartolommeo Barbadori, which exhibited wonderful talent at even that early age. The upper part of this altar-piece is now in the Louvre, and its predella is in the Academy of Arts at Florence. In 1441 he executed for the nuns of Sant' Ambrogio a 'Coronation of the Virgin, with Saints and Bernardine Monks,' one of the latter of whom is his own portrait with the tonsure, and holding a scroll inscribed 'Is perfect opus.' This clearly shows that at that date he had not abandoned the robes and marks of his Order. He seems at this period to have been highly esteemed, and to have received many commissions from the clergy and the nobility of Florence. His most powerful patron was Cosmo de' Medici, and it is probably owing to his patronage that in 1452 he was appointed chaplain to a convent of nuns in Florence; and in 1457 was made rector of San Quirico at Legnaia. In 1456 Fra Filippo began the frescoes at the Pieve, now the cathedral of Prato, having already painted a 'Death of St. Bernard' for the provost of that church, where it is still preserved. It is whilst he was employed at Prato that Vasari tells the story of Fra Filippo having abducted a nun named Lucrezia Buti, whose child is known as Filippino Lippi. One of the finest paintings executed by Fra Filippo whilst at Prato is a 'Nativity,' now to be seen in the refectory of the convent of San Domenico in that city. His frescoes in the choir of the cathedral of Prato represent events in the lives

of SS. John the Baptist and Stephen. They are remarkable for their harmonious grouping and colour, as well as for the richness of the costumes, head-dresses, and other accessories. After frequent interruptions, these frescoes were completed about 1468 by the one which represents the 'Death of St. Stephen,' in which he introduced the portraits of Carlo de' Medici, Fra Diamante, and himself. He afterwards went to Spoleto, where he commenced the frescoes which adorn the choir of the cathedral. They represent the 'Annunciation,' the 'Nativity,' and the 'Coronation of the Virgin,' and were completed after Fra Filippo's death in 1469 by his pupil and assistant, Fra Diamante. Examples of this artist's work may be found as under:

Berlin.	Gallery	The Virgin and Child
"	"	The Virgin adorning the Child
"	"	The Virgin as the Mother of pity
Florence	S. Lorenzo	The Annunciation
"	Uffizi	The Virgin adorning the Infant, borne by two Angels
"	Pitti Pal.	The Virgin, with SS. Joachim and Anne
"	Academy	The Nativity
"	"	Coronation of the Virgin
Liverpool	Institution.	Martyrdom of St. Sebastian
"	"	Temptation of a Bishop
London.	Nat. Gall.	The Annunciation
"	"	St John the Baptist with six Saints.
"	"	The Virgin seated
"	"	Vision of St. Bernard
"	"	The Virgin and Child, with Angels and Saints. (Formerly in San Spirito, Florence.)
Munich.	Gallery	The Annunciation
"	"	The same (smaller)
"	"	The Virgin and Child.
Paris.	Louvre	The Nativity
"	"	The Virgin and Child.
Prato.	Collegiate	Scenes from the Life of St John the Baptist
"	"	Scenes from the Life of St Stephen
"	Municipal Gall.	The Virgin giving her Girdle to St Thomas.
"	S. Domenico.	The Nativity
Rome	Lateran Gall.	Coronation of the Virgin.
Spoleto.	Cathedral.	Frescoes.

LIPPI, FILIPPO, called FILIPPINO, to distinguish him from his father, was the natural son of Fra Filippo, a Carmelite, and Lucrezia Buti, a novice. He was born about 1457 at Prato, and received his early education in that city, and after the death in 1469 of Fra Filippo, whose relatives were also living there, he came under the care of Fra Diamante, and received his first lessons in painting from him, and not from Botticelli, as has been pretended. This can be judged from his early paintings, and from contemporary records. In 1480 he painted, by commission of Pietro del Pugliese, the 'Vision of St. Bernard,' which is now above the altar in a chapel of the Badia, Florence. Another altar-piece, executed at about this time, is the one in the church of San Michele, Lucca, representing 'SS. Roch, Sebastian, Jerome, and Helena.' Both the above-mentioned pictures strongly recall Fra Filippo's style. Between 1482 and 1490 he painted the frescoes in the Brancacci chapel in the Carmine, Florence, where Masaccio had already commenced the decorations, and left unfinished the fresco representing 'St. Peter restoring a Boy to Life,' which was completed by Filippino. His own frescoes are those of the 'Visit of St. Paul to St. Peter in Prison,' 'St. Peter liberated from Prison,' 'SS. Peter and Paul before

the Proconsul,' and the 'Crucifixion of St. Peter.' That he was highly esteemed by the Florentines of his time is proved by the fact that he was chosen by the Council in 1482 to replace Perugino in the decorations of the hall of the Palazzo Pubblico. The 'Madonna and Child, between SS. Victor, John the Baptist, Bernard, and Zanobius,' painted in 1485, and originally intended for the Sala degli Otto of the Palazzo, is now in the Uffizi Gallery. In 1487 he received the commission to adorn the Strozzi chapel in Santa Maria Novella, but seems to have left that work unfinished and gone to Rome, where he entered the service of Cardinal Oliviero Caraffa, whose chapel in Santa Maria sopra Minerva he embellished with frescoes representing different scenes from the life of St. Thomas Aquinas. These frescoes were probably finished by about 1493, when Filippino returned to Florence, and in 1495 painted for the Confraternity of San Francesco at Palestrina, near Prato, the altar-piece of 'Christ appearing to the Virgin,' which has upon the gradino the Body of Christ in the tomb, and SS. Francis, Dominick, Clara, and others. This painting is now in the Munich Gallery. In 1498 he adorned a tabernacle at Prato with a 'Virgin and Child, between Angels and Saints,' and in that same year he formed one of the Council called to decide the question of the repair of the lantern above the cupola of Santa Maria del Fiore, that had been struck by lightning. Both Perugino and Lorenzo di Credi likewise assisted at these deliberations. Soon afterwards he recommenced and finished the frescoes at the Strozzi chapel, which represent various scenes in the lives of SS. John the Evangelist and Philip. These all show a certain decline in the artist's powers in their general design, colour, and execution. Filippino died at Florence in 1504, and was buried in the church of San Michele Bisdomini. Other works by him are:

Berlin.	Gallery.	Portrait of a Youth.
"	"	Christ Crucified, between three Angels
Bologna	S. Domenico	St. Catharine before the Virgin. 1501.
Florence.	Uffizi.	Madonna with Saints. 1485.
"	Badia.	The Vision of St. Bernard. 1480
"	S. Donato	The Adoration of the Magi. 1496.
"	Corona Gall.	The Virgin and Child, with St. John
London.	Nat. Gall.	The Adoration of the Magi.
"	"	The Virgin and Child
"	"	St. Francis in Glory
Lucca.	S. Michele	Four Saints
Naples.	Pal. S. Angelo	Holy Family.
Rome	S. Maria sopra Minerva	The Legend of St. Thomas

LIPPI, GIACOMO, called GIACOMO or GIACOMONE DA BUDRIO, and GIACOMO DELLA LITTA, born at Budrio, flourished at the end of the 16th century. He was a pupil of Ludovico Carracci, but displayed more power of execution than genius. Among his works was a set of frescoes taken from the 'History of the Virgin,' which he executed for the church of the Annunciation at Bologna.

LIPPI, LORENZO, was born at Florence in 1606, and studied painting under Rosselli. Lorenzo Lippi, like his friend Salvator Rosa, divided his time between painting and poetry. His poem of 'Il Mantello requisito,' though perhaps less read than the 'Satires' of Salvator, is more elegant, and is one of the most admired productions in the Italian language. In choosing a prototype worthy



of his imitation in painting, his taste and feeling directed him to Santo di Titi. His pictures are not very scarce in Florence, though he passed several years at Innsbruck, where he was painter to the court. He died at Florence in 1664. Among his best works may be mentioned:

*Florence.* *Uffizi.* The Crucifixion.  
*Sig. Gall.* The Triumph of David.  
*Vienna.* *Gallery.* Christ with the Woman of Samaria.

**LIPPO**, a Florentine painter, was born in 1357. His earliest work was the decoration of a chapel in the convent of San Benedetto in his native city. From Florence this artist was invited to Arezzo, where he decorated the chapel of the Magi in the church of Sant' Antonio with a fresco representing the 'Adoration of the Magi.' In the Cathedral also he decorated two chapels. At a later period he executed many works at Bologna, and then returned to Florence, where he executed several scenes from the life of St. John the Evangelist in the church of Santa Maria Maggiore. He also worked largely in mosaic. None of this master's works now remain, as most of them perished in the siege of Florence. He was of a quarrelsome disposition, and having used some offensive words to an adversary in a law-suit, he was stabbed by him and died about 1430.

**LIPPO DI DALMASIO** (or *DELLE MADONNE*). See SCARNABECCHI.

**LIPPOLD**, FRANZ, a German portrait painter, was born at Hamburg in 1688. He was instructed by Denner, and employed at several German courts until he settled at Frankfurt in 1720. He died there in 1768. Among his best portraits are:

The Emperor Charles VII. 1742.  
 The Emperor Francis I. 1745.  
 The Empress Maria Theresa.

**LIPS**, JOHANN HEINRICH, was born at Kloten, near Zurich, in 1758, and was destined for the surgical profession; but his inclination for art caused him to abandon that intention, and he studied design under Lavater, attending the Academy at Mannheim in 1780, and six months afterwards that of Düsseldorf, where he executed his first plate, representing the 'Martyrdom of St. Sebastian,' after Van Dyck. With his 'Antiochus in Love with his Mother Stratonice,' he was received a member of the Academy. He visited Rome twice, in 1783 and 1786, in which last time he began to paint historical subjects in water-colours, and his copies after the old masters are very faithfully executed. Circumstances forced him to return to engraving, and among his 1447 plates there is not one of inferior quality. From 1789 to 1794 he was professor at the Academy of Design at Weimar, but on account of his health he was obliged to return to Zurich, where he died in 1817. Among the most important of his plates may be mentioned:

The Adoration of the Magi; after Annibale Carracci.  
 The Bacchanal; after N. Poussin.  
 Charlotte Corday, after Biot.  
 Portraits of Goethe, Wieland, and Ludwig Hess.

**LIPS**, JOHANN JAKOB, the son and pupil of Johann Heinrich Lips, was born at Zurich in 1790. He studied at Munich, whence he returned to his native town in 1818; he there committed suicide in 1833 through disappointment over a plate on which he had worked for years. He was an engraver of ability, and executed various historical subjects and portraits the best of which are:

Portrait of the Crown-Prince Louis of Bavaria.  
 Portrait of the poet Hebel.  
 St. John; after Giulio Romano.

**LIRIOS**, BUONAVENTURA. See LIGLI.

**LIS**, JAN, called **PAN**, a Dutch painter, was born at Hoorn in 1570. He was a pupil of Hendrik Goltzius at Haarlem, and imitated his style exceedingly well. He afterwards travelled, and visited Paris, Rome, and Venice. On his return to his native country he found plenty of employment, but his intemperate habits led him to neglect his art. He after a time resolved again to travel, and visit his friend Sandrart at Rome; but stopping at Venice, he died there of the plague in 1629. His paintings represent festivals, peasant life, masquerades, and nymphs bathing. Among his best paintings are:

*Cassel.* *Gallery.* Sailors in an Inn.  
*"* *"* Italian Peasants playing at Mora.  
*Dresden.* *Gallery.* The Penitent Magdalen.  
*"* *"* The Lute Player.  
*Venice.* *Ch. of the* St. Jerome in the Wilderness.  
*Tolentini* *"* Adam and Eve lamenting over the  
*"* *"* Body of Cain.  
*"* *"* The Temptation of St. Anthony.

**LIS**, JAN VAN DER. See VAN DER LYS.

**LISCORNET**, JAKOB, was a native of Dantsic, who flourished in the first part of the 17th century. He painted historical subjects, and died in 1646.

**LISEBETTEN**, PILIER VAN, (or *LEYSEBETTEN*), a Flemish engraver, was born at Brussels about the year 1610. In conjunction with Jan van Troyen, he engraved part of the plates for the Temers Gallery. Among others are the following:

The Portrait of David Teniers the elder, after P. van Mol  
 Jupiter and Danaë, after Titian.  
 The Marriage of St. Catharine, after Paolo Veronese.  
 The Visitation of the Virgin to St. Elizabeth; after Palma Vecchio  
 The Virgin, with the Infant Jesus and St. John; after the same  
 Cupid presenting Fruit to Venus, after Paris Bordone.  
 Diana and Endymion, after the same.

**LISKA**, JOHANN CHRISLOPH, (or *LISCHEA*), a painter, whose father was a government official at Bicslan, in 1660 executed some frescoes in Prague. Several of his pictures are to be found in the churches of Bohemia. He was living in 1692.

**LISSMANN**, JOHANN ANTON. See *LEHMANN*.

**LISSANDRINO**. See MAGNANCO, ALESSANDRO.

**LIST**, GEORG NIKOLAUS, a native of Ulm, was a painter of portraits, and worked also at the court at Stuttgart. He died after 1657. The following portraits by him were engraved:

The Duchess of Wurtemberg, by E. C. Heiss.  
 Eberhard III., Duke of Wurtemberg; by Ph. Kilian.  
 The Theologian Schubels, by Rembold.

**LISTER**, MARTIN, a draughtsman and engraver of natural history subjects, was born at Radcliffe, in Buckinghamshire, about 1638. He graduated M.D., and practised at York and afterwards in London, where he became physician to Queen Anne. He died in 1711. Assisted by his daughters, Anna and Susanna Lister, in the etchings, he published:

'Historia Animalium Anglie.' 1678.  
 'Historia Conchyliorum.' 1685-88.

**LISZEWSKA**, ANNA DOROTHEA, afterwards **THERBUSCH**, was born at Berlin in 1722. She was



She was instructed in painting by her father, Georg Liszewski. She went to Stuttgart in 1761, where she painted portraits. Shortly afterwards she became a member of the Institute at Bologna, and then court painter at Mannheim. Subsequently she returned to Berlin, and executed several historical sketches. In 1766 she visited Paris, and was received a member of the Academy in 1767, as well as of that at Vienna. She returned to Berlin in 1770, and died in 1782. Among her best productions are:

*Ariadne in Naxos.* (For the Archduke Charles Eugene of Wurtemberg.)

*Diana returning from the Chase.* (For Frederick the Great, King of Prussia.)

*Her own Portrait.* 1773. (Brunswick Gallery.)

*A Man holding a Glass of Wine.* (Louvre, Paris.)

LISZEWSKA, ANNA ROSINA, an elder sister of Anna Dorothea Liszewska, was born at Berlin in 1716, and was also instructed by her father. She was patronized by the Princess of Anhalt-Zerbst at Stettin, whose portrait she painted when herself in her fourteenth year. In 1741 she married the painter David Mathieu, but he died in 1755. After this she painted in the Salon des Beautés at Zerbst forty of the most beautiful women. In 1760 she married her second husband, H. von Gasc of Berlin, and in 1764 received a handsome pension at Brunswick. In 1766 she travelled in Holland, and was received in 1769 a member of the Academy at Dresden. She died in 1783. Her best paintings are:

*Monime in the act of throwing off the Royal Diadem* (For the Duke of Brunswick.)

*Artemisia.*

*Portrait of a Lady (Signora Brancconi?)* 1770 (Brunswick Gallery.)

LISZEWSKA, FRIDERIKA JULIA, born at Dessau in 1772, was the pupil of her father, whose name also is stated to have been Georg Liszewski, and with whom she came to Berlin in 1792. She painted the portraits of her father and of the Turkish Ambassador at Berlin; also pictures of a girl reading, another knitting, and a third holding a pigeon, for the Duke of Mecklenburg-Schwerin. She was living in 1834.

LISZEWSKA, JULIA, who was born in 1721, and died in 1794, has left some portraits and family scenes.

LISZEWSKI, CHRISTOPH FRIEDRICH REINHOLD, the son of Georg Liszewski, and brother of Anna Dorothea and Anna Rosina Liszewska, was born at Berlin in 1725, and was probably instructed by his father. He was court painter at Dessau in 1752, worked at Dresden in 1768, visited Berlin in 1772, and became in 1779 court painter to the Duke of Mecklenburg-Schwerin at Ludwigslust, where he died in 1794. He excelled in portraiture, which he liked to represent by candle-light, and in which branch he was most successful. Among his best performances may be mentioned the portrait of Eugene, Prince of Anhalt.

LISZEWSKI, JERZY, (or GEORG,) was born at Olecko in Poland in 1674, and was first in the employ of Eosander, an architect, who, seeing his talent, set him to study painting. He established himself in Berlin, and died there in 1750. The following portraits by him were engraved:

*A. de Vignolles, the Mathematician;* by J. J. Haid.

*Prince Friedrich August of Anhalt;* by J. M. Bernigroth.

*Prince Friedrich of Hesse-Cassel;* by Rosbach.

LITHUARD. See LIUTHARD.

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LITSCHAUER, KARL JOSEPH, an Austrian painter, was born at Vienna in 1830. He was first instructed by Waldmüller of that city, but studied afterwards at the Academy of Düsseldorf under Tidemand and by himself. After staying some time in his native city he returned to Düsseldorf, and became from about the year 1850 a follower of that school. He died at Düsseldorf in 1871. His best known works are:

Düsseldorf. *Herr } Scenes from the Thirty Years'*

*Brewer. } War.*

Vienna. *Gallery. The Ambuscade.*

" *Count Armin. Scenes from the Thirty Years'*

*War.*

" *Laboratory. Morning and Night.*

LITTERINI, AGOSTINO, (or LETTERINI,) was born at Venice in 1642. He was a pupil of Pietro della Vecchia. At Vicenza, in the church of San Geronimo, are two pictures by this artist of 'St. Joseph' and 'St. John of the Cross.' He was living in 1727. His daughter, CATERINA LITTERINI, born in 1675, was also an artist.

LITTERINI, BARTOLOMEO, (or LETTERINI,) was born at Venice in 1669, and was instructed by his father, Agostino Litterini. He was a happy imitator of Titian, and represented Madonnas with exquisite sweetness. There are works by him in San Paterniano at Venice, and in the church at Partenkirchen is an 'Ascension of the Virgin,' dated 1731.

LITTRET DE MONTIGNY, CLAUDE ANTOINE, a French engraver, was born in Paris in 1735, and studied under Cars. This artist visited England about the year 1768, but not meeting with much encouragement, he returned to France, and died at Rouen in 1775. He engraved several portraits and other subjects, among which are:

#### PORTRAITS.

*Madame de Pompadour,* after Schenau.

*Mademoiselle Clairon, the actress;* after the same.

*Jean Jacques Rousseau;* after De La Tour.

*Pierre Laurent de Belloy;* after his own designs.

*M. de Sartine, Lieutenant-General of Police;* after *Tyge.*

*Antoine de Malvin, Archbishop of Lyons;* after Van Loo.

*Charles Simon Favart;* after Latard.

#### VARIOUS SUBJECTS.

*Venus sleeping,* after St. Quentin.

*Diana reposing;* after the same.

*Love conducted by Fidelity;* after Schenau.

*Love distributing his Gifts;* after the same.

*Two Views of the Rhine;* after Weirather.

*The Concert of the Grand Sultan;* after C. van Loo.

LIUTHARD, (or LITHUARD,) a famous miniature painter, flourished in the time of Charles the Bald, by whose orders in 870 he illustrated with miniatures the Codex Aureus, which he wrote with his brother Berengarius. It was transferred in 888 from the Abbey of St. Denis, near Paris, to St. Emmeran at Ratibon, from whence it was removed in 976, and is now in the Royal Library at Munich. There is also by him a prayer-book of 862-869 in the Louvre at Paris.

LIVENSZ, JAN, (LIEVENS, or LYVENS,) a Dutch painter and engraver, was born at Leyden in 1607. He was instructed in the first rudiments of design by Joris Verachooten, and at ten years of age was placed under Pieter Lastman, with whom he did not continue longer than two years, and it does not appear that he had any further instruction. When he was only twelve years old he copied the pictures of 'Democritus' and 'Heracitus,' by Cornelis van Haarlem, with an exactness

which made it difficult to distinguish them from the originals. Before he was eighteen, he had established his reputation as a portrait painter, and his picture of 'Students reading at a Peat Fire' opened the way to him in 1680 to visit England, where he was favourably received, and painted the portraits of Charles I. and his queen, with several of the nobility. On leaving England, he established himself at Antwerp, and painted several altar-pieces for the churches of the Low Countries. In 1635 he entered the Guild of St Luke, and in 1661 the 'Pictura' Society at the Hague, whence after a time he returned to Antwerp, where he was still living in 1672. He died about that date. The following are among his best paintings:

Amsterdam	Museum	Portrait of Joost van den Vondel, the Poet
Berlin	Gallery	Portrait of a Boy
Brunswick	Gallery	The Sacrifice of Abraham
Leyden	Town Hall	Scipio Africanus
Munich	Gallery	Two Portraits of Old Men
Paris	Louvre	The Visitation
Rotterdam	Museum	St Peter

Other portraits by him are at Cassel, Copenhagen, Dresden, Stuttgart and Vienna.

Jan Lavenex distinguished himself not less as an engraver than as a painter. His plates are partly etched, and finished with the graver in a manner resembling that of Rembrandt. His prints amount to about sixty, and are usually signed with his name, but sometimes with the initials J L. The following are his most esteemed prints:

#### PORTRAITS AND HEADS

Ephraim Bonus, seated in a chair  
Joost van den Vondel, the Dutch poet  
Daniel Heinsius, Professor of History at Leyden  
Jacobus Gouken, musician  
The Bust of an old Man, bald, with a long beard  
Bust of a Man with a furred cap (after Rembrandt)  
Several Busts and Studies of Heads, &c.

#### VARIOUS SUBJECTS.

The Holy Family, with figures kneeling  
The Virgin presenting a Pear to the Infant Jesus  
The Raising of Lazarus, a grand composition  
St John the Evangelist  
St Jerome in a Cell, holding a Crucifix  
St Francis holding a Skull  
St Anthony, one of his early plates  
Mercury and Argus  
An Oriental Figure, with a furled cloak and cap  
Another Oriental Figure, with a gold chain  
The half-length of a Man, with long hair over his shoulders, a woodcut  
A Landscape, with three trees, a woodcut

**LIVERSEEGE, HENRY**, a painter of genre subjects was born at Manchester in 1803. From his birth he was weak, and deformed in his person, and being neglected by his father, he owed his education to an uncle who watched over him with great care and tenderness. It is not said by whom he was instructed in art, but his first attempts were in portraiture. His touchy sensibility, however, is said to have prevented success in that line. Being enamoured of the works of Shakespeare and Sir Walter Scott, he turned from the real to embody the ideal characters in the writings of those authors, and produced a series of pictures of the dramatic kind, which brought him both money and reputation. Among these personifications of imaginary characters were Adam Woodcock, from Scott's romance of 'The Abbot,' in which he happily depicted the ridiculous part in that good-humoured worthy, 'Isabella and the Recluse,' from 'The Black Dwarf,' and 'Edie Ochiltree

and Sir Arthur Wardour,' from 'The Antiquary.' To these followed 'The Inquiry,' a scene of quiet humour, representing a country lad inquiring his way from a burly-looking porter at the door of a mansion. 'The Cobbler' is of the same stamp; he is reading Cobbett's Register, and spelling his way with a look of pondering sagacity. 'Percie Shafton and Mysie Happer' is another of his happy delineations. In 1827 he came up to London, and in the following year exhibited at the Royal Academy, 'Wildrake presenting Colonel Everard's Challenge to Charles II.' After this he used to spend three or four months occasionally in this city, studying at the British Museum and the British Institution, and continuing to exhibit both here and at Manchester. The weakness of his frame sank under the activity of his imagination; his life was a continued disease, and it was scarcely a surprise to his friends when he expired suddenly at Manchester in the year 1832. As an artist his power lay in delineation of character, and he has left it doubtful whether he was most successful in the serious or the humorous. He is excellent in both. His works were published in mezzotint, under the title 'Recollections of Liversedge,' in 1832-35.

**LIVESAY, RICHARD**, a portrait painter and engraver was born about the middle of the 18th century and about 1781 lodged with Hogarth's widow in Leicester Fields. He was a pupil and assistant of Benjamin West. Settling at Windsor, he was patronized by George III., to whose family he taught drawing. Afterwards he removed to Portsea on being appointed drawing master to the Royal Naval College. Some of Hogarth's and of his own works were engraved by him. He died at Southampton in 1823. There are by him

Portrait of James, first Earl of Chatham (National Portrait Gallery)

Review of Troops by George III. (Hampfield House)

**LIVIN, MINUS**, a Florentine painter of Dutch origin, was born at Amsterdam in 1630. He went to Milan and then to Rome, where he met with a gentleman who took him to Vienna. There he found a powerful patron in Prince Matthias of Tuscany, who placed him with Pietro da Cortona at Florence. From thence he ran away and joined the players of the Duke of Savoy, but after three years he returned to painting and meeting again with Prince Matthias he joined Stefano della Bella. His chief works were a picture of the 'Sacrifice of Abraham' and the decoration of the cupola of the church of La Pace at Florence. He was also an engraver. He died at Florence in 1691.

**LIVINUS, CRUYT**. See LEVIN.

**LIVIZZANI, GIOVANNI BATTISTA**, was an Italian painter and poet, who lived in the first part of the 17th century. Some of his pictures have been engraved but he gained more distinction with the pen than with the brush.

**LIZARS WILLIAM HOME**, a Scottish subject painter and engraver, was born at Edinburgh in 1788. He received instruction from his father, an engraver and also in the Trustees' Academy. His reputation was made by his 'Scottish Wedding' and 'Reading the Will,' exhibited at the Royal Academy in 1812, and which are now in the National Gallery of Scotland. The death of his father, however, compelled him to devote the remainder of his life to the engraving and printing business. He died at Edinburgh in 1859.

**LLANAS, FRANCISCO**, was a Spanish painter who lived at Madrid in 1700. He was a pupil of *Urbano*, whose style he adopted. On the ceilings of the halls which separated the two cloisters of the College of Monks in the Escorial, he represented 'The Trinity,' 'The Creation,' 'The chief Doctors of the Church,' 'The chief Philosophers,' 'The Sciences,' 'The Virtues,' 'The Elements,' and several other subjects. He also decorated the Cathedral of Avila, and the Hermitage of our Lady of Prado, near Talavera de la Reyna.

**LLANOS Y VALDIS, SEBASTIAN DE**, a painter of Seville, was born at Granada about 1602. He was a pupil of Herrera the elder, and worked chiefly for private and lay patrons. In 1660 he actively supported Murillo in founding the Academy of Painting at Seville, afterwards making frequent donations of oil and other materials for the use of the students. He was thrice chosen president of the Academy, in 1666 and the two following years. It is probable that he died about 1668. (Com Bermudez mentions only two of his works, a 'Virgin of the Rosary' adorned by Angels and Neophytes, in the College of St Thomas at Seville, and a 'Magdalen' in the Recolet Convent at Madrid. Llanos is chiefly remarkable for having remained under the dead spot, Herrera's, or than any other of his scholars, and for having been wounded in a duel by Alonso Cano.)

**LLANTIA, JACQUES FRANÇOIS GAUDERIEU**, a French lithographer, was born at Perpignan in 1807, and died in 1866. He was a pupil of Gros and occasionally painted in oil. Among his lithographs is a portrait of the Duke of Orleans, Agent of France, after Sintercl.

**LLERA ZAMBRANO ALONSO DE**, a native of Cadix, flourished in that city as a painter of banners for the royal navy, and executed in 1639, altar pieces for the oratories of four galleons despatched in that year to New Spain.

**LLORÉNS, CRISTÓBAL**, was a painter of good repute, who lived in Valencia about 1597. He painted the histories of St Mary Magdalene and St Sebastian which long adorned their altars in the conventual church of San Miguel de los Reyes. It is uncertain whether these or any of his works exist.

**LORENTE, BERNARDO GERMAN** See GERMAN LORENTE

**LOYD, MARY** See MARY

**LOARIL, ALEXANDRO** was a painter of Toledo, and disciple of El Greco. (Com Bermudez praises his works for their correct drawing and a Venetian cast of colour, mentioning a large composition of the 'Miracle of the Loaves and Fishes,' painted in 1622 for the Mission Friars of Toledo, a hunting piece of the next year, and a picture of 'Hens and Chickens,' painted in 1626.)

**LOAYSA Y GIRON, JUAN DE**, was a Spanish painter and archaeologist, who lived at Seville in 1669. He painted with taste, and was canon of the cathedral, and one of the founders of the Academy of Seville.

**LOBIN, JULIEN LÉFOLDE**, a French historical painter, was born at Loches in 1814. He studied under Steuben and Hippolyte Flandrin, and became director of the manufactory of stained glass at Tours, where he died in 1864.

**LOCA, BATTISTA**, according to Dominici, was a Neapolitan painter, who flourished about the year 1540. He was first a scholar of Giovanni Antonio d'Amato the elder, but afterwards studied the

works of Andrea da Salerno, and became a historical painter of some reputation. In the church of St Spirito Santo, at Naples, is a picture by this master, representing the 'Conversion of St Paul,' painted in 1543.

**LOCATELLI, ANDREA**, (or **LUCAIELLI**) was born at Rome in 1660, and studied under Paolo Anselmi. He painted landscapes, architectural pieces, and some historical subjects, and had also an especial talent in representing 'unhappier.' There is by him at Paris, in the Louvre, a 'Landscape, with Shepherds,' other works are at Augsburg, Cassel, and Stockholm. Joseph Vernet was instructed by him. He died in 1741.

**LOCATELLI ANTONIO**, an Italian engraver, born at Alvisopoli, near Venice, about 1800, was a pupil of Raffaele Morghen and Lough at the Academy of Milan. Among his plates are

Mater Dolorosa, after Palazzo 1819

Daniel in the Den of Lions, after Rubens 1833

Portrait of Giuseppe Parini, after Albicelli

Portrait of Carlo Goldoni

**LOCATELLI, GIACOMO**, (or **LUCAFFINI**) an Italian painter, was born at Verona in 1580. He studied at Bologna under Guido and Albani. Among his works are two pictures in the church of San Fermo Maggiore at Verona. He died in 1628.

**LOCATELLI MARIA CATARINA**, (or **LUCAFFINI**) a native of Bologna, was a pupil of Pannini. She painted historical pictures, and in the church of the Madonna di S. Colombino is a picture of 'St. Anthony and St. Theresa.' She died in 1723.

**LOCATELLI PHILIPPO** (or **LOCATELLI**) an Italian painter, was born near Rome about 1630. He was a pupil of Carlo Lippi or Pietro da Cortona, and his pictures in the church of Sant'Agostino and the Column Palace show boldness and freedom of colouring. At Siena are a 'Bento Gagliano' at the church of San Francesco, and an 'Assumption' at the hospital of Santa Maria della Scala. He was living in 1690, and died at Rome in the depth of poverty and wretchedness.

**LOCH, LÉONARD**, a French painter and lithographer, was born at Nîmes in 1786. He was a pupil of David and of Baron Gros, and he lithographed several drawings by Girodet.

**LOCHM, B. VAN**, was a Dutch engraver, who flourished at Amsterdam from about 1605 to 1635. There are a considerable number of his plates, which are partly in the style of Virgil Solis, and partly in that of Wierix, as 'Christ on the Cross.' There is a set of plates of ornaments for goldsmiths after Tengen, engraved by him conjointly with Hendrik Janssen. He also engraved a set of small plates of hunting scenes, which, from their shape, appear to have been intended for fans.

**LOCHER, N.**, a painter and engraver, was born at Freiburg in Switzerland in 1770. He painted pictures in the style of Flanders.

**LOCHNER, SEITMAN**, (or **LOKHENFR.**) called **MEISTER SEITMAN** a painter of the school of Cologne, was born at Constance in the early years of the 15th century. In 1412 he was living at Cologne, and in 1418 he represented the Guild of St Luke in that city as a member of the Senate. Again in 1451 he occupied the same post of honour but died poor and neglected in the same year. His most famous picture is the 'Dom-Bild,' or altar piece, in the choir of the cathedral at Cologne, painted soon after 1426. It is a triptych, containing on the outside an 'Annunciation,'

and within an 'Adoration of the Magi'; on one wing are 'St. Gerson and his Knights,' on the other 'St. Ursula and her Virgins.' The figures are all painted on a gold background, and the green foreground with its many flowers seems to anticipate the rich colours of the oil-painters of Flanders. It was originally done for the chapel of the Town Hall, and is attributed to his latest and maturest period. Another great work of this master is 'The Madonna of the Rose-Arbour,' in the Cologne Museum, attributed to his earliest period. Amongst his principal works are:

Berlin.	Gallery.	Adoration of the Cross.
		Adoration of the Magi.
Cologne.	Wallref. } Richarts Museum. }	The Madonna of the Rose-Arbour.
"	"	St. Ambrose and others.
"	"	St. Mark and others.
"	Archiepiscopal Palace. }	Virgin and Child.
Darmstadt.	Gallery.	Presentation in the Temple. 1447.
Frankfort.	Städcl Inst.	Two series of small works relating to the Martyrdom of the Apostles. (Doubtful.)
London.	Nat. Gallery.	Three Saints (Matthew, Catharine of Alexandria, and John the Evangelist).
Munich.	Gallery.	Figures of Saints.
"	"	The Annunciation.
"	"	The Visitation.
"	"	The Nativity.
"	"	Adoration of the Magi.

LOCHOM, HANS VAN, a Flemish engraver, probably the father of Michiel van Lochom, was born at Antwerp about 1660. He engraved in the style of Van den Broeck, and among his plates are 'The Last Supper,' after that master, and 'The Repentance of Peter,' after M. De Vos.

LOCHOM, MICHEL VAN, was a Dutch engraver, who resided in Paris about the year 1635. According to Basan, he engraved several plates for Crispyn van de Passe, whose style he attempted to imitate, but with little success. He appears to have been chiefly employed by the booksellers, and worked entirely with the graver. One of his best prints is a frontispiece to the 'Life of Louis XIII,' with a portrait of that monarch on horseback, with several small figures. He engraved several portraits for the works of Hippocrates, published at Paris in 1639; and others after Ferdinand Elle. He also engraved the plates for Girard's 'Peintures sacrées de la Bible,' published in folio at Paris in 1656.

LOCHON, RENÉ, a French line engraver, was born at Boissy about the year 1632. He resided in Paris, where he engraved some historical subjects and several portraits, in which he seems to have imitated the style of Nanteuil. He died in Paris about 1675. Among other plates, the following are by him:

#### PORTRAITS.

Charles de Bourbon, Bishop of Condom 1657  
 Eustache de Laevenille, Bishop of Coutances 1661  
 Félix Vialart, Bishop of Châlons  
 Balthazar Phélypeaux de La Vrillière. 1667  
 Jérôme Bignon.  
 Louis de Marillac, Doctor of the Sorbonne  
 Hardouin de Péréfixe, Archbishop of Paris, after  
 Philippe de Champaigne.  
 Antoine Arnauld, Priest of the Oratory; after the same.

#### SUBJECTS.

Christ bearing the Cross; after Carracci.  
 The Virgin and Infant, with St John; after N. Coypel.  
 LOCK, WILLIAM, an amateur painter, was born about 1767 at Norbury Park, Surrey. His father

was distinguished as a collector, and an associate of artists, and he himself painted several allegorical subjects, of which the best known is the 'Death of Wolsey,' which has been engraved. Fuseli dedicated to him his 'Lectures on Painting.'

LOCKE, WILLIAM, was an English portrait painter, who lived in London about 1750.

LOCKEY, NICHOLAS, was an English portrait painter, who practised at the end of the 16th and beginning of the 17th centuries. He painted a portrait of John King, Bishop of London.

LOCKEY, ROWLAND, was an English portrait painter, who practised in the latter half of the 16th century, and was a pupil of Hilliard. He is reputed to have painted a picture containing portraits of Sir Thomas More, his son and his wife, and all their lineal heirs.

LOCKLEY, DAVID, was an English engraver, who flourished about the year 1719. Among other prints, he engraved a large plate representing a view of the New Church in the Strand; and his name is affixed to a portrait of Michael Malard.

LODE, GUSTAV DE, was a painter and engraver, who flourished at Viborg from 1780 to 1737. He painted historical pieces and portraits.

LODE, (ONORÉ) HEIMONT DE, was a Danish engraver, who lived at Copenhagen in the middle of the 18th century. He died in 1757. Among his engravings are:

Portrait of Christian IV. of Denmark; after C. van Mander.

Portrait of Frederick III; after the same.

Portrait of Count Moltke, after G. G. Pilo.

Nikola; Brorson, after Lruhsen.

LÖDEL, HEINRICH, who was born at Hameln in 1798, was first a bookbinder, but afterwards an engraver both on wood and metal. He established himself at Göttingen in 1819, and died there in 1861. He executed several beautiful wood-cuts and engravings, among which are:

A Scene in a Public-house; after Jan Steen; an engraving.

Christmas Eve; after H. Hess, a woodcut.

Extreme Unction, after Seitz, a woodcut

The Nymphs of the Danube; after J. Schnorr; a woodcut.

The Initials of Lutzelburger, with the Dance of Death and the Alphabetum Mortis, 1849, woodcuts

The Facsimiles of the woodcuts of Hans Wechtlin.

LODER, ANTOLE, was a German painter, born at Frankfort in 1721, who, according to Basan, etched several plates after his own compositions. He was living about 1760.

LODER, MATTHÄUS, an Austrian painter, was born at Vienna in 1781, and studied at the Academy of that city under Maurer, Braun, Lampi, and Fugor. He first drew flowers and architecture, and afterwards painted history, landscapes, and portraits. He became drawing-master to the Archduchess Maria Louisa at Parma, was received a member of that Academy in 1816, and subsequently appointed painter to the Archduke Johann. His best work is the painting of the Crucifix on the Erzberg. He died at Brandhofe in Styria, in 1828.

LODGE, JOHN, was an engraver, who practised in the latter part of the 18th century. He died in 1796.

LODGE, WILLIAM, the son of a wealthy merchant, who left him a handsome patrimony, was born at Leeds in 1649. From school he was sent to Jesus College, Cambridge, and he was afterwards

a student of law at Lincoln's Inn; but being dissatisfied with more pleasurable studies, he attended Lord Rosenburg in his embassy to Venice, where meeting with Giacomo Barri's 'Viaggio Pittorresco,' in which the principal pictures in Italy are particularized, with an account of the celebrated collection of the Canone Settala at Milan, he translated it into English, and published it in 1679, with heads of the most eminent painters, and a map of Italy, etched by himself. During his travels he drew various views, which he afterwards etched. On his return to England, he assisted Dr. Lister in drawing rare shells and fossils, which were transmitted to the Royal Society, and are inserted in their 'Transactions.' He died at Leeds in 1689. Besides those above mentioned, Lodge's works include:

The Pont du Gard, in Languedoc, with cipher **W**.  
View of Gasta, with the Mole and Plancus's Tomb.  
Pissuoli, Caracalla's Mole, Baie, &c.  
Ruins of the Amphitheatre and Aqueduct at Minturnum.  
Promontory of Circe, Temple of the Sun &c  
Lambeth Palace, from the Thames.  
Westminster Hall and the Abbey.  
The Monument  
Sheriff Hutton Castle.  
Clifford's Tower.  
View of York.  
Leeds, with Views of Kirkstall and Fountains Abbeys.  
Portrait of Oliver Cromwell, and his Page  
Portrait of Samuel Malines, after Claret

LODI, ALBERIINO DI, was a painter of the Milanese school, who lived about 1640. He worked at the court of Francesco Sforza, Duke of Milan.

LODI, CALLISTO DA. See PIAZZA.

LODI, ERMEVIGILDO, an Italian painter, was a native of Cremona, who flourished about 1616. He was a pupil of Giovanni Battista Tiotto, whose style he followed. He had a brother, MANERLLO Lodi, who was also a painter.

LODI, GIOVANNI DA. See DELLA CHIESA.

LOEMANS, ARNOLD, was a Flemish engraver and printseller, who resided at Antwerp about the year 1690. He engraved a few plates after the Flemish masters, and some portraits, among which is that of Jacques Callot.

LOEMBERG, LORENZ, was a native of Sweden, who painted historical pictures and decorations. He went at the end of the last century to Hamburg, where he resided for several years, but he eventually returned to his own country, and died about 1810.

LOESCHER, ANDREAS, a portrait painter, was born at Scharfenstein in Saxony in 1693. He worked for some time at Rome and Venice, but afterwards settled at Augsburg, where he died in 1762.

LOETHENER, STEPHAN. See LOCHNER.

LÖFFLER, AUGUST, a Bavarian landscape painter and engraver, was born at Munich in 1822. He was first instructed by Heinrich Adam, but he afterwards imitated Rottmann. In 1846 he visited Trieste and Upper Italy; in 1849 the East, especially Cairo and the Holy Land; in 1853 Greece; and in 1856 Milan and Venice, which countries and cities he treated with distinction in his paintings. He died at Munich in 1886. Among his best landscapes are:

The Cartoon of the Hunt.

Jerusalem.

The Source of the Lykns on Lebanon.

(For King  
Frederick  
William IV.)  
1851.

The Palm Forest of Cairo. (For King William IV.)

The Ruins of Jerusalem (Stuttgart Gallery.)

Delphi.

Damascus.

Bethlehem.

Moses.

The Lord appearing to Elijah.

The Gulf of Navarino.

Lake Gennesareth. 1860.

Athens.

The Road to Eleusis.

The Temple at Baalbec.

Lakes Garda and Kochel. 1861.

Bethany. 1862.

Jerusalem from the Mount of Olives. 1863.

Four large Forest Landscapes for Bad Kochel.

Among his etchings may be mentioned two views of Athens.

LOFVERS, HENDRICK, the son of Pieter Lofvers, was born in 1739, and was instructed by his father. He painted marine subjects, fruit, and flowers, and died at Groningen in 1805.

LOFVERS, PIETTER, born at Groningen in 1710, was a scholar of J. A. Wassenburg, and painted sea views with great ability. His pictures were formerly in great request in England, France, and Hamburg. He died in 1788.

LOGGAN, DAVIN, was born at Dantsic about the year 1630. He is said to have received his instruction in engraving from Simon van de Passe, in Denmark, and afterwards passing through Holland, he studied under Hendrik Hond, and came to England before the Restoration. He was first employed in engraving views of the public buildings of the University of Oxford, which were published in 1675, in a folio volume, under the title of 'Oxonia Illustrata,' and comprised forty-four plates. He also engraved and published a similar volume for Cambridge ('Cantabrigia Illustrata') in 1688, comprising thirty plates. He executed also a set of eleven plates, entitled, 'Habitus Academicorum Oxoniæ a Doctore usque ad Servientem,' which form a distinct series from the plates of costumes engraved in the 'Oxonia Illustrata.' He died in London in 1693. There are a great number of portraits by him, which are esteemed his best works. They are generally executed with the graver in a neat but formal style, and signed D. L. The following are the principal:

Charles I, on horseback.

Queen Henrietta Maria.

Charles II; four plates.

Queen Catharine of Braganza.

James, Duke of York.

George Monck, Duke of Albemarle

Sir Edward Coke, Lord Chief Justice.

Edward Hyde, Earl of Clarendon.

James Stanley, Earl of Derby.

Lord-Keeper Guilford

James, Duke of Monmouth.

James, Duke of Ormond.

Nathaniel, Lord Crew, Bishop of Durham.

William Senecroft, Archbishop of Canterbury.

Sir Henry Pope Blount.

John Pearson, Bishop of Chester.

Sir George Wharton.

George, Prince of Denmark.

Mother Louse, of Louse-Hall, one of his earliest prints

John Sparrow.

William Hickey.

Peter Mews.

Thomas Isham.

Robert Stafford.

Archibald, Earl of Argyll.

Isaac Barrow.

Edward Reynolds, Bishop of Norwich.

James Ussher, Archbishop of Armagh.

Peter Gunning, Bishop of Ely.  
 Pope Innocent XI.  
 John Lake, Bishop of Chichester.  
 Thomas Fuller.  
 William Laud, Archbishop of Canterbury

Loggan was also very successful in portraits drawn with the pencil, and he has left two painted in oil—Gilbert Sheldon, Archbishop of Canterbury, and Peter Mew, Bishop of Bath and Wells

LOHDE, MAX, was born at Berlin in 1845, and was early made acquainted with classical beauty by his father, who was a connoisseur. He studied painting under Julius Schnorr at Dresden, and Cornelius, but he afterwards attended the Academy at Berlin, and obtained a prize in 1866 with the 'Bride of Messina.' Subsequently he travelled in Sicily, and devoted himself especially to *sfrafitto* painting. He succeeded in inventing a new method of hardening the chalk, and imparting increased warmth to the colours. He earned great applause with the four wall paintings on the staircase of the Sophia Gymnasium at Berlin, they represent the 'Rape of Helen,' the 'Return of Helen,' the 'Return of Agamemnon,' and the 'Arrival Home of Ulysses.' He died at Naples in 1868.

LOIR, ALEXIS, the younger brother of Nicolas Loir, was born in Paris in 1640. He was brought up to his father's profession of a goldsmith to which he added that of an engraver, in which he became eminent. He became a member of the Academy at Paris in 1678 and died there in 1713. He etched several plates from his brother's designs. The following are esteemed his best works:

The Education of Marie de' Medici after Rubens (Luxembourg Gallery)  
 Time discovering Truth, after the same (The same)  
 Magnificat after Guido  
 The Fall of the Rebel Angels after Le Brun  
 The Massacre of the Innocents, after the same  
 The Dead Christ in the lap of the Virgin, after Mynd  
 The Finding of Moses after N. P.  
 Venus giving Arms to Adonis after the same  
 The Adoration of the Kings after Poussin  
 The Presentation in the Temple after the same  
 The Descent from the Cross after the same  
 The Virgin with the Infant sleeping after V. Lorr  
 The Holy Family after the same  
 Mary Magdalene praying, after the same  
 Portrait of Jean Mabillon, after Halle

LOIR, NICOLAS, a French painter and etcher was born in Paris in 1624. He was the son of a goldsmith, who, perceiving his inclination for painting, placed him under the tuition of Sebastien Bourdon and Le Brun, with whom he studied until he was twenty three years of age, when he travelled to Rome. In that city he passed two years, and being in easy circumstances, he occupied his time in contemplating rather than in copying the works of the principal masters, and he possessed so retentive a memory, that on returning to his apartment, he could trace sketches of the pictures which had most attracted his attention. The works of Nicolas Poussin were the objects of his particular admiration, and his best pictures are those of an easel size, painted in the style of that master. On his return to Paris he met with immediate employment, and was engaged in several considerable works for Louis XIV, in the palace of the Tuileries and at Versailles. In 1663 he was made a member of the Academy at Paris, and painted for his picture of reception 'The Progress of Painting and Sculpture.' In the church of St Barthelamy is one of his best public works,

representing the 'Marriage of St. Catharina.' He died in Paris in 1679. Many French and Dutch artists have engraved after him. He has also left a great number of etchings from his own designs; they are slightly but spiritedly executed, in the style of a painter. They amount to one hundred and thirteen, and are described in Robert Dumesnil's 'Peintre Graveur Français,' vol. 8. They are signed *N L I P* or *N L*, and among them are the following:

Set of Twelve subjects, the Virgin and Holy Families  
 The Infant Jesus embracing the Cross  
 The Judgment of Paris  
 Apollo and Daphne  
 Cleobis and Biton drawing the Chariot of their Mother to the Temple of Juno  
 Two large Landscapes

LOISEL, —, a French engraver, resided at Paris about the year 1645. He executed part of the plates for the folio volume of plans and views published by Beaulieu.

LOISY, JEAN DE, a son of Pierre de Loisy the elder, was born at Besançon in 1603. He engraved 'Les Portraits des S<sup>s</sup> Vertus de la Vierge contemplées par tout S<sup>s</sup> A S<sup>s</sup> M<sup>s</sup> Isabelle Claire Lucie, Infante d'Espagne,' published in 1635.

LOISY, PIERRE DE, the elder, a French engraver, was born at Besançon, and flourished in the early part of the 17th century.

LOISY, PIERRE DE, the younger, a son or nephew of Jean de Loisy, was born at Besançon about 1630. Among his works are several religious subjects, the portrait of Philip IV, King of Spain, and others.

LOLI, LORENZO, a painter and engraver, was born at Bologna in 1612 and died in 1691. He is sometimes called 'Lorenzino del Signor Guido,' from his having been a favourite disciple of that master. He painted some pictures for the churches at Bologna of which the most admired is the 'St. Anthony of Padua in Santa Caterina di Strada Maggiore.' There are by this artist several etchings after Guido and Suardi whose school he also attended as well as from his own designs. He sometimes signed his prints with his name, and sometimes *L. L. P.*, *Lo P.*, *Laur. Lol.*, &c. The following are his best prints:

The Light in Egypt after Giulio Ravi  
 The Holy Family with St. John in which St. Joseph is leaning on a Pedestal after the same  
 The Holy Family with St. Elizabeth and St. John, after G. A. Suardi  
 The Virgin with the Infant to whom an Angel presents a Basket of Flowers after the same  
 The Assumption of the Virgin after the same  
 St. Jerome after the same  
 The Virgin with the Infant sleeping, after Elisabetta Suardi  
 Mary Magdalene, with a Crucifix, after her own design  
 The Virgin appearing to St. Francis and St. Augustine, after the same  
 Fame flying over a Globe after G. A. Suardi  
 Persons and Andromeda, after the same  
 Cupid breaking his Bow after his own design  
 Infant Bacchantines after the same  
 A similar subject, after the same

LOI MO, GIOVANNI PAOLO (or LUINO), was born at Bergamo and died about 1595. In the church of Santa Maria Maggiore at Bergamo is a picture of 'St. Sebastian and St. Roch' painted in 1587, and in the Berlin Gallery is a 'Madonna.'

LOMAZZO, GIOVANNI PAOLO, a painter and writer on art, was born at Milan in 1538, and was a scholar of Gaudenzio Ferrari, and Giovanni Battista della



**Cerva.** Of his works as a painter little is known; and it is probable he did not paint much, as he became blind when he was thirty-three years old, and was chiefly occupied as an author on various subjects. In 1584 was published at Milan his 'Trattato dell' Arte della Pittura, Scultura, ed Architettura'; in 1587 his 'Rime'; and in 1590 his 'Idea del Tempio della Pittura.' He died about the year 1600. The following works by him remain:

Milan. *Brera.* Portrait of the Painter.  
" *Ch. Rocchinetti.* The History of Melchizedek.  
" *Capuchin Conv.* A Pieta.  
Piacenza. *S. Agostino.* Several pictures.

**LOMBARD, LAMBERT.** See **SUSTERMAN.**

**LOMBARDIELLI.** See **DEILA MARCA.**

**LOMBARDI, GIOVANNI DOMENICO,** called **OMINO**, was born at Lucca in 1682, and was a scholar of Pietro Paolini, whose style he followed and improved by studying the works of the best Venetian colourists, and the style of the Carracci. He has left two lateral in the choir of the Olivetani, representing 'St. Bernard succouring those afflicted with the Plague.' There are two other pictures by him in San Romano, painted with such force of colour and relief, that they approach the best style of Guercino. His reputation would have stood higher if he had always painted with equal care, and had not degraded his talents by painting pictures at all prices. He died in 1752.

**LOMBARDO, ANTONIO,** was a painter of the Parmese school, who flourished at the end of the 17th century. He is supposed to have been a pupil of Giovanni Maria Conti, whom he assisted in decorating with frescoes the oratory of Santa Croce at Parma, and painting several figures in the church of Sant' Ilario.

**LOMBART, PIERRE,** a French designer and engraver, was born in Paris about 1620. He is said to have learned the principles of design under Simon Vouet, but it is not known who instructed him in engraving. After acquiring some reputation at Paris he came to England, some time before the Restoration, as he engraved a portrait of the Protector; a frontispiece to Ogilby's 'Virgil,' published in 1654; a title to a small octavo, in 1658; and Sir Robert Stapleton's portrait for his 'Juvenal,' before 1660. His latest known work bears the date 1672, after which he returned to Paris, and died there in 1681. During his stay in this country he was chiefly employed by the booksellers, for whom he executed a great number of subjects, as well as portraits, which are his best works. The following are his principal plates:

#### PORTRAITS.

A set of twelve plates, half-length, two of the Earl of Arundel and Earl of Pembroke, and ten of Ladies, called 'The Countesses'; after *Van Dyck*.

**Charles I.**, on horseback; after the same. After the death of that monarch, the head of Cromwell was substituted for that of the King, but the latter was restored after the Restoration.

**Oliver Cromwell**, with his Page; after *Walker*.

**Robert Walker**, the painter; after the same

**Sir Samuel Morland**; after *Lely*.

**Anne Hyde**, Duchess of York; after the same.

**Brian Walton**, Bishop of Chester.

**Jeremy Taylor**, Bishop of Down.

**De La Foud**, called 'Le Gazetier de Hollande'; after

*H. Gascard*. 1667.

**Samuel Malines**; after *Claret*.

**Sir Henry Wootton**.

**Dr. Charlton**.

**John Ogilby**.

**The Emperor Charles V.**

**Dr. Deane.**

**William Cartwright.**

**Charles Emmanuel II.**, Duke of Savoy. 1674.

#### VARIOUS SUBJECTS.

**St. Michael** vanquishing Satan; after *Raphael*.

**The Virgin and Infant Jesus**; after *Annibale Carracci*.

**The Nativity**, or Adoration of the Shepherds; after *N. Poussin*.

**The Last Supper**; after the same.

**The Angel** appearing to St. Joseph; after *Philippe de Champaigne*.

**The Crucifixion**; after the same.

**The Holy Family**; after *C. Le Fevre*.

**LOMI, ALESSANDRO.** See **LONI.**

**LOMI, AURELIO**, was born at Pisa in 1556, and was first a disciple either of his father Giovanni Battista Lomi, or else of Bronzino, but he afterwards studied under Lodovico Cardi, called Cigoli, and is considered as the head of the Pisanese school. His fresco works in the cathedral at Pisa partake of the style of both Bronzino and Cigoli. Of his numerous works in Florence, the most worthy of notice are his picture of 'St. Anthony of Padua,' at the Franciscans, and his 'Last Judgment,' in the church of Santa Maria di Carignano. Less strikingly effective, but esteemed by the Pisanese as his chef-d'œuvre, is his 'St. Jerome,' in the church of the Campo Santo at Pisa, which is marked with his initials and the date 1595. He died in 1622.

**LOMI, BACCIO**, was an Italian painter, born at Pisa, who flourished about 1585. He was a pupil of Taddeo Zuccheri, whose style he followed. His chief work is an 'Assumption' in the chapter-house of the cathedral of Pisa.

**LOMI, ORAZIO.** See **GENTILESCHI.**

**LOMMELIN, ADRIEN**, an engraver, was born at Amiens about the year 1636, and was instructed in engraving at Antwerp, where he passed the greater part of his life. He has left plates of a number of the works of Rubens, but very indifferently executed. The portraits he engraved, after Van Dyck, however, are not without merit. The following are his principal plates:

**LOMI, ORAZIO.** See **GENTILESCHI.**

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#### PORTRAITS AFTER VAN DYCK.

**Charles I.**

**Ferdinand of Austria**, Governor of the Low Countries.

**Jacob Le Roi**, Seigneur of Herbaix.

**J. O. de La Faille**, Senator of Antwerp.

**Alexander de La Faille**, Jesuit.

**Zeger van Hontsem**, Canon of Antwerp.

**Adrian Stevens**, Ecclesiastic.

**J. Malderus**, Bishop of Antwerp.

**Jan De Wael**, painter, of Antwerp.

**Jan Baptist de Bisthoven**, Jesuit; one of his best prints.

#### SUBJECTS AFTER RUBENS.

**Abigail** appeasing David with her presents.

**The Adoration of the Magi.**

**The Circumcision.**

**The Baptism of Christ.**

**Christ** washing the Feet of His Apostles.

**Christ** appearing to Mary Magdalene.

**The Triumph of Charity.**

**Time** discovering Truth.

**The Assumption of the Virgin.**

**St. Cecilia.**

**The Judgment of Paris.**

#### SUBJECTS AFTER OTHER MASTERS.

**Christ** taken in the Garden; after *Van Dyck*.

**The Virgin and Infant**, with the Four Doctors of the Church; after *Diepenbeck*.

**IONARDINO.** See **FERRARI, LEONARDO.**

**LONDERSEEL, ASHUEKUN VAN**, an engraver on wood and copper, was born at Amsterdam in 1548, and died about 1599. He executed several



small woodcuts in a very neat style, resembling that of Virgil Solis, as well as some Bible illustrations and some small cuts for a 'Herbal,' by Matthias de l'Obel. He also executed the woodcuts for 'The Voyage and Travels of Nicolas de Nicolay into Turkey,' published at Antwerp in 1576. On copper he engraved a series of ornaments for jewellers, in the style of the German Little Masters. He usually marked his prints with one of these monograms

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**LONDERSEEL, JAN VAN** a Flemish engraver, was born at Bruges in 1582. There are by this artist several plates of landscapes, and other subjects, engraved in a stiff, formal style, after Maarten De Vos, Cominxio, Vinckeboons, Goltzius, and Hendrik Aert. His prints are executed with the graver, and some of them possess considerable merit. He usually signed them with his name abbreviated, *J Lond*, or *J Londer fec*. Among others the following are by him:

Faith, Hope, and Charity represented by allegorical figures from his own designs.

The five Senses, emblematically represented the same.

A set of Landscapes with figures after *J. Struys*.

Four Landscapes, with biblical subjects after *G. De Hondedeeler*.

Four Landscapes, with the same, after *G. van Coninck*.

Nine Landscapes with the same after *D. Pecklens*.

A View of the interior of St. John Lateran after

*Hendrik Aert*.

**LONDONIO FRANCESCO**, an Italian painter and engraver, was born at Milan in 1723. He was instructed by Ferdinando Porta and at first attempted historical painting but abandoned that branch for landscapes with animals, in which he was much more successful. His pastoral subjects are highly esteemed at Milan, Genoa and Naples, where they are found in the best collections. He also etched about seventy plates of landscapes with figures and cattle, from his own designs having been instructed in this branch by Benigno Bossi. They are executed in a spirited style though his fidelity to nature seems to have led him to a selection of the ugliest objects. In the Brera at Milan are five examples of his art. He died in 1783.

**LONG, JOHN ST JOHN**, an engraver, was born in Ireland in 1797. He received some assistance from John Martin, and acted as an assistant to Ottley. He then took to painting, and in 1825 exhibited at Suffolk Street 'Elijah comforted by an Angel,' 'The Temptation' and 'Abraham entertaining an Angel.' His last occupation was that of quack doctor. He died in London in 1834 and was buried in Kensal Green Cemetery.

**LONGHI, ALESSANDRO**, a Venetian painter and engraver, born at Venice in 1731 was the son of Pietro Longhi. He was a scholar of Giuseppe Nogari, and is chiefly known as a portrait painter. In 1768 he published a volume of the 'Lives of the modern Venetian Artists,' with portraits etched by himself. He etched several other plates of various subjects. He died in 1813. Among others, there are the following prints by him:

### PORTRAITS OF PAINTERS

Giacomo Amicucci

Antonio Balestra

Sebastiano Ricci

Giovanni Battista Piazzetta

Giovanni Battista Tiepolo

### SUBJECTS

A Venetian Masquerade

A Troubadour dancing with a Lady

72

A Quack Doctor on his stage.

A Moor beating a Drum

The Philosopher Pythagoras

**LONGHI, ANTONIO.** See **VENEZIANO**.

**LONGHI, BARBARA**, the daughter of Luca Longhi, was born at Ravenna in 1552, and was still living in 1619. The Castellani Collection possessed a picture by her dated 1589. There also exist by her:

Paris	Louvre	Virgin and Child.
Ravenna	Academy	St Monica
"	"	St Judith
"	"	The Sacristy of San Vitale.
"	"	The Healing of St Agatha.
"	"	St Dominick
"	"	St Catharine and St Agnes.

**LONGHI, FRANCESCO**, the son and scholar of Luca Longhi, was born in 1544, and died in 1618. He painted history and portraits in the style of his father, though greatly inferior to him. One of his best pictures is in the church of the Carmelites at Ravenna. Other works by him are:

Ravenna	San Vitale	Annunciation
"	6 Gio Battista	Virgin and Saints
"	6 Gio Battista	Madonna and Saints

**LONGHI, GIUSEPPE**, an Italian painter, and one of the most distinguished engravers of recent times, was born at Monza in 1766. His father was a silk mercer and intended his son for the church, but, through his own determination, Giuseppe was finally placed with the Florentine engraver, Vincenzo Vangelisti, professor in the Brera at Milan and the Florentine painter, Giulio Travalletti. He studied afterwards, for some time in Rome where he became acquainted with Raffaele Morghen. Longhi soon obtained a reputation for himself by his print from the 'Genius of Music' a picture by Guido in the Chigi Palace. After his return to Milan he was chiefly employed in miniature painting, until he was ordered by Napoleon to make an engraving from Gros's portrait of him. About the same time (1798) he was appointed to succeed Vangelisti as professor of engraving in the Academy of the Brera, to which during Longhi's professorship, many distinguished engravers of the present century in Italy owe their education. Among his principal works are 'The Vision of Ezekiel,' 'The Spozalizio, or Marriage of the Virgin' and a 'Holy Family,' all after Raphael; 'The Entombment,' and 'St. Jerome' after D. Cesi; 'The Reading Magdalen,' after Correggio; 'The Madonna del Lago,' after Leonardo da Vinci; 'Galatea,' after Albani, and many heads after Rembrandt. It would occupy too much space to enumerate all the productions of Longhi's graver worthy of being specified. In the fine series of portraits published at Milan, under the title 'Vite e Ritratti di Illustri Italiani,' he engraved the portraits of Napoleon, with the iron crown on his head, as King of Italy; Michelangelo Buonarroti; and Enrico Dandolo, Doge of Venice, all superb in execution. But his 'Fasti di Napoleone il Grande' must not be omitted. This beautiful work, after the designs of Appiani, was executed in part by Longhi and the whole of it, as far as it exists, under his direction. Six of the plates were engraved entirely by him, in what the Italians call the *semistilero* manner, five of them represent 'The Battle of Marengo,' the sixth, 'Time with the Fates' the rest are by Michele Biasi, Giuseppe Benaglia and the two brothers Rosaspina, all worthy disciples of this great master. This work is especially deserving of notice, as having been

executed at the expense of the Emperor Napoleon. It is said that, not being completed at the time of his abdication, its further progress was forbidden, and the plates destroyed. He commenced in 1827 the engraving of the 'Last Judgment,' after Michelangelo, from a drawing by Minardi, but died without finishing it. The 'Madonna del Velo,' after Raphael, he also left unfinished, but it was completed in 1834 by his pupil the Cavaliero Tuschii. Longhi died of apoplexy at Milan in 1831. Among his other works are:

Benaparte at Areole; after Gros.  
The Good Samaritan; after Rembrandt.  
The Philosopher; after the same  
The Old Man; after the same  
The Laughing Negro; after the same.  
St. Joseph carrying the Infant Jesus, after Guido Reni.  
The Triumph of Scipio; after Matteo.  
The Virgin; after Carlo Doli.  
The Repose in Egypt; after Procaccini.  
The Beheading of St. John the Baptist; after G. Don Louis XIV.; after Servic.  
Eugène Beauharnais, after Gérard.  
Lady Burghersh and Child; after Sir Thomas Lawrence.  
Pan pursuing Syrinx, after his own design  
Portraits of Appiani, Washington, Giovanni Longhi, Carlo Porta, and Francis I. of Austria.

LONGHI, LUCA, was born at Ravenna in 1507. There are several of his historical works in the churches of Ravenna, Ferrara, and Mantua. In the church of San Benedetto at Ferrara is a picture by him representing the 'Circumcision'; but his principal works, Madonna with Saints, are in the churches of San Vitale, Sant' Agata, and San Domenico at Ravenna. His compositions are generally confined to a few figures, but his pictures are highly finished, and very agreeably coloured. He also distinguished himself as a portrait painter. He died at Ravenna in 1580. In the Hermitage at St. Petersburg is a 'St. Catharine,' and in the Brera at Milan a 'Madonna and Saints.'

LONGHI, PIERRO, a genre painter and engraver, was born at Venice in 1702, and was instructed by Antonio Balestra and Giuseppe Maria Crespi. Of his paintings there are several in the Academy at Venice, among which is a portrait of the architect Temanza, and the representation of a tall lady at her toilet. There is one etching by him, representing 'Country Girls dancing.' He died in 1762. Bartolozzi, Cattini, Faldoni, and others, engraved after his works.

LONGMATE, BARAK, an engraver, was born in Westminster in 1737. His plates were chiefly heraldic, and he edited an edition of Collins's 'Peerage,' 1779-84. He died in 1793.

LONGMATE, BARAK, the younger, son of Barak Longmate, succeeded his father as an engraver. He was born in 1768, and died in 1836.

LONGRAFF, —, a Dutch engraver, flourished about the year 1698. He engraved a set of ornamental subjects for goldsmiths, which are executed with the graver in a very neat style.

LONGUEIL, JOSEPH DE, an engraver, was born at Givet in 1786. He was instructed in engraving at Lille, and studied afterwards under Le Bas and Aliamet in Paris. He died in Paris in 1792. He engraved several vignettes for the 'Henriade' of Voltaire and the 'Contes' of La Fontaine. His talents were not confined to book-plates; he executed some subjects after various masters, among which are the following:

Two Allegorical Subjects; after Cookin.  
Heroes Fidelity; after Morris.  
Two Rural Subjects; after Lépidé and Aubry.

A pair of Dutch Merry-makings; after Ostade.  
The Fishermen; after Vermet.  
View in the Ravines of Naples; after Mattei.  
A Sea-storm; after the same.

LONI, ALESSANDRO, (or LOMI,) was born at Florence in 1655, and was a scholar and imitator of Carlo Dolci. He was chiefly employed in copying the pictures of his master, which he did with a precision that renders it difficult to distinguish them from the originals. He died in 1702.

LONJUMEAU, PIERRE JOSEPH GAILLARD DE. See GAILLARD DE LONJUMEAU.

LONGS, DIRCK EYERSEN, a Dutch engraver, was living from 1612 to 1622. He has left an etching of the 'Holy Family, with St. Elizabeth and St. John,' after A. van Nieulandt. There are also four landscapes by him, each having a large windmill.

LONSDALE, JAMES, a portrait painter, was born in Lancashire in 1777, but came to London at an early period of his life. He studied under Romney and at the Royal Academy, and afterwards purchased the house in Berners Street vacated by the death of Opie, and there he settled for the remainder of his life. He was one of the founders and chief supporters of the Society of British Artists, and exhibited with them almost regularly from 1824 to 1837. He was a man of independent mind and manners, and perhaps his neglect of the *suaviter in modo* was the reason that his practice was chiefly confined to male sitters. He had a masculine style of painting, and showed great discrimination of character in his portraits; and as he painted some of the really great men of his time, his pictures are likely to be appreciated long after the works of more fashionable portrait painters are forgotten. He died in London in 1839. He exhibited at the Royal Academy in 1818 a painting of 'Talma as Hamlet'; and for the Duke of Norfolk he executed a historical picture of 'King John signing Magna Charta.' In the National Portrait Gallery are portraits of Lord Brougham, Sir Philip Francis, Joseph Nollekens, R.A., William Sharp, Abraham Rees, and Queen Caroline.

LONSLING, FRANS JOZEF, was born at Brussels in 1743. He was intended for the military profession, and entered as a cadet in one of the Belgian regiments in the service of Austria, called the Walloons. Being in garrison at the citadel of Antwerp he showed a love of art, and under the patronage of Prince Charles of Lorraine, governor of the Low Countries, he frequented the academy which that prince had organized, and in 1769 obtained the principal prize. After this he entered the school of Martin J. Geeraerts, a distinguished painter of bas-reliefs, who had been a scholar of Theobald Michau. In this school, Lonsling made such progress that Prince Charles and Count de Cobentz sent him to Italy, with a pension, to perfect his studies. At Rome he entered the school of Raphael Mengs, and there made acquaintance with Sir William Hamilton, for whom, in 1772, he engraved several prints for the 'Scholæ Italice Picture,' among which 'The Hunt of Meleager,' after Giulio Romano, is noteworthy. He afterwards pursued his art at Paris, Lyons, and Bordeaux; and he died at Leogman, near the latter city, in 1799, while engaged in painting the mansion of a rich merchant. His pictures are chiefly portraits, some of which have been engraved; his easel pictures are rare and much sought after; the greater part of his works are at Bordeaux. His general style is a mixture of the

Italian and Flemish, which gives his pictures a peculiar air, differing from every other master, yet reminding the observer of the works of older date. In the Museum at Bordeaux are portraits of himself and the Duke de Duran.

LOO, CHARLES AMÉDÉE PHILIPPE VAN, (or VAN-LOO,) was born at Rivoli in Savoy in 1719, and instructed by his father, Jean Baptiste van Loo. In 1747 he became a member of the Academy at Paris, and was afterwards appointed court painter to the King of Prussia. In 1770 he returned to Paris, and became professor at the Academy, and in 1790 rector's adjunct. He died in Paris in 1795. At Potsdam there is a painting by him of 'Psyche watched by Cupid with a lamp,' an excellent performance in chiaroscuro. Other pictures by him are at Sanssouci. His works have been engraved by Larmessin, Chéreau, and Petit.

LOO, CHARLES ANDRÉ VAN, (or VANLOO,) usually known as CARLE VAN LOO, a painter and sculptor, was born at Nice in 1705. He was a son of Louis van Loo, and was instructed by his brother, Jean Baptiste, with whom he went to Rome, where he studied under Benedetto Luti, and learned sculpture under Le Gros. In 1719 they returned to Turin, and thence to Paris, where in 1723 he obtained the first prize for drawing, and in 1724 the first for painting, with 'Jacob purifying his House in order to make a Sacrifice to God.' After having in 1727 again visited Rome, he obtained the first prize for design at the Academy of St. Luke, and was knighted by the Pope. After this he returned to Paris, and became a member of the Academy in 1735, a professor in 1737, director of the Royal Art School in 1749, knight of the Order of St. Michael in 1751, rector of the Academy in 1754, court painter in 1762, and director of the Academy in 1763. He died of apoplexy in Paris in 1765. His best works are:

Glasgow.	<i>Gallery.</i>	Group of four figures personifying the Seasons.
Paris.	<i>Louvre.</i>	Æneas carrying his father Anchises.
"	"	Marriage of the Virgin and St. Joseph.
"	"	Portrait of Marie Leszcinska, Queen of France.
"	"	Iphigenia.
"	"	Marjyas flayed by order of Apollo.
"	<i>Petits Peres.</i>	The History of St Augustine.

LOO, ERNEST VAN, a Flemish landscape and portrait painter, was born in 1825. He studied in the Academy of Ghent, and was employed on decorative work. He died at Ghent in 1860.

LOO, FRANÇOIS VAN, (or VANLOO,) was born at Aix in 1711. He was a pupil of his father, Jean Baptiste van Loo, but he died at Turin in 1733 from the effects of a fall from his horse.

LOO, JAKOB VAN, a portrait painter, was born at Sluys in 1614. He was the son of Jan van Loo. From 1652 to 1660 he was at Amsterdam, and painted there portraits and figures of a small size for the landscapes of the elder Wynants and Hobbema. Subsequently he settled in France, where he was naturalized, and in 1663 was received into the Academy upon his portrait of Michel Corneille the elder, executed in the style of Van Dyck. He died in Paris in 1670. Among his works are:

Berlin.	<i>Gallery.</i>	Diana and Nymphs.
Glasgow.	<i>Gallery.</i>	Susannah and the Elders.
Paris.	<i>Louvre.</i>	Portrait of Michel Corneille, the elder.
Petersburg.	<i>Hermitage.</i>	The Concert.

LOO, JAN VAN, born at Loo, near Ghent, about 1585, appears to have been the first artist of this family. There are by him two paintings in the Museum at Copenhagen, viz.:

A Company of Drinkers and Gamblers.  
A Glass-Bead Manufactory.

LOO, JEAN BAPTISTE VAN, (or VANLOO,) born at Aix, in Provence, in 1684, was first instructed by his father, Louis van Loo, and at an early age studied after the antique and the works of the great masters. He had acquired considerable reputation by some pictures he painted for the churches and public edifices at Toulon, when the siege of that place, in 1707, obliged him to return to Aix. At Toulon he married Marguerite Le Brun, the sister of Michel Le Brun, the miniature painter. After this he visited Nice, Monaco, and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan. Being patronized by the latter he was enabled to go to Rome, where he attended the school of Benedetto Luti. In 1719 he accompanied the prince to Paris, and in 1737 he came to England, where, according to Walpole, his first works were the portraits of Colley Cibber and Owen MacSwinney, whose long silvery hair was extremely picturesque, and contributed to give the new painter reputation. He was favoured with the patronage of Sir Robert Walpole, by whom he was introduced to the Prince and Princess of Wales, whose portraits he painted. Van Loo soon bore away the chief business of London from every other painter. His likenesses were very striking, though not often flattering. His draperies and other accessories were usually painted by Van Aken and Van Loo's scholars, Eckhardt and Root. He became a member of the Academy of Paris in 1740. In 1742 he found his health considerably impaired, and he was advised to try the effect of the air of his native country, Provence, where he died at Aix in 1745. His first paintings are designed with correctness, but the numerous portraits which he had to execute were detrimental to his success in historical subjects. He restored some of the paintings of Giulio Romano and Piamattreco, and also etched a plate of 'Diana discovering Endymion in a Forest,' apparently from his own painting in the Louvre, which formed his reception piece at the Academy. Among his best works are:

Brussels.	<i>Gallery.</i>	Diana and Endymion.
Darmstadt.	<i>Gallery.</i>	Portraits of Louis XV. of France, and his Queen, Marie Leszcinska.
"	"	The Slaughter of Zedekiah's Children.
Paris	<i>Louvre.</i>	Diana and Endymion.
"	"	Institution of the Order of the Holy Ghost by Henry III.
"	<i>St. Martin des Champs.</i>	Christ entering Jerusalem.
Petersburg	<i>Hermitage.</i>	The Triumph of Galatea.
Rome.	<i>S. M della Scala.</i>	The Flagellation.

LOO, JULES CÉNAIR DENIS VAN, (or VANLOO,) a French landscape painter, the son of Carle van Loo, was born in Paris in 1743. He became an academicien in 1784, and exhibited at the Salon from 1785 to 1817. He died in Paris in 1821.

LOO, LOUIS VAN, (or VANLOO,) was born at Amsterdam about 1641, and was instructed by his father, Jakob van Loo. He went to France, and obtained the first prize at the Academy, into which he would have been admitted had not a duel

compelled him to retire to Nice. He settled at Aix in 1683, where several frescoes by him are still to be seen. There is by him at Toulon, in the chapel of the Black Penitents, one of his best productions, 'St. Francis.' He died at Nice in 1718.

LOO, LOUIS MICHEL VAN, (or VAN LOO,) was born at Toulon in 1707, and instructed by his father, Jean Baptiste van Loo. After having in 1725 obtained the first prize at the Academy with 'Moses treading upon Pharaoh's Crown,' he went to Rome. On his return to Paris he became a member of the Academy in 1733; after this he was appointed court painter to Philip V. of Spain, and received in 1748 the Order of St. Michael. After the death of Philip he went to Paris, and was elected director of the Royal School of Arts for the Nobility. He died in Paris in 1771. There is by him in the Louvre, 'Apollo pursuing Daphne' (1733).

LOO, PIETER VAN, a Dutch painter of landscapes, fruit, and flowers, was born at Haarlem in 1731. He commenced by painting choice specimens for the florists of his native city. He died in 1784.

LOOFF, PIETER, a Dutch engraver flourished about the year 1630. He engraved some portraits, among which is one of A. van den Broemen. He also executed a print of Frederick Henry, Prince of Orange, drawn in a triumphal car.

LOON, -- VAN, a painter of birds, fruit and flowers, was born at Amsterdam in 1711, and died in 1787.

LOON, H. VAN, a Flemish engraver, was probably a relation of Theodorus van Loon. He chiefly resided in Paris, where he engraved some plates for a work entitled 'Les Forces de l'Europe,' published in Paris in 1695. They consist of fortifications, plans of towns, &c.

LOON, PIETER VAN, a Flemish marine and historical painter, was born at Antwerp in 1600, and died there in 1660.

LOON, THEODORUS VAN, was born at Louvain about 1595. It is not said by whom he was instructed in his native country, but he went to Italy when he was young, and at Rome became acquainted with Carlo Maratti, whose style he particularly admired, and with whom he lived in habits of friendship. On his return to Brussels he painted a fine picture of the 'Nativity' for the Abbey of Dillinghem, near that city, which gained him great reputation. He died in 1630. In the church of St. Gery, at Brussels, there is a series of pictures of the 'Life and Passion of our Saviour,' which are much admired; but his most esteemed performances are seven pictures of the 'History of the Virgin,' at Aersbrot, near Mechlin, which appear rather productions of the Roman than the Flemish school, and are entirely in the style of Carlo Maratti. In the Brussels Gallery is an 'Assumption' and an 'Adoration of the Shepherds.'

LOOS, —, a flower painter of Hamburg, who flourished in the first half of the 18th century, and gained a great reputation. He died in 1750.

LOOS, FRIEDRICH, an Austrian landscape painter, was born at Gratz in 1797, and died in 1856. In the Vienna Gallery is a landscape by this artist.

LOOSE, JOANNES JOSEPHUS DE. See DE LOOSE.

LOOTEN, JAN, (or LOTEN,) who was born about 1618, probably at Amsterdam, painted in England during the reign of Charles II., and died here in 1661. His pictures generally represent rocky and thickly-wooded landscapes, and occasionally views of a quieter character, in which the figures were

sometimes painted by Nicolaas Berchem. They are well executed and true to nature, but are somewhat spoiled by a too dark colouring. The Berlin Gallery has a 'Landscape with a Stag Hunt,' dated 1655. In the Cassel Gallery is a 'Hunting Scene' by him. Three 'Landscapes' are in the Dresden Gallery; and the National Gallery contains one—a 'River Scene,' with figures. Looten's works are also seen in private galleries in England, notably at Combe Abbey, Warwickshire, where there are no less than five. There also exist of his paintings:

Copenhagen. Museum. A Fair in a Swiss Village.  
 Rotterdam. Museum. A Forest Landscape. 1658.  
 Vienna. Liechtenstein Gall. A Landscape. 1673.

LOPEZ, CRISTOBAL, a pupil of A. Sanchez Coello, became painter to John III. of Portugal. He painted many portraits of that prince and his family, and some good devotional pictures for the chapel at Belem. He died at Lisbon in 1594.

LOPEZ, CRISTOBAL, son of Josef Lopez of Seville, painted largely for the South American market, and left in fresco, in the church of All Saints, a giant 'St. Christopher' and a 'Last Supper.' He died in 1730.

LOPEZ, DIEGO, a Spanish painter, was born at Toledo about 1465. He studied under Antonio del Rincon, and became an excellent painter of frescoes and historical subjects. From 1495 to 1508 he was engaged in decorating the cathedral of Toledo, and in 1519, in company with Alonso Sanchez, he decorated the theatre of the University of Alcalá de Henares. He died about 1530.

LOPEZ, FRANCISCO, was a scholar of Becerra, who painted creditably at Madrid in the reign of Philip II. (1556-1598).

LOPEZ, FRANCISCO, was a pupil of Bartolommeo Carducci, whom he assisted in pictures executed in 1595 for the church of San Felipe el Real at Madrid, which was destroyed by fire in 1718. He was appointed painter in ordinary to Philip III. in 1603, and painted a series representing the victories of Charles V. in the King's dressing-room at the Prado. He also etched the third, sixth, and seventh plates for Vincenzo Carducci's 'Dialogues on Painting.'

LOPEZ, GASPARO, born at Naples about 1677, was an excellent painter of flowers, and therefore called 'Gaspardo dei Fiori.' He studied under J. Battista Du Buisson, Andrea Belvedere, and at Rome, Venice, and Dresden. He settled subsequently at Florence, where he became court-painter to the grand-duke. He was murdered there in 1732. In the Vienna Gallery is a flower-piece by him.

LOPEZ, JAMES, surnamed EL MUÑO, born at Madrid, was a Spanish painter, who flourished in the 15th century. He decorated the Hermitage of our Lady of Prado.

LOPEZ, JOSEF, a painter, born about 1650 at Seville, was a disciple of Murillo, who followed the style of that master, but confined himself chiefly to painting representations of the Virgin. A 'St. Philip' by him is in the convent of La Merced Calzada at Seville.

LOPEZ, PEDRO, a Spanish painter, was a scholar of El Greco. He painted, among many others, the magnificent picture of the 'Adoration of the Kings' in the convent of the Trinitarians at Toledo; it bears his name, and the date 1608.

LOPEZ CABALLERO, ANDREA, a Spanish painter, born in 1647, was a Neapolitan by birth, but studied at Madrid under Antolinez. He devoted

himself chiefly to portrait painting, though in Madrid is a picture of 'Christ and the Maries.'

**LOPEZ CERO, FRANCISCO**, a Spanish painter, was born at Seville in 1698. He was a pupil of Juan de Los Ruelas, and devoted himself to portrait painting. He died at Madrid in 1662.

**LOPEZ Y PALOMINO, FRANCISCO**, was a Spanish painter, who flourished in the 18th century. He studied at Madrid, and in 1759 became a member of the Academy of San Fernando. He excelled chiefly in portraiture, though he also painted some genre pictures.

**LOPEZ Y PIQUER, BERNARDO**, was born at Valencia in 1801. He was a pupil of his father Vicente Lopez y Portaña, and was distinguished for his portraits. He died at Madrid in 1871.

**LOPEZ Y PORTANA, VICENTE**, a Spanish painter, was born at Valencia in 1772. In the Madrid Gallery is an allegorical picture and several portraits, among which is that of the painter, Francisco Goya. He died at Madrid in 1860.

**LOPICINO, GIOVANNI BATTISTA**, (or LUPICINI,) an Italian painter, who flourished at Florence about 1625, was a pupil of 'Ghigi'. At Pistoja, in the church of San Domenico, are several figures, and in the Vienna Gallery is a picture representing 'Martha and Mary.'

**LOQUEYSSIE, EMILIE VON**, a painter of portraits and miniatures, was born at Dresden in 1787, and gained a considerable reputation.

**LORCH, MELCHIOR**, (or LORICH, or LORICUS) a Danish painter and engraver, was born in 1627 at Flensburg in Schleswig. He worked first with a goldsmith at Lubeck, and then set out on his travels, and visited Germany, the Low Countries, and Italy. An opportunity of going to Turkey presenting itself, he availed himself of it, and so far gained the confidence of the Sultan as to engrave his portrait. After his return he stayed some time at Copenhagen, and then visited Constantinople a second time. He was made court-painter at Copenhagen in 1682. He is said by some authors to have died at Rome in 1686, but others state that he was living in 1594. His woodcuts are executed in a bold, free style, and his copper-plates are engraved with great neatness and delicacy. He sometimes signed his prints with his name, and sometimes marked them with the monogram **ML**, with the date. The following are by him:

#### COPPER-PLATES.

- Portrait of Martin Luther
- Portrait of Albrecht Durer. 1550
- Aristoteles Stagiritas Philosophus, with the cipher 1561.
- St. Jerome at prayer. 1546
- A Woman's Head 1551
- Two Portraits of the Grand Signor and his favourite Sultans; very scarce.
- The Crane. 1549.
- The Basilisk. 1548
- Apollo.
- Portrait of Angre de Busbec. 1557

#### WOODCUTS.

- A set of 123 Prints of the Habits, Customs, &c of the Turks; dated from 1570 to 1581.
- A Sibyl 1571.
- A woman standing, pressing her breasts, with a variety of animals below, with an inscription at the top, &c. pp. Saturni confus que Mater Scorum; dated 1565.
- A Lady in full dress. 1551.
- The Deluge; a large print, in two sheets.

**LORDON, PIERRE JEROME**, a French painter, was born at Guadeloupe in 1780. He was a pupil of the Polytechnic School, and became a sub-lieutenant in the Artillery, but abandoned arms for art. He was a friend of Prud'hon, and became his most famous pupil. He died in Paris in 1838. Among his works are:

- The Deliverance of Cimon. 1810.
- The Expulsion of Hagar. 1812.
- Hagar in the Desert. 1814.
- The Annunciation.
- St Mark
- Death of Semiramis (Dijon Museum.)
- Henry IV. after the Battle of Courtras

**LORENTE, FELIX**, was a Spanish painter, born at Valencia in 1712, whose best works are to be found in the churches of that city. He died there in 1787.

**LORENTINO, AGNOLO DI**, called **LORENTINO DI AREZZO**, flourished in the 15th century. At Arezzo, his native town, on the door of the church of San Domenico, is a 'Madonna and Saints' by this artist.

**LORENTZEN, CHRISTIAN AUGUST**, was born at Sonderborg in Denmark in 1749, and received his first instruction in art at the Academy of Copenhagen. He then travelled through Holland and France, after which he returned to his own country, where he gained a considerable reputation. He died in 1828.

**LORENZ, FRIEDRICH GOTTLIEB**, a landscape painter, born at Dresden in 1722, was a pupil of Louis de Silvestre and Johann C. Turner. He died about 1790.

**LORENZ, J. D.**, was a German engraver, who worked about 1765, and among whose works are:

- The Vision of Jacob, after Backsberger.
- St Sebastian, after Duir
- The Last Supper, after Rembrandt

**LORENZETTI, AMBROGIO**, was the son of one Lorenzo of Siena, and the younger brother of Pietro Lorenzetti, with whom he frequently worked in concert. The dates of his birth and death are both uncertain, and the first records known of him commence in 1323. According to Tizio, his earliest frescoes were those painted in 1331 in the cloisters of San Francesco, Siena. Ghiberti very highly praised them, and when seen by him they represented the lives and martyrdoms of certain Francis in friars, but their remains, which are now preserved in one of the chapels of the church, hardly seem to merit his encomiums. He is recorded to have executed certain frescoes illustrative of the Creed and the Life of St. Catharine, in the church of Sant' Agostino, Siena, but they have now almost completely disappeared. In 1335 he went to Cortona, and painted frescoes in the church of Santa Margherita, which are now lost. On his return to Siena he painted in the cathedral, and aided his brother Pietro in the frescoes at the Spedale. From 1337 to 1339 he was occupied in decorating the Sala della Pace of the Palazzo Pubblico, Siena, with three immense frescoes, which represent allegorically the 'Advantages of Peace' and of 'Justice,' and the 'Evils caused by Tyranny' (or, as they are often called, 'The Results of Good and Bad Government'). These paintings are now damaged by time, especially the one last named; but enough remains to fully justify the praises bestowed upon them by Ghiberti, who saw them in their prime. In 1340 Ambrogio completed for one hundred and thirty-five gold florins an altarpiece for the cathedral of Siena, called 'La Tavola

di San Crescenzo,' which is lost. The last record known of this artist is a payment made to him for work done for the Sala de' Nove in 1345, which has also disappeared. It is not unlikely that he died of the plague in 1348, at the age, as stated by Vasari, of eighty-three. Among extant works by him are the following

Florence.	Academy	Presentation in the Temple	1342
"	"	Two panels with scenes from the Lives of St Nicholas and St Proculus	
Siena	Academy	Madonna dei Donzelli	1344

LORENZETTI, GIOVANNI BATTISTA, a native of Verona, flourished about 1640. He painted several frescoes in the churches of Verona.

LORENZETTI, PIETRO, called by Vasari PIETRO LAURATI, whose father's name was Lorenzo, was born in the latter part of the 13th century, and first appears as an artist in 1305, when he received one hundred and ten livres for painting part of an altar-piece at Siena, called 'La Tavola dei Nove.' In 1326 he painted an altar-piece for the 'casa dell'opera' of the cathedral of Siena, where can still be seen four panels belonging to it with SS Mary Magdalene, Catharine, Francis, and Romualdo. The church of Sant' Ansano, outside Siena, possesses an altar-piece with his signature and the date 1329. It is a 'Madonna and Child, with four Angels, between SS Anthony and Nicholas.' In 1333 he painted the 'Madonna' above the new portal of the cathedral, which in 1357 had to be restored by Luca di Tomè, and in 1345 he executed an altar-piece called 'di San Simeone' for the same building. In that same year Pietro, in conjunction with his younger brother Ambrogio, painted the 'Marriage of the Virgin' on the front of the Spedale of Siena, which was destroyed in 1720. A long series of frescoes have recently been rescued from white wash in the church of San Francesco in Siena which admirably show Pietro's style and finish. They represent different incidents in the Passion, from the 'Entry into Jerusalem' up to the 'Resurrection,' also the 'Miracle of the Stigmata of St Francis,' and the episode of the 'Death of Judas.' These frescoes are remarkable for their vigour and harmony and show Pietro to have possessed great talents both as a colourist and a draughtsman. The Campo Santo, Pisa, contains some frescoes by him (for some time ascribed to Orcagna), which although very considerably damaged by damp and by time, still show how great his ability as an artist was. These frescoes illustrate different legends of the lives of the saints and hermits in the Thebaid, and are admirable in the diversity of their incidents, and in the truth and force with which they are depicted. The date of Pietro's death is uncertain, but it is probable that he died in 1318, when the plague devastated Italy. Among his extant works are the following

Arezzo	Privé	The Virgin and Child, with Saints	
Berlin.	Gallery	Madonna and Child, with Saints, and five other examples	
Cortona	S. Marco	A Crucifix	
Florence.	Uffizi	The Thebaid in Egypt	
London	Nat. Gall.	Madonna and Saints	1340
Monte Pulciano	Misc.	A Legendary Subject	
Siena	Academy	Coronation of the Virgin.	
		Two panels with Scenes from the Carmelite Annals, and five other examples	
Rome	Museo Cristiano.	Eight small panels illustrative of the Martyrdom of St Stephen and other Saints.	

LORENZETTI, MAFFEO, or ANSANO DI PIETRO, a native of Siena, flourished in the 15th century. In the Palazzo Pubblico are several frescoes by this artist, representing the 'Coronation of the Virgin,' and a 'Madonna,' painted in 1459.

LORENZI, FRANCESCO, an Italian painter, was born at Verona in 1719. He was a pupil of J. B. Tiepolo. His 'Holy Family' at Brescia and his frescoes at Verona show great sweetness of colour and outline. He died in 1783.

LORENZI, LORINZO, an Italian engraver, was a native of Volterra who flourished about 1760. He was a pupil of Cigna, and engraved part of the plates from the pictures in the cabinet of the Marquis Genini. Among his principal works are:

The Eternal Father between Adam and Eve, after <i>Luini</i>
The Virgin and Child, after <i>Annibale Carracci</i> .
Landscape, after <i>Lutan</i>
Psyche and Cupid, after <i>Manozi</i>

LORENZINI, FIA ANTONIO, or GIANANTONIO, a Bolognese painter and engraver, was born in 1665, and was a scholar of Lorenzo Puginelli. He is little known as a painter, as he devoted himself in the early part of his life entirely to engraving. In 1699 he was employed at Florence, in conjunction with Theodor Veerkus, Mogilli and others, to engrave the pictures in the gallery of the grand-duke, sometimes found collected in a single volume under the title of 'Gallery of the Grand Duke of Tuscany,' in a set containing one hundred and forty-seven subjects, engraved on one hundred and sixty-seven plates. He died in 1740. Nagler gives a list of seventy-six engravings by him. His plates are almost entirely etched, and the following are the principal

St Anthony of Padua working a Miracle, after <i>Paanelli</i>
The Martyrdom of St Ursula, after the same
St John preaching in the Wilderness, after the same.
The Ascension, after <i>L. Carracci</i>
The Virgin and Child, after <i>Agostino Carracci</i>
St Dominick taken up into Heaven, after <i>Guido</i>
St Philip Neri kneeling before the Virgin, after <i>O. Miratti</i>
St John, surrounded by Angels, after <i>Correggio</i> .
The Annunciation, after <i>Paolo Veronese</i>
The Baptism of Christ, after the same
The Raising of Lazarus, after the same
Noah building the Ark, after <i>Giacomo Bassano</i>
St Augustine with a glory of Angels, after <i>Lionetto</i> .
Joseph sold by his Brethren, after <i>Andrea del Sarto</i>
Joseph governing Egypt, after the same
David with the Head of Goliath, after <i>Guerrino</i>
Christ with the Disciples at Emmaus, after the same
St Peter delivered from Prison, after the same
The Holy Women at the Sepulchre, after <i>Pietro da Cortona</i>
Venus and Cupid, after <i>Carlo Cignani</i>

LORENZO DON, called IL MONACO, a Camaldulose monk of the convent of the Angels at Florence, was born about 1370, and probably instructed by Agnolo Gaddi, though his style resembles that of Spinello Aretino, as well as of Fra Angelico. His figures are expressive of religious feeling, but somewhat cold. As a miniaturist he is most successful in his smaller works. He died in 1425. His best performances are

Cerreto	Camaldulose Abbey	The Coronation of the Virgin, with side pictures of the Adoration of the Magi and of the Shepherds, and scenes from the life of St Bernard.
Certaldo.	Sig. Landi.	1413 The Coronation of the Virgin; of a small size.



<b>Rome.</b>	<b>Church.</b>	The Virgin and Child, with Saints, 1404.
<b>Firenze.</b>	<b>Monte Oliveto.</b>	Madonna, with Saints.
"	<b>S. Trinità.</b>	The Annunciation.
"	<b>Uffizi.</b>	Adoration of the Magi.
"	"	Christ on the Cross.
"	"	The Virgin.
"	"	St John.
"	<b>Academy.</b>	The Annunciation.
<b>London.</b>	<b>Nat. Gallery.</b>	The Lateral of the 'Coronation of the Virgin' at Certaldo.
<b>Paris.</b>	<b>Musée de Cluny.</b>	Christ on the Mount of Olives.
"	"	The Three Marys at the Sepulchre.
"	<b>Louvre.</b>	St Lawrence, St Agnes, and St Margaret.

**LORENZO, BUCI DI.** See BUCI.

**LORENZO, FIORENZO DI.** See FIORENZO.

**LORENZO, FRANCESCO,** called **LORENZO DI VERONA**, was born at Verona in 1719. He painted historical and allegorical subjects and landscapes.

**LORENZO, PIERO DI.** See PIERO.

**LORENZO DEL SIGNOR GUIDO.** See LORI.

**LORENZO DI BICCI.** See BICCI.

**LORENZO DI NICCOLÒ.** See GERINI.

**LORENZO DI PIERRO,** called **IL VICCHITTA**, was born at Castiglione di Valdoro, in the province of Siena, about 1412. He was a painter, a goldsmith, a sculptor and an architect, but he did not succeed well in any one of these branches of art. Siena possesses in the Palazzo Pubblico and in the sacristy of the Spedale remains of frescoes by him, which have been recently freed from a covering of whitewash. An altar piece by him is in the cathedral of Pienza, and the gallery of the Uffizi possesses a signed work by his hand. The dates on Lorenzo di Pietro's paintings extend from 1441 to 1467. He died in 1480.

**LORENZO DI VITERBO,** was a painter of the 15th century, who executed a famous fresco representing the 'Marriage of the Virgin,' in a chapel of the Servite Church at Viterbo.

**LORENZO VENEZIANO.** See VINIZIANO.

**LORI, GABRIEL.** See LORI.

**LORICH, MITCHEL.** See LORICH.

**LORIONE.** This name is affixed to a slight etching of ruins in a landscape, with several figures. It appears to be the work of a painter.

**LORME, DE.** See DE LORME.

**LORRAIN, CLAUDE.** See GILLET.

**LORRAINE, JEAN BAPTISTE DE,** a French engraver, mentioned by Baskin, was born in Paris in 1787, and died at the end of the 18th century. He engraved some plates of portraits, and other subjects.

**LORY, GABRIEL** (or **LORI**) a Swiss painter and engraver, was born at Bern about 1763. He worked first at Bern and about 1806 at Herten, from whence he went to assist Osterwald in Neuchâtel. He died in 1840. He was a superior landscape painter, and among his productions are:

Several collections of Swiss Views, executed in conjunction with Lafond and Zschuder.

A collection of Russian Views, executed conjointly with his son Georg, who was born in 1795.

Romantic Journeys over the Simplon, the same The Bernese Bathing Girl.

**LÖSCHER, ANDREAS,** was born at Schaffenstein in Bavaria. He spent some time in Venice and Rome, and afterwards went to Augsburg, where he devoted himself to portrait painting. He died in 1762.

**LOSCHI, BERNARDINO,** the son of Jacopo Loschi, was born at Parma in 1489. He painted an altar-piece, now in the Gallery of Modena, representing the 'Virgin and Child, between SS. Anthony and Nicholas, with four Angels,' signed by him in 1515. He was also the author of many paintings and frescoes in the churches and the castle of Carpi, where he died whilst in the service of Alberto Pio, in 1540.

**LOSCCHI, JACOPO,** was born at Parma in 1459. He painted in 1488 a standard and an altar-piece for San Giovanni, Parma; and in 1496 he produced the 'Virgin and Child' for the Servi at Carpi, a picture that afterwards became famous for its miracles, but which has been lost since 1707. The Gallery of Parma possesses a 'Madonna and Child,' signed by him in 1471, and in the Gallery at Modena is a 'Magdalene.' Many of the churches in that city possess paintings by him and by his father-in-law, Bartolommeo Grossi. Loschi died at Carpi in 1504.

**LOSENKO, ANTON PAVLOVICH,** a Russian historical painter, was born at Gluchov in 1737. He studied at the Academy of St. Petersburg, and afterwards travelled through France and Italy. He returned to St. Petersburg, where he gained great reputation, and became Director of the Academy. He died there in 1773.

**LOSSOW, FRIEDRICH,** was born at Munich in 1837, and entered the Academy of that city, where from 1860 he studied the technicalities of the art under Piloty. For the most part, however, he was his own instructor, and distinguished himself as a painter of animals and of humorous pieces, which appeared in the 'Münchener Bildbogen' and in the 'Fliegende Blätter.' He died at Munich in 1872. The following works by him may be mentioned:

- The Story of the Little Red
- The Table Book
- The House Dog 1860
- Dog with Puppies
- Rat-Catching 1861 and 1862
- Dog and Monkey Travelling Performance 1868
- Save Terror in a Child's Carriage

**LOSSOW KALL,** was born at Munich in 1835, and studied at the Academy of that city. On visiting Italy in 1856 he became acquainted with the Hereditary Prince George of Saxe-Meiningen, who employed him in his Villa Carlotta at Lake Como. He died at Rome in 1861. Among his paintings for Prince George are the following:

- Horand courting Hildt the daughter of King Hagen, on behalf of Hettel, King of the Danes, scene from 'Gudrun'
- Hagen carried off by Greif, and how he maintained the fight with the elder Greif
- Three Cartoons taken from Ulrich's 'Chapel'
- Hume's 'King's Child,' and a Hunting Song
- A Cartoon representing the Taking of the Town of the Malb by Alexander the Great

**LOTEN JAN.** See LOOTEN.

**LOTH, FRANZ,** a German painter, was born at Munich in 1641. He was a brother of Johann Karl Loth, with whom he visited Venice, where he resided for several years. In 1699 he returned to Munich, where he died in 1701.

**LOTH, JOHANN KARL,** called in Italy **CARLOTTO**, was born at Munich in 1632. He was the son of Johann Ulrich Loth, under whom he studied for a short time, and then went to Venice, where he worked under Pietro Liberi. After painting some historical pictures at Venice, he went to



VENICE, where he painted portraits of the Emperor and other distinguished personages. In the church of the Lesser Hospital at Venice is a picture of a 'Dead Christ'; in the church of San Giovanni Crisostomo is an altar-piece, representing the 'Death of St. Joseph'; and other works are to be found in the galleries of Augsburg, Bordeaux, Brunswick, Cassel, Dresden, Munich, and Vienna. He died at Venice in 1698.

**LOTH, JOHANN ULRICH**, was born at Munich about 1690, and was first instructed by his father, a painter on glass, and afterwards by Pietro Landi; he probably studied also under Carlo Saraceni at Venice during 1610-13. After returning to Munich, he became about 1620 court painter to the Elector Maximilian. He died at that city in 1662. He painted in oil, water-colours, and miniature. His best works are considered to be—

Augsburg. *Gallery.* Several productions.  
Munich. *Peterskirche.* The Last Supper.

" *Heiliggenkirche.* The Descent of the Holy Ghost.

**LOTH, ONOFRIO**, a painter, was born at Naples in 1662. He was a pupil of Ruopoli, and painted fruit and flowers. He died at Naples in 1717.

**LOTTER, THOMAS CONRAD**, a German engraver, was born at Augsburg in 1717, and died in 1777.

**LOTTE, CHRISTIAN**, a German engraver, was born at Nuremberg in 1701. He worked also at Augsburg, and died in 1740.

**LOTTI, COSMO**, was a painter and mechanician of Florence, in the service of Philip IV. of Spain. He furnished the marine and woodland scenery for Lope de Vega's pastoral drama 'Selva de Amor.'

**LOTTO, LOMNUO**, was born about 1480, probably at Treviso. He is said to have learned his art from Andrea Previtali, and to have gone in early life to Venice, where, according to Vasari, he became the journeyman and friend of Palma Vecchio, and also studied under both Giovanni Bellini and Giorgione. His earliest known paintings are a 'Holy Conversation' in the Borghese Palace, Rome, and an altar-piece belonging to the church of San Domenico, Recanati, both having the date of 1608. The church of San Floriano at Jesi has an 'Entombment,' painted by him in 1512, and of about this date is the altar-piece of the church of San Pietro Martire, at Alzano, representing the 'Death of St. Peter Martyr.' In 1513 Alessandro Martinengo of Bergamo chose Lotto from amongst the Bergamese artists to paint the altar-piece for the church of San Stefano, and agreed to pay him five hundred ducats in gold for it. Lotto took three years to complete this immense work, which was first exhibited in 1516, and then consisted of a central panel with a 'Virgin and Child enthroned, attended by Angels, and adored by SS. Dominick, Alexander, Barbara, Roch, Mark, Stephen, John the Baptist, Augustine, and Sebastian'; a triangular tympanum with an 'Angel bearing the Orb and Sceptre' (both of which are now in the church of San Bartolommeo at Bergamo); and a predella containing the 'Resurrection,' the 'Stoning of St. Stephen,' and a 'Miracle of St. Dominick,' which is now in the Piccinelli Collection at Seriate, near Bergamo. Existing records prove that at this same period Lotto painted a standard for the Brotherhood of Mercy at Bergamo, designed many of the cartoons for the 'tarsias' in Santa Maria Maggiore, and furnished the two large altar-pieces of the churches of San Spirito and San Bernardino, Bergamo. In 1524, at the request of the Suardi

family, he decorated the chapel of St. Barbara, at Novate, near TreSCORE, with frescoes illustrating the lives of St. Barbara and another saint, which, although much injured, can be still seen. Soon afterwards were completed the fresco of the 'Visitation' in the church of San Michele Arcangelo, Bergamo, and the 'Glory of St. Dominick' in the church of the same name at Recanati. In 1525 Lotto left Bergamo and travelled towards Venice, where he remained for some years. He is known to have been in Treviso in 1544, and to have there valued an altar-piece painted by Francesco Beccaruzzi. In 1550 he was at Ancona, where he painted the altar-piece of the 'Madonna and Angels, with four Saints,' for the church of Santa Maria della Pace, and also agreed to paint seven canvases for the church of Loreto, which are now to be seen in the governor's palace in that town. Lotto died at Loreto soon after 1554. This painter's most celebrated altar-pieces are to be seen in the churches of the Carmine and SS. Giovanni e Paolo, Venice, the cathedral of Asola, and at Monte San Giusto, near Ancona, where the church possesses a 'Crucifixion,' containing twenty-three life-size figures. Besides these the following are extant:

Bergamo.	<i>Lochis-Carmine Coll.</i>	Marriage of St. Catharine. 1512
"	"	Adoration of the Sleeping Christ. 1533
"	<i>S. Bartolommeo.</i>	Virgin surrounded by Saints and Angels. 1516.
"	<i>S. Bernardino.</i>	Virgin and Child. 1521.
"	<i>S. Michele.</i>	Frescoes The Annunciation, Visitation, Marriage of the Virgin.
"	<i>S. Spirito.</i>	Virgin surrounded by Saints and Angels. 1521.
Berlin.	<i>Gallery.</i>	Christ parting from his Mother. 1521
"	"	SS. Christopher and Sebastian. 1531.
"	"	His own Portrait.
"	"	Portrait of an Architect.
"	"	Portrait of a Young Man.
Bremen.	<i>Tra Gallery.</i>	Nativity.
Florence	<i>Uffizi.</i>	Holy Family 1534.
"	<i>Pitti Pal.</i>	The Three Ages.
Hampton Court.	<i>Pal.</i>	Portrait of Andrea Odoni. 1527.
London	<i>Ant Gallery.</i>	Portraits of Agostino and Niccolò della Torre 1515.
"	<i>Bridgewater Gal.</i>	A Family Group Madonna and Child, with Saints.
Madrid.	<i>Gallery.</i>	Marcho and his Bride, with a figure of Amor. 1523.
Milan.	<i>Brea.</i>	A Pietà.
"	"	Three Portraits
Munich.	<i>Gallery.</i>	Marriage of St. Catharine
Paris.	<i>Louvre.</i>	The Woman taken in Adultery.
"	"	Holy Family
"	"	Penitence of St. Jerome.
Petersburg.	<i>Hermitage.</i>	Portrait of a Man.
Rome.	<i>Quirinal.</i>	Marriage of St. Catharine. 1524.
"	<i>Borghese Pal.</i>	The Virgin and St. Onofrio. 1508.
"	<i>Rospighosi Pal.</i>	Chastity.
Vienna.	<i>Gallery.</i>	The Virgin adored by SS. Catharine and James.

**LOTYN, JAN**, a native of Brussels, was a flower painter employed a long time by Queen Mary II. of England, after whose death he returned to his native city, where he died after 1695.

**LOUIS, LEONARD FRANÇOIS**, a portrait painter, was born at the Hague in 1698, and was a pupil of Pieter van Kink and Jan Vollevens. He died at the Hague in 1786.

**LOUND, THOMAS**, a landscape painter in oil and water-colours, was born in 1808. He was engaged in the brewing trade at Norwich, and pursued art as a recreation. His works appeared at the Royal Academy from 1846 to 1855. He died at Norwich in 1861. There is a water-colour drawing of 'Framlingham Castle' by him in the South Kensington Museum.

**LOUTHERBOURG, PHILIPPE JACQUES DE**, was born at Strassburg in 1740. He was the son and pupil of a miniature painter, who settled in Paris, where his son was placed under the tuition of Tischbein and Francesco Casanova, and became a very popular painter of battles, hunts, sea-pieces, and landscapes, with figures and cattle, in which last he at that time appears to have imitated the charming style of Nicolaus Berchem. His works were universally admired, and in 1768 he was made a member of the Academy of Painting in Paris, and afterwards appointed court painter by the king. Though he met with very flattering encouragement, he in 1771 quitted France, and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury Lane Theatre and in that province of art he displayed extraordinary ability. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He died at Chiswick in 1812. When Macklin projected his Bible, De Louthembourg was engaged to exercise his powers as a historical painter, on which occasion he painted two pictures, representing the 'Angel destroying the Assyrian Host,' and the 'Universal Deluge,' the latter was considered as his best performance in that department. Besides a great variety of easel pictures, De Louthembourg occasionally employed his talents on a larger scale, in commemoration of the most remarkable military and naval events of the time. Among his most noted paintings are

The Review of Warley Camp (*Royal Collection*)  
 Lord Howe's Victory of the 1st June 1791 (*Crested Hospital*)  
 The Defeat of the Spanish Armada (*The same*)  
 The Siege of Valenciennes  
 The Landing of the English in Egypt  
 Victory of Admiral Duncan over the Dutch, 1707  
 The Fire of London 1666  
 Miranda  
 View of Skidlaw  
 View of a Lead Mine in Cumberland  
 Landscape and Cattle thunderstorm (*Glasgow Gallery*)  
 Two Landscapes (*British Museum*)

He has left the following and other etchings

Six plates of Peasants  
 Six plates of Soldiers  
 The Four Times of the Day

**LOUUMENT, FRANCIS DE**, a French engraver, was born at Nevers in 1648. He is said by Florent Le Comte to have resided some time in Italy, at the time when Francois de Poilly studied at Naples. He died about 1690. He engraved several plates after the Italian masters, including Lanfranco, Solimena, and others, among which are

The Stoning of St Stephen *after Pietro da Cortona*  
 St Francis Xavier interceding for the Plague-stricken *after Ciro Ferri*

**LOUVION, JEAN MARIE**, a French engraver was born at Versailles in 1740. He studied under Fessard, and worked chiefly for the booksellers. He died in 1804.

**LOUW, PIETER**, a Dutch painter and engraver, was born at Amsterdam in 1720. He spent most of his time in drawing from the best masters. In 1748 he was made a member of the Academy, and in 1768 one of the Directors. He died between 1794 and 1800.

**LOUYS, JAN**, (or LOYS), a Flemish engraver, was born at Antwerp about the year 1600. He was a pupil of Pieter Soutman, at the time when Suyderhoef studied under that master and he engraved several plates after his instructor's designs. The following are his principal prints

#### PORTRAITS

Philip the Good, Duke of Burgundy, *after Soutman*  
 Louis XIII, King of France *after Rubens*  
 Anne of Austria, his Queen *after the same*  
 Philip IV, King of Spain *after the same*  
 Elizabeth of Bourbon, his Queen *after the same*  
 Francois Thomas of Savoy, Prince of Carignan, *after Van Dyck*

#### SUBJECTS AFTER VARIOUS MASTERS

The Resurrection of Lazarus, a fine copy from the print by *J. Levens*  
 St Anthony *after Albrecht Durer*  
 Diana and her Nymphs reposing after the Chase, *after Rubens*  
 The Interior of a Dutch Kitchen *after Ostade*  
 Peasants amusing themselves *after A. Both*  
 A Dutch Kitchen, *after W. Kalf*

**LOVILL, PERIGRIFF**, an engraver who flourished about the middle of the 16th century, worked in the style of Hollar. There are some small engravings of Flemish soldiers by him and specimens of his work will also be found in Della Bella's Drawing Book (1634).

**LOVER SAMUEL**, an Irish miniature and landscape painter, was born at Dublin in 1797. He early obtained a reputation for his miniatures, and was elected a member of the Hibernian Academy in 1822. Much of his time was taken up by giving entertainments illustrative of Irish character. He also achieved a considerable literary reputation by his novels and had a civil list pension of £100. Many of his landscapes and portraits were exhibited at the Royal Academy. During his last years he lived in Jersey, where he died in 1868.

**LOWE, MICHAEL SIGGRIFF**, a German painter and engraver was born at Königsberg in 1756. He studied first at Berlin and afterwards went to Dresden. He visited Venice and Vienna, and in 1780 went to Russia, where he stayed some time, returning to Berlin in 1795. He painted portraits and historical subjects, and was living in 1822.

**LOWE MAURITIUS**, an historical painter, was born about the middle of the 18th century. He was a pupil of Cipriani, and studied in the schools of the Royal Academy, where in 1769 he was the first gold medalist for historical painting. Sent to Rome he forfeited the travelling studentship by non-compliance with the conditions. He had a contest with the Academy in 1784 as to the reception of his picture of the 'Deluge,' and was much befriended by Dr Johnson. Improvident and ill-conditioned by nature, his circumstances were aggravated by an imprudent marriage, and he gradually sank out of public notice. He died in Westminster in 1798.

**LÖWENSTERN, CHRISTIAN LUDWIG VON**, was born at Darmstadt in 1702. In the Museum of that town is a battle piece by this artist. He died in 1765.

**LOWRY, BOSTON.** See **LAURE.**  
**LOWRY, STRICKLAND,** a portrait painter, flourished in the latter part of the 18th century. He was a native of Whitehaven, where he practised, as well as in Dublin, Shropshire, Staffordshire, and Worcestershire, obtaining a considerable local reputation. He furnished some illustrations for Phillips's 'History and Antiquities of Shrewsbury,' 1779.

**LOWRY, WILSON,** was born at Whitehaven in 1762. He was the son of Strickland Lowry, and was by him taken when a child to Ireland. Afterwards, while still a boy, he worked as a house painter at Worcester, and also began to practise engraving. At the age of seventeen he was in London, and was admitted into the schools of the Royal Academy. Few of his engraved plates bear his name, having been executed for other artists to whose fame they contributed. He engraved most of the plates on mechanical subjects in Rees's 'Cyclopædia' (under 'Technic' and 'Dictionary'), the 'Philosophical Magazine' and other works of a like kind. His practical knowledge of drawing, his researches in the laws of mechanics, his extensive acquaintance with physics and the general properties of matter and form, combined with the correctness of an eye that never erred and a hand that could not deviate, highly qualified him for such work. Some of the finest specimens of his illustrations, as an architectural engraver, are to be found in the plates of Murphy's 'Batallas,' Nicholson's 'Architecture' (the part of the House of Commons at Dublin and Gandon's designs). He died in London after a prolonged illness in 1824, leaving a son and daughter, who followed the same profession.

**LOYER, —,** was a native of France, who flourished about the year 1660. Among other prints he engraved some plates of architectural subjects from the designs of Dürer and others after Marcassin, Bernini and others.

**LOYER, NICOLAS,** a Dutch historical painter, was born at Antwerp in 1625 and died in 1681.

**LUCARD JOHN DAUBIA,** a subject painter, was born in 1830. He originally held a commission in the army, which he left to become a pupil of John Phillip. From 1855 he exhibited a few pictures, bearing on a soldier's life at the Royal Academy. His health early failed him and he died at Wimpislow in 1860, after having shown much promise of future excellence.

**LUBIENIECKI, BOCCAY or THOR,** a Polish painter and engraver, was born at Cracow in 1653. He was instructed in design by Jurian Stur, a painter of Hamburg, from thence he went to Amsterdam, where he became a scholar of Gerard de Lairese. On leaving that master he went to Italy, and resided some time at Florence, where he was particularly patronized by the grand duke. On his return to Germany he was invited to the court of Berlin and was made painter to the Elector of Brandenburg and director of the Academy. He painted history and landscapes in the style of De Lairese, and designed Schlüter's 'Masks,' which are in the arsenal at Berlin. He etched a set of six grand landscapes and figures, inscribed 'Th. de Lubienetzki fecit,' in 1698. Others of his works are marked 'T. D. L.' He returned to Poland in 1706, and was still living in 1729.

**LUBIENIECKI, KAZYSZTOR,** the younger brother of Teodor Lubieniecki, was born at Stettin in 1659. After receiving some instruction in design, with his

brother, from Jurian Stur, he accompanied Teodor to Amsterdam, where he entered the school of Adriaan Baecker, and followed the style of that master, both in history and portraits. He died at Amsterdam in 1729. Two of his paintings, 'The Snuff-box and the Pipe' and 'Table Friends,' are at Copenhagen.

**LUBIN, JACQUES,** a French engraver, was born in Paris in 1637. From the resemblance his style bears to that of Gérard Edelinck, he is supposed to have been a pupil of that artist. He was living in 1694. Among other plates, the following are by him:

#### PORTRAITS

Henri Vicomte de Turenne, Marshal of France, after *Titian* *per le Champagne*

Henri August, Comte de Brienne, after *Largillière*

François, Comte de Grignan, after the same

Louis, Duc d'Humières, Marshal of France, after *F. Port*

Armand Jean du Plessis, Cardinal de Richelieu

Jean Pierre Matus, Bishop of Killey

Jean Pierre Masson, celebrated advocate

Jacques Allot, engraver

Vincent Voiture, of the French Academy

Pierre Corneille, dramatic poet

Olivier Patru, of the French Academy

Robert Arnauld d'Andilly

Jean Baptiste Colbert, Minister of State

Thirty-eight portraits, including some of the above, in

Plaque's 'Hommes illustres qui ont paru en France,'

1690—1700

#### SUBJECT

The Entombment of Christ, after *Le Sueur*

**LUBLINSKY, MARIN ANTON,** a painter, was born at Leschnitz in Silesia in 1643. He was a pupil of Sucka. In the Collegiate Church of Ohnütz are frescoes by this artist, as also an altar-piece and several pictures are to be found in the different churches in Ohnütz. He died in 1690.

**LUCAS SANTI,** a monk, was a native of Florence, who lived in the 9th century, and on account of his saint-like conduct was called Sinto. He is said to be the author of several paintings which were formerly attributed to Luke the Evangelist, as those of the 'Virgin and Child' in the Madonna di San Luca at Bologna, and in Santa Maria Maggiore at Rome.

**LUCAS FOML.** See **FOMÉ**

**LUCAS FAFESI.** See **GIORGIO**

**LUCAN, MARGARET BINGHAM,** Countess of, born in 1740, was the daughter and co-heiress of James Smith M.P. She married in 1760 Sir Charles Bingham, Bart., who in 1776 was created Baron Lucan, and in 1795 Earl of Lucan. She painted original miniatures and made clever copies of those by Hoskins, the Olivers, and Samuel Cooper. There is at Althorp a Shakespeare illustrated by her with portraits, views, and various ornaments. She died in 1815.

**LUCAS AUGER,** a French historical painter, was born in 1685. He was a grandson of Tournières, and was received into the Academy in 1722 upon his picture of 'Aëcis and Galatea,' which was formerly at St Cloud. He died in 1765. The Museum of Nantes possesses 'Spring,' 'Summer,' 'Autumn,' and 'Winter,' by this artist.

**LUCAS, AUGUST,** a German landscape painter, was born at Darmstadt in 1808. He resided for some time at Rome, and died in 1868. In the Darmstadt Gallery are three landscapes by him.

**LUCAS, GRAMAIN,** a French engraver, flourished

from about 1700 to 1745. He engraved, in a very neat style, several architectural plates for the collection of 'Views of Versailles,' published by P. Menant. He had a son who engraved, but his prints are not specified.

**LUCAS, JEAN PAUL**, was a French painter, who died at Toulouse in 1808. He established the Museum in that city, and published a catalogue of its contents.

**LUCAS, JOHN**, a portrait painter, was born in London in 1807. He was a pupil of S. W. Reynolds, and began life as a mezzotint engraver, but turned early to painting. He obtained a large practice as a portrait painter, and was a constant exhibitor at the Royal Academy from 1828 until his death. Among his sitters were the Prince Consort and the Duke of Wellington. He died in London in 1874. In the National Portrait Gallery is a portrait of Miss Mitford.

**LUCAS, JOHN TREVITHICK**, a portrait painter, and the eldest son of John Lucas, was born in 1836. He exhibited at the Royal Academy and at the Society of British Artists. He was the author of a farce called *Brownie the Martyr*, produced at the Court Theatre, and of a little volume of fairy tales, entitled '*Prince Ubbly Bubbles New Story Book*,' published in 1871. He died at Whitby in 1880.

**LUCAS VAN LEYDEN**. See **JACOBZ**.

**LUCASZ, PIERRE FRANÇOIS**, a landscape painter, born at Mechlin in 1606, was a scholar of Gerard Seghers. He painted lands and ornaments with small figures, and was patronized by the Archduke Leopold, for whom he painted a great number of pictures. He died in 1664. The portrait of Phidias, a Flemish sculptor in the Museum at Brussels, is by him.

**LUCATELLI**. See **LOCATELLI**.

**LUCIA, MICHELANGELO**. See **ANSELMI**.

**LUCIENSE**. See **LUCENSIS** and **LUCCHI**.

**LUCHESSINO, DI**. See **LISTA**.

**LUCIE, LEON RENE**, a French engraver, was born in Paris in 1695. He worked first for the goldsmiths, but was afterwards appointed engraver to the *Imprimerie Royale*. He died in 1774.

**LUCENA, DIEGO**, of an illustrious family of Andalusia, was a scholar of Velazquez, whom he imitated in his portraits both large and small. He acquired great credit by his portrait of the poet Atanasio Pantalon, who repaid him with a sonnet. He died young in 1650.

**LUCENSIS, MICHEL**, (or **LUCIFESI**) was an Italian engraver and print-seller who resided at Rome about the year 1650. He engraved some prints after Michelangelo, Raphael, and Polidoro da Caravaggio, which he usually marked with the monogram **MF**.

**LUCENTI, GIROLAMO**, a native of Coreggio in Lombardy, resided at Seville in 1608. In that year he painted for the chapel of St Thomas's College a pair of landscapes with figures, representing the 'Calling of St Andrew and St Peter.' He also visited the city of Granada, where he executed in 1642 seven small works on the subject of the discovery of the manuscripts and relics at *Sacro Monte*.

**LUCIETTO DA GLINOVA** (or **LUCINO**). See **CAMBIANO, LUCA**.

**LUCIANI, ANTONIO**, a painter and engraver, was born at Venice in 1700. He was a pupil of Tiepolo in landscape and of Feldoni in engraving.

**LUCIANI, SEBASTIANO**, commonly called **SEBASTIANO DEL PIONO**, from the office of Keeper of the Lead Seal, conferred upon him by Pope Clement VII., was born at Venice in 1485, and was educated by his father for the profession of music. Having become acquainted with Giorgione, who was likewise a musician, he was probably induced by him to learn the art of painting, and to enter the studio of Giovanni Bellini, in after years he became the disciple of Giorgione. Amongst his earlier paintings were the altar-pieces of the 'Incredulity of St Thomas,' executed for San Niccolò at Treviso, and the 'Majesty of St John Chrysostom,' executed for San Giovanni Crisostomo, Venice. Soon after finishing this last painting Luciani went to Rome by invitation of Agostino Chigi, who had just finished building his palace of the Farnesina, and who desired his aid in its decoration. His first work there was a series of mythological designs taken from Ovid's *Metamorphoses*, which attracted the attention and admiration of both Michelangelo and Raphael. A friendship then sprang up between Michelangelo and Sebastiano, which produced a marked effect on the style and future fortunes of the latter. The frescoes at the Farnesina Palace were finished about 1512, and it was then that Sebastiano commenced to paint portraits in oil. Amongst these may be mentioned the 'Fornarina,' now at Berlin, and that in the Uffizi, Florence. A league was now formed between Sebastiano and Buonarroti against Raphael, and they both endeavoured to obtain commissions from Julius II., that they might compete against the acknowledged talents of the latter. Buonarroti had felt some uneasiness at the growing fame of Raphael, and he readily availed himself of the power of Sebastiano as a colourist, in the hope that assisted by his designs he might be enabled to enter the lists with his illustrious antagonist, if not to drive him from the field. With this view, he furnished him with the designs for the 'Pietà' in the church of the Conventuali at Viterbo, and the 'Transfiguration' and 'Flagellation' in San Pietro in Montorio at Rome, which, as he was very tedious in his process, occupied him six years. The extraordinary beauty of the colouring, and the grandeur of Michelangelo's composition and design in these celebrated productions, were the objects of universal surprise and applause. It was at this juncture that the Cardinal Giulio de' Medici commissioned Raphael to paint his immortal picture of the 'Transfiguration,' and being desirous of presenting an altar-piece to the cathedral of Narbonne, of which he was archbishop, he engaged Sebastiano del Pionbo to paint a picture of the same dimensions, selecting for the subject the 'Rising of Lazarus.' On this occasion he was again assisted by the powers of Buonarroti, by whom it was composed and designed. The picture was publicly exhibited at Rome, in competition with the 'Transfiguration,' and it is no mean proof of its extraordinary merit, that, notwithstanding the transcendent beauty of Raphael's chieftain work, Sebastiano's performance excited universal admiration. This celebrated work of art was removed by the Regent of France, from the cathedral at Narbonne into the Orleans collection, of which it was once one of the most important ornaments. It is now in the National Gallery. After the death of Raphael, Sebastiano was reputed the most distinguished artist at Rome. He was particularly favoured by Clement VII., who re-

nuneration his services by appointing him to a lucrative office, which occasioned him, in the latter part of his life, to relax in his labours as a painter. On the death of that Pope he continued to hold the post of Frate del Piombo under Paul III. His last undertaking was the chapel of the Clugi family, in Santa Maria del Popolo, which he left incomplete it was afterwards finished by Francesco Salviati. He died at Rome in 1547. The following are some of his principal works

Berlin	Gallery.	Pietà
"	"	Portrait of a Man (formerly called Aretino)
"	"	Portrait of a Nobleman
Bordeaux	Museum	Virgin and Dead Christ
Burgos	Cathedral	Virgin and Infant Christ
Edinburgh	Nat Gall	Rachus and Ariadne
Florence	Pitti Pal	Martyrdom of St Agatha
Londrina	S. Diego	Portrait of a Young Man
London	Nat Gall	The Visitation
"	"	Resurrection of Lazarus 1519
"	"	Portraits of the Artist and Cardinal Ippolito de Medici
"	"	Portrait of an Italian Lady, as St Agatha
Madrid	Gallery	Christ bearing His Cross
"	"	Christ in Hell
Naples	Museum	The Child Jesus sleeping
"	"	Portrait of Adrian VI
"	"	Holy Family
Paris	Louvre	The Visitation
Paris	Gallerie	Portrait of Clement VII
Petersburg	Hermitage	Christ bearing His Cross
"	"	The Descent from the Cross
"	"	Portrait of Cardinal Pole
Rome	Fuinessa	These Subjects from the story of Judas
"	S. M. del Popolo	Birth of the Virgin
"	S. Pietro in Vin	The Transfiguration ( fresco )
"	torio	The Flagellation ( oil, on the wall )
"	"	St Bernard
"	"	Portrait of Admiral Andrea Doria
Torino	Doria Pal	Immaculity of St Thomas
Venice	S. Nicolò	St John Chrysostom surrounded by Saints
Viterbo	S. Giovanni	The Dead Christ

LUCIDEL See NICHOLAS

LUCIEN, JEAN BAPTISTE, a French engraver in the crayon manner, was born in Paris in 1748, and died in 1806. He produced some academy figures and heads as studies for pupils, and some beautiful vignettes after Cochin for an edition of 'Fénelon's' *Œuvres*. Besides these he engraved the following plates

The Rape of Cephalus after Pietro da Cortona  
St Cecilia, after Guercino  
Italian Girls, after the same  
The Vintage; after the same  
Children dancing, after the same  
The Persian Beauty, after the same  
The Rising of Aurora after Pierre  
Italian Musicians, after Boucheardon  
Fauns and Cupids, after Cipriani  
The Young Sister, after Gizeze  
Andromache weeping over the ashes of Hector after Angelica Kauffmann  
Napoleon I; after La Barrière  
Bas-relief for the Arc de Triomphe de la Fédération after Meunier

LUCINI, ANTONIO FRANCESCO, an engraver, was born at Florence in 1605. He was instructed by Stefano della Bella, and engraved some plates in the style of that master, as well as in that of Callot. He usually marked his plates with the cipher *ALF*. There is by him a copy of Stefano della Bella's print of the 'Festival on the Arno'; as well as the following:

Sixteen plates of Scenes during the Siege of Malta by the Turks in 1666, after Matteo Perez de Alencar.  
Portrait of B. Tremblay, the sculptor.

LUCKX, CHRISTIAAN, a Flemish flower painter, was born at Antwerp in 1623, and in 1639 became a pupil of Philips de Maclier, with whom he remained three years, and afterwards of Frans Francken III, under whose guidance he painted some small historical pictures, such as 'Lot and his Daughters,' 'The Adoration of the Kings,' 'Christ bearing His Cross,' 'Christ's Appearance to St. Theresa,' and 'St Ignatius.' In 1645 he became a master in the painters' guild at Antwerp, and henceforward devoted himself to still-life and flowers. There is no record of him after the baptism of his son in 1653. The Madrid Gallery has a flower piece by him.

LI QUIN, HENRIQUEIRA, whose maiden name was GIROUARD, was born at Lashon in 1819. She became a pupil of Gosse, and exhibited portraits and historical subjects at the Salon from 1841 to 1865. She died in 1866.

LUCY, CHARLES, a portrait painter, was born in London in 1692. He studied at Rome and Bologna, and for eight years was a pupil of Cignani.

LUCY, CHARLES, an historical painter, was born at Hertford in 1814. He commenced life as an apprentice to his uncle, who was a druggist, but he soon abandoned that business, and proceeding to Paris, entered the École des Beaux Arts, where he attended principally the classes under Paul Delaroche. Subsequently he returned to England, and became a student in the Royal Academy. After oscillating for some time between England and France, he settled down at Barbison, near Fontainebleau, where he resided nearly sixteen years. From 1838 until the time of his decease scarcely a year passed without one or more of his works appearing on the walls of the Royal Academy. In 1813 he sent to the Westminster Hall competition a cartoon of 'Cicero at the death of his Family before the Emperor Claudius' and in 1844 another cartoon of 'Agrippina interceding for the Family of Caracalla.' In 1845 he sent to the same exhibition 'An Abstract Personification of Religion,' and in 1847 'The Embarkation of the Pilgrim Fathers in the Ship Mayflower,' for which he received a premium of £200. He also painted for Sir Joshua Walmsley several portraits of distinguished statesmen and others, which have since been bequeathed to the South Kensington Museum. He devoted himself almost entirely to historical subjects, chiefly connected with the Purit era of English history, several of which have through engravings become popular both here and in America, where some of his works have found a home. He died in London in 1873. The most important of his exhibited works are

The Interview of Milton with Galileo 1840  
An Illustration of Il Penseroso 1843  
The Parting of Burns and his Mary 1844  
The First Love of Napoleon Bonaparte 1845  
Salvator Mundi 1847  
The Landing of the Pilgrim Fathers 1848  
The Death of Mrs Claypole 1849  
Evangeline in the Church 1849  
The Parting of Charles I with his Children 1860.  
The Royal Captives of Carisbrooke 1861  
The Parting of Lord and Lady Russell. 1862.  
Nelson in the Cabin of the Victory 1864.  
The Burial of Charles I 1867  
Cromwell resolving to refuse the Crown. 1867.  
Bonaparte in Discussion with the Savants. 1868.  
Prayers for the Dead—All Saints' Day. 1869

Lord Saye and Sele before Jack Cade. 1800

The Reconciliation of Sir Joshua Reynolds and Gainsborough. 1803

Overwall with his Family at Hampton Court 1803. (*Glasgow Corporation Galleries*)

Gorbaldi at the Tomb of Ugo Foscolo 1805

The Intercepted Embarkation of John Hampden and his Friends 1807

The Forced Abdication of Mary Stuart, Queen of Scotland, at Lochleven Castle 1808

Noontide Repose 1809

Portrait of the Right Hon W E Gladstone 1809

Charlotte Corday returning to Prison after her Condemnation 1871

Columbus at the Monastery of La Rabida 1873

Shakespeare before Sir Thomas Lucy

**LÜDEKE, PETER LUDWIG**, a painter, was born about 1760. He studied landscape painting, and then proceeded to Italy. In 1786 he went to Rome, but in the next year returned to Berlin.

**LÜDERS, DAVID**, a portrait painter, was born at Hamburg about 1710. He was first instructed by Pfeiffer at that city, but went afterwards to Paris, where he studied under Lemonie and then to Italy, and subsequently to England and St. Petersburg. Among his best portraits are

The Prince of Wales 1751

The Family of the Russian Ambassador Count Tchernitschev

**LUDIUS**, was a Roman painter in the time of Augustus, who, according to Pliny, was the first to adorn the walls of rooms with landscapes, which he embellished with figures variously occupied. He was the first Roman artist who painted in fresco, and he was chiefly employed in decorating the walls of the villas and country houses with views of gardens, woods, and water-courses, with graceful figures.

**LUFFOLI, GIUSEPPE MARIA**, was a native of Pesaro, who flourished about 1680. He was a pupil of Simone (containing), and painted portraits and historical subjects.

**LUGANO, LO ZORIO DI**. See DISCEPOLI.

**LUGARDON, JFAN LÉONARD** a French historical painter, was born at Geneva of French parentage in 1801. He studied under Gros and Ingres and exhibited at the Salon from 1827 to 1857. Three landscapes by him were in the Exposition Universelle of 1867. He died in 1875.

**LUGRÈNCIUS**. This name is affixed to a bold, spirited etching of a Brechtian subject in the style of Benedetto Castiglione. It is inscribed *Lugrèncius inv. et scul*.

**LUHNE, JOACHIM** was born at Hamburg about 1620, and studied under A. Bucker whose style he imitated with success but he afterwards studied the works of Carlo Lotti, and adopted from him a darker colouring. In 1673 he was master and in 1692 head of the Guild at Hamburg. He died there in 1717. Among his works are

**Brunswick Museum**. His own Portrait, those of his family and that of the mathematician Herdtl. 1673.

**Hamburg** *Town-Hall* } View of Hamburg

**LUIGI, ANDREA DI**. See ATONICI.

**LUIKEN, GABRIEL** (or **LUYKEN**) a Dutch engraver, supposed to have been the brother of Jan Luiken, was born at Amsterdam about the year 1670, and is known to have been living in 1710. He executed many works in conjunction with Jan Luiken. Those executed by him alone are very inferior, and consist chiefly of book-plates, in

which he was almost entirely employed. Among them are the following:

Twelve plates of the Months of the Year.

Four plates of the Seasons.

St. Francis Xavier preaching before the Emperor of Japan.

The Miracle of the Loaves.

**LUIKEN, JAN**, (or **LUYKEN**), was born at Amsterdam in 1649. He was a scholar of Martinus Zaigmolén, and for some time applied himself to painting, but not succeeding to his expectation, he turned his thoughts to engraving, in which he became eminent. He usually engraved after his own designs and he received, from his crowding his compositions with an infinite number of figures, the name of 'The Dutch Callot.' He died in 1712. His principal work is the set of plates he engraved for the Biblical works published by Mortier. Only a few of the plates of the so-called 'Mortier's Bible' are by Luiken, but there is another series published by Mortier and Covens, consisting of 62 very elaborate engravings of occurrences in Bible history, the whole of which are by him and exhibit uncommon powers of invention and freedom of execution. Out of upwards of 900 engravings, the following may be selected.

Ten plates of the Commandments.

Seventeen plates for the 'History of Finland.'

Seventeen plates for the 'Voyages orientaux de M. Flacourt.'

One hundred and five plates for the 'History of the Martyrs.'

The Prophet Jonah preaching to the Ninevites.

The Assassination of Henry IV. of France.

The Massacre of St. Bartholomew, on two sheets (in conjunction with Gaspard Jansen).

A great variety of emblematical subjects, fairs, public ceremonies, book ornaments, &c.

**LUINI AMBROGIO** a brother and pupil of Bernardino Luini flourished in the earlier part of the 16th century, and was a good artist, as is shown by his frescoes of the Madonna at Saronno.

**LUINI AURELIO**, son of Bernardino Luini, was born at Milan about 1510 and was still living in 1584. In the Brera at Milan is a picture of the 'Martyrdom of St. Vincent the Deacon.'

**LUINI, BERNARDINO**, called erroneously by Vasari **BERNARDINO DEL LUINI**, was born at Luino on the Lago Maggiore between 1460 and 1470. He was a pupil of Stefano Scotti, but in the middle part of his career he became an imitator and follower of Leonardo da Vinci. His early works bear no trace of Leonardo's style, and his late productions evince much originality, with Leonardo's manner for a basis. Several of his best works have for a long time been attributed to the hand of Leonardo. He worked in the churches of Milan and the neighbouring towns. Milan, Saronno, and Lugano still possess his best pictures, which for sweetness and depth of feeling are unrivalled. He was still living in 1530. It is impossible for one artist to approach nearer to the style of another than Luini does to that of Leonardo. There is the same taste in his composition and design, the same peculiarity of colour and extraordinary relief, and it requires an intimate acquaintance with the works of Leonardo to discriminate between them. To form a just idea of the powers of Luini, it would be necessary to study his series of pictures of the 'Life of the Virgin,' at Saronno, in which the Virgin is represented with a beauty, dignity, and modesty which



assemble the works of Raphael. He was not less distinguished in his fresco paintings, of which the principal are the 'Christ crowned with Thorns' in the Collegio del S. Sepolcro, and those in the choir of the Monastero Maggiore at Milan. The following are among Luini's extant works:

Como.	Cathedral.	Adoration of the Magi ( <i>in tempera</i> ).
"	"	Adoration of the Shepherds ( <i>in tempera</i> ).
Darmstadt.	Gallery.	Virgin and Child.
Florence.	Uffizi.	The Daughter of Herodias with the Head of John the Baptist.
"	Palazzo Capponi.	Madonna kissing the Child.
Hampton Court.	Pal.	Flora
"	"	St. Catharine.
Legnano.	Church.	Altar-piece.
London.	Nat. Gall.	Christ and the Doctors.
Lugano.	S. Maria degli Angeli.	The Passion ( <i>fresco</i> ). 1529
"	"	Madonna with two Children
"	"	Last Supper
Milan.	S. Maria della Passione.	The Dead Christ.
"	S. Maurizio. (Monastero Maggiore.)	Martyrdoms of St. Maurizio and St. Catharine ( <i>fresco</i> ).
"	"	Christ at the Column ( <i>fresco</i> ).
"	Biera.	St. Catharine borne to the tomb by Angels.
"	"	Madonna and Child in a Rose Arbour
"	"	Madonna enthroned, with SS. Anthony and Barbara ( <i>fresco</i> ) 1521
"	"	Birth of Adonis
"	"	Sacrifice to Pin
"	"	Metamorphosis of Daphne.
"	"	Young Girls playing
"	"	The Drunkenness of Noah.
"	Ambrosiana.	Christ crowned with Thorns, adored by the Confraternity of the Holy Cross.
Modena.	Gallery.	The Redeemer
Munich.	Gallery.	St. Catharine.
Naples.	Museum.	Virgin and Infant
Paris.	Louvre.	Holy Family.
"	"	Sleep of the Child Jesus
"	"	Salome receiving the Head of John the Baptist
"	"	The Forge of Vulcan
"	"	Two Pictures of Children.
"	"	The Nativity.
"	"	Adoration of the Magi.
"	"	Christ
Pavia.	Chartreuse.	The Virgin and Child plucking a Flower.
"	"	St. Sebastian and St. Christopher.
Petersburg.	Hermitage	Virgin and Child.
"	"	St. Catharine.
"	"	Portrait of a young Lady.
"	"	St. Sebastian.
Rome.	Sciarra Pal.	Modesty and Vanity
Saronno.	Pilgrimage Church	The Marriage of the Virgin
"	"	SS. Roch and Sebastian. ( <i>Frescoes</i> )
"	"	Adoration of the Magi 1525.
"	"	The Presentation in the Temple.
"	"	St. Appollonia with an Angel.
"	"	St. Catharine with an Angel.
Vicenza.	Gallery.	The Daughter of Herodias.
"	"	St. Jerome.

LUINI, EVANGELISTA, a younger brother of Bernardino Luini, flourished in the 16th century. He chiefly devoted himself to the painting of ornament.

LUINI, LUIGI CESARE, was a native of Valesia, in Lombardy, who flourished in the 16th century. He was a pupil of Gaudenzio Ferrari, and painted several frescoes at Varallo, near Como.

LUINI, TOMMASO, a painter, was born at Rome about 1597. He was a pupil of Andrea Sacchi, and an imitator of Caravaggio, so that he was

called "CARAVAGGINO." At San Carlo al Corso are several frescoes by this artist. He died about 1632.

LUISMOM, JOHANN ANTON. See EISMANN.

LUIZ, was a Portuguese painter of the 15th century, who painted between 1442 and 1446 several historical pictures in the monastery of Naxera.

LUKE, SAINT. The well-known tradition that the Evangelist Luke was a painter rests on the authority of Nicéphorus, of the Menology of the Emperor Basil, and of other late writers. None of these are of historical authority, and the New Testament makes no mention of a fact so likely to have been recorded.

LUMLEY, GEORGE, an amateur, has left several portraits engraved in mezzotint. He was a solicitor, and resided at York, where he died in 1768 at the age of 60. Among his works are the following:

Thomas Comber, Dean of Durham.  
Lady Mary Fenwick, after Dahl.  
Sir Walter Hawksworth, Bart.  
Sir Mark Millbanke, Bart.

LUNARDUS, a wood engraver, flourished about 1520. He executed some cuts of frontispieces and book ornaments from his own designs.

LUND, JENS PETERSEN, a Danish painter and etcher, was born in Sonderjylland, and received his first instruction at the Academy at Copenhagen. In 1756 he received the gold medal, and then visited France and Italy, remaining in Rome for some time. He returned to Copenhagen in 1775, where he painted landscapes and architectural pieces, and died in 1790.

LUND, JOHAN LUDVIG GERNHARD, a Danish painter, was born at Kiel in 1777. In 1796 he entered the Academy of Copenhagen, where he remained three years, and then went to Dresden. In 1800 he went to Paris, and entered the atelier of David. In 1802 he went to Rome, where he painted his picture of 'Andromache,' and others. He returned to Copenhagen in 1810, and became a professor of the Academy. In 1814 he painted the 'Return of Labor from the Battle,' and in 1819 the 'Magdalene at the Sepulchre.' The picture of the 'Walk to Emmaus' is in the church at Fuhnen. He died in 1867.

LUNDBERG, GUSTAVE, was a French portrait painter, who exhibited at the Salon between 1748 and 1767. He was a member of the Royal Academy of Painting and Sculpture.

LUNDBYE, JOHAN THOMAS, a Danish landscape and animal painter, was born at Kallundborg in 1818, and died at Flensburg in 1848. Among his pictures are:

Copenhagen. Gallery. A Milking Place at Vognserup.  
" " A Cow Shed.  
" " Open Country in the North of Zealand.  
" " Oxen in the Campagna.

LUNDENS, GERRIT, was a Dutch painter, who flourished about 1656. He painted conversation pieces in the style of Metsu, Ostade, and other Dutch painters. His works are found in the Dresden and Hanover Galleries.

LUNDGREN, EGON, a Swedish landscape and subject painter in water-colours, was born at Stockholm in 1816. He was educated in Paris under Cogniet, and afterwards travelled much in Italy, Spain, Egypt, and India, in which last country he accompanied the staff of Lord Clyde. Through meeting John Phillip at Seville, he came to England in 1853, where he subsequently chiefly



lived, becoming in 1864 an associate, and in 1867 a member of the Water-Colour Society. He published 'Letters from Spain' and 'Letters from India,' and died at Stockholm in 1875. Amongst his chief works are :

*The Feast of Corpus Christi at Rome.* 1841. (Stockholm National Gallery.)  
*Knelling Pilgrims.* 1845. (Stockholm National Gallery.)  
*Dominican Friars in the Library of Siena.*  
*A Barber's Shop at Seville.*  
*A Spanish Posada.*  
*Indian Nautch Girls.*  
*The Travelling Companions.* 1873.  
*Rafaela.* 1875.

**LUNGHI, ANTONIO**, was born at Bologna about the year 1685 (or, according to Zani, 1677), and was a scholar of Giovanni Giuseppe dal Sole. He painted historical subjects, of which the principal are in the churches at Bologna. In Santa Maria Maddalena is a picture of 'Christ appearing to Mary Magdalene,' and in San Bartolommeo an altarpiece representing 'St. Rita.' He died in 1757.

**LUNY, THOMAS**, a marine painter, was born in 1758. His works appeared at the Royal Academy between 1780 and 1802. There is a picture by him at the Foundling Hospital of 'Vessels attacking Land Batteries.' He died at Teignmouth in 1837.

**LUPICINI, GIOVANNI BATTISTA**. See LOPICINO.

**LUPTON, THOMAS GOFF**, a mezzotint engraver, was born in London in 1791. He was the son of a working goldsmith in Clerkenwell, and at an early age he showed so much taste for drawing that in 1805 his father placed him under the tuition of George Clint, A.R.A., the mezzotint engraver, and portrait and historical painter. On the expiration of his apprenticeship he began work on his own account as an engraver of portraits, but finding that he could not obtain a sufficient number of impressions of works executed on copper to make them remunerative, he made several experiments on plates of nickel, the Chinese alloy called tutanag, and steel, in the hope of discovering something that would be more durable than copper. He finally selected steel, and on a plate of this metal he engraved after George Clint a portrait of Munden, the comedian, which proved a great success. In 1822 he received the gold Isis medal of the Society of Arts, as an acknowledgment of the value of his application of soft steel to the process of mezzotint engraving, and he was successful in establishing the use of plates of that metal. He worked both on steel and copper, and produced some good plates after Sir Thomas Lawrence, Sir Martin Shee, Thomas Phillips, and other eminent portrait painters of his day. He also re-engraved a selection of fifteen plates from Turner's 'Liber Studiorum,' which were published in 1858. Lupton died in London in 1873. Among his more notable works are :

*The Infant Samuel; after Sir Joshua Reynolds.*  
*The Milk Girl; after Gainsborough*  
*Belshazzar's Feast; after John Martin.*  
*The Eddystone Lighthouse; after Turner.*  
*Shurlee—Whiting Fishing off Margate, after the same.*  
*Newcastle-on-Tyne;*  
*Warkworth Castle;*  
*Dartmouth Castle;*  
*Stangate Castle;*  
*Whitby;*  
*Starborough;*  
*Slaterness;*  
*Dover;*  
*Ramsgate;*  
*Portsmouth;*  
*after Turner, for the 'Ports of England.'*

*Solway Moss;*  
*Dunblane Abbey;*  
*Watercross Gatherers;*  
*Ben Arthur;*  
*Dumbarton;*  
*Ploughing, Eton;*  
*Calais Pier; after Turner. (This plate, after several alterations, was abandoned, and eventually sold in Turner's sale at Christie and Manson's in 1873.)*  
*Wellington at Quatre Bras; after Haydon.*  
*The Poacher detected; after Kidd.*  
*Fawcett and Kemble in the characters of Captain Copp and the King; after George Clint.*  
*The Widow; after Richter.*  
*The Idle Servant; after N. Maas.*  
*Dutch Boers; after D. Teniers.*  
*The Passage Boat; after Albert Cuyp.*  
*A Group of Cattle; after the same.*

#### PORTRAITS.

*George IV.; after Vivell*  
*Lord Byron; after Thomas Phillips.*  
*Wordsworth; after Haydon.*  
*Lord Cottenham; after Briggs.*  
*Sir Walter Scott; after G. Lindsay.*  
*Lord Brougham; after Lonsdale.*

**LUSURIER, CATHERINE**, was a pupil of Hubert Dronais, and painted portraits in his style. She died in Paris in 1781, at the age of 28. In the Louvre is a portrait by her of Jean Gernain Drouais drawing, on the right-hand corner of which is inscribed, "*Ætatis sue xv Lusurier pxit.*"

**LUTERO, GIOVANNI DI**. See DOMBI.

**LUTI, BENEDETTO**, was born at Florence in 1666, and was for some time a scholar of Antonio Domenico Gabbiani. On leaving that master he was favoured with the patronage of the grand-duke; and expressing a strong desire to visit Rome, his protector promoted his wishes by supplying him with the means, and accommodated him with apartments in his palace in the Campo Marzio. He there studied under Ciro Ferri, and from the works of the great masters. It is to be regretted that this able artist should have occupied so much of his time in crayon drawing, so transient in its nature, as he possessed powers for superior performances. One of his earliest works at Rome was his picture of the 'Death of Abel,' which was publicly exhibited on the festival of St. Bartholomew, when it excited universal admiration by the sublimity of the composition and the characteristic expression in the head of the murderer. He was commissioned by Clement XI. to paint his fine picture of 'The Prophet Isaiah' in St. John Lateran, and other works, for which the order of the Cross was conferred on him. He was also knighted by the Emperor, and ennobled by the Elector of Mentz. He died at Rome in 1724. The following paintings by him are in public galleries:

Cassel	Gallery.	The Virgin reading.
Darmstadt.	Gallery.	Moses receiving the Commandments on Mount Sinai.
Dresden.	Gallery.	Head of Christ.
		The Virgin.
Florence.	Uffizi.	Moses on the Bank of the Nile.
		His own Portrait.
Genoa.	Spinola Pal.	The Virgin.
Munich.	Gallery.	St. Charles Borromeo.
Paris.	Louvre.	The Magdalene.
Petersburg.	Hermitage.	The Sleep of the Infant Jesus.
		The Magdalene.
		A Young Man.
Pisa.	Cathedral.	St. Ranieri.
Rome	Colonna Palace.	The Glory of St. Martin.
Rotterdam.	Museum.	St. Anthony.

There are two etchings by this artist, which have become scarce:

The Crucifixion, with St John and the Magdalene at the Foot of the Cross  
A Landscape, after Guercino

**LÜTKE, PETER LUDWIG**, a German landscape painter, was born at Berlin in 1759. He was originally a merchant, but in 1785 he devoted himself to painting, and going to Italy, studied under Philipp Hackert in Rome from 1785 to 1787. He decorated a room wholly with his landscapes in the Marble Palace in Potsdam. In 1787 he was created member of the Academy, and in 1789 professor of landscape painting. He died at Berlin in 1831. A picture of 'Baue' by him is in the National Gallery of that city.

**LUTMA, ABRAHAM**. There is an engraved portrait of Rubens after Van Dyck, by this artist but there is no account of him.

**LUTMA, JACOBUS** was of the same family as Janus Lutma. He etched and finished with the graver a set of plates of ornamental shells and foliage, they are executed in a neat style, from the designs of Janus Lutma the elder. He also engraved a plate of three portraits in a frame inscribed, *Jan Lutma d'Oude mo Jac Lutma fecit aqua forti et c.*

**LUTMA, JOANNES**, or **JANUS**, the younger Dutch engraver and goldsmith, was born at Amsterdam in 1629, and was first and probably pupil of Janus Lutma the elder, who was a goldsmith. Janus the younger died at his birthplace in 1689. There are by him a set of four portraits presented as antique busts which are executed in a peculiar manner, with a punch or chisel, and a mallet, thus he called 'opus millei', also two portraits of his father and himself, engraved in the style of Rembrandt, and some views of ruins, &c. in a style executed with the point and assisted with the mezzotint tool. In the Amsterdam Museum is a portrait of Pieter van Vlieten, a goldsmith.

**LUTTEREL, FREDERICK**, was born at Dublin about the year 1650. He came early in his life to London, and was trained to the law in New Inn, but having a disposition for the arts, he abandoned the profession, and applied himself to taking portraits in crayons. He studied under Ashfield, and practised in crayons successfully. He possessed an inventive mind and observing the admiration excited by the new art of engraving in mezzotint he was desirous of discovering the process, and contrived the means of laying the grounds with a roller, which succeeded to a certain degree, but not to his satisfaction. At this time, the mezzotints of Blooteling were in great repute, and Lutterel persuaded his friend Lloyd, a printseller, to bribe a person of the name of Du Blois, who used to lay the grounds for Blooteling, and who was then returning to Holland to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotint. He died about 1710. The best of his portraits, which were his principal works, was that of Le Piper, the painter. The following, also, are by him.

#### CRAYON DRAWINGS

Samuel Butler (*National Portrait Gallery*)  
William Sancroft, Archbishop of Canterbury (*The same*)  
George Morley, Bishop of Winchester (*The same*)

#### ENGRAVINGS.

Charles II., after *Lely*  
Barbara, Duchess of Cleveland, after the same.  
Arthur, Earl of Essex, after the same  
Robert Paston, Earl of Yarmouth  
Oliver Plunket, Archbishop of Armagh  
Anthony, Earl of Shaftesbury, after Greenhill  
William, Viscount Stafford, after his own design  
George, Lord Joffreys, Lord High Chancellor  
Hamel Ben Hamet  
Robert Couy, M.D.

**LUTTGENDORF, FERDINAND VON**, Baron, a painter and etcher, was born at Würzburg in 1785. He studied under Seidel and Hauber at the Academy of Munich, and from 1805 to 1809 at that of Vienna. He gave lectures at the University of Erlangen, and subsequently resided at Pinguet, Vienna, Præburg, and Munich, where he died in 1858. His best works are

Portrait of General Morau  
His own Portrait (*Herr H. Maysch, Vienna*)  
Thirteen altar pieces for different churches in Hungary

He also etched 125 portraits of the Hungarian Reichstag.

**LUTZ, PIERRE**, a German painter and line engraver, was born at Munich in 1797. He studied painting at the Academy of his native city and under Johann Peter von Langer, but in 1821 he turned his attention to engraving, and became a pupil of Karl Hübner. He died in 1867. The following are his chief plates.

In a Madonna di San Francesco, after Correggio  
Ecce Homo after Raphael  
The Virgin and Child after the same (*Heads from the Madonna di San Sisto*)  
Two Angels after the same (*Heads from the Madonna di San Sisto*)  
Christ bearing His Cross after the same (*From the Spasimo*)  
The Virgin in Glory with Four Saints after Baynardi  
The Virgin and Child after Raphael  
St. Agnes after Domenichino (*copied from the engraving by St. Robert Strange*)  
Ganymed after Titian  
Judith after A. Rutil  
Roma: Woman of Albano, after the same  
The Virgin and Child, after A. von Langer  
The Magdalene in the Desert after J. P. von Langer  
Lady Jane Grey in Prison after the same  
Tyrolean Woman after G. Bodmer

**LUTZELBURGER, HANS**, called also **HANS FRANK**, one of the greatest of German engravers on wood was born probably at Augsburg about 1495. Like Holbein he appears to have gone from Augsburg to Basel in 1522, and he died there in 1526. His best known woodcuts are those from the designs of Holbein—especially the figures of the Old Testament and the 'Dance of Death'. The whole series of the former and forty-one out of the fifty-eight cuts which compose the latter are by him. They were first printed in 1530, but were not published until 1538. He is believed also to have assisted in engraving 'The Triumph of the Emperor Maximilian' after Hans Burgkmair and his name of Hans Frank is supposed to be identical with that of 'Jan Franck, who lived at Nuremberg, and worked for Albrecht Dürer. He marked his woodcuts with his name or *H. L. FR* (= *Fürschneider*, form-cutter). Among his other works after Holbein are

Fight between Peasants and naked Robbers in the Forest, after Holbein 1522  
The Title-page, containing figures of St. Peter and St. Paul, for the German New Testament printed at Basel by Adam Petri in 1522

The title-page, containing the Baptism of Christ, for the German New Testament printed at Biele by Thomas Wolf in 1823.

Portraits of Erasmus.

The Sale of Indulgences.

Jesus Christ and the Pope.

An Alphabet—The Little Dance of Death.

" Dance of Peasants, &c.

" Children Playing.

" Ornamented Initials.

Death and the Woman. (*Albertina Collection, Vienna*) 1625.

**LÜTZENKIRCHEN, PETER JOSEPH**, born at Cologne in 1776, was a painter and an engraver in mezzotint. He studied at the Academy of Düsseldorf, but afterwards returned to his native city, and eventually, in 1810, established himself at Frankfurt, where he died in 1820. Among his paintings, which are signed with his name or *P. L.*, are the portraits of Merlo and of Dr. J. G. L. von Pömpel (engraved by Bierweiler). His best plates are:

Thomas feeling the Wounds of the Saviour; after *Luca Giordano*.

Mary with the Child Jesus; after *Leonardo da Vinci*.

Bust of an old Man; after *Ary De Vos*.

Bust of Baron von Stein.

**LÜTZOW, KARL HENDRICK D'UNKER HINNING**. See D'UNKER HENNING LÜTZOW.

**LUXAN MARTINEZ, JOSEF**, was born at Saragossa in 1710, and was brought up by the family of Pignatelli, and sent to Naples in 1730 to study under Giuseppe Mastroleo. After five years he returned to his patrons, and practised portrait painting. In 1740 he married the daughter of Juan Zabalo, a painter, and went to Madrid on being made painter to the King. The Inquisition of Saragossa named him inspector of pictures, and he had the principal share in maintaining a school of design, afterwards promoted to the rank of a Royal Academy. He died at Saragossa in 1785. The Cathedral, Santa Eulencia, and other churches, were adorned with his works, which are commended by Ceán Bermúdez for their agreeable colouring.

**LUYCK, FRANS**, almost forgotten in his native country, and better known beyond it as *LUX*, or *VAN LUX*, was born at Antwerp in 1604, and became a master painter in 1620. He studied under Rubens, after whose death he went to Vienna, where he was appointed court painter to the Emperor Ferdinand III., and director of the royal collections. He returned to Antwerp in 1652, but went again to Vienna in the same year. The date of his death is not recorded. There are by him in the Vienna Gallery an 'Allegory on the Vanity and Instability of Human Affairs' and a portrait of the Cardinal Infant of Spain, Charles Ferdinand, brother of Philip IV., and in the Liechtenstein Gallery is 'Christ appearing to Mary Magdalene.'

**LUYKEN**. See **LUIKEN**.

**LUYKS, NICOLAS**, a German historical and portrait painter, was born in 1600, and died in 1658.

**LUZZI, LORENZO**, a native of Feltre, who flourished about 1511, is not to be confounded with Pietro Luzzi. There is a picture by him in the Berlin Gallery of the 'Virgin and Saints.'

**LUZZI, PIETRO**, called *MORTO DA FELTRE*, who was born about 1474, was the son of a surgeon, who in order to practise his profession went in 1476 to Zara, and thus caused his son to be called also *ZARATO*. He is known to have been at Rome in 1495, at Florence in 1506, and at Venice in 1508, although none of the pictures painted by him in these cities are now in existence. He commenced to paint at Feltre in 1515, soon after that city had

been nearly destroyed in the wars between the Emperor Maximilian and Venice. Records remain to prove that he executed the frescoes and the altar-piece of the Town-Hall and Loggia, all of which are now missing. The Casa Bartoldini and the Crico Palace, Feltre, are both decorated with frescoes that Messrs. Crowe and Cavalcaselle assign to Luzzi. In the church of the Ognissanti at Feltre is a fresco with the 'Transfiguration of Christ, between SS. Anthony and Lucy,' which is said to have been painted by Luzzi in 1522. The story of his having been killed in battle at Zara in 1519 must of course be abandoned. His extant works comprise:

Berlin *Gallery*. Madonna.

Feltre. *Palazzo*.

" *Crico* } The front decorations, representing Nymphs and Cupids.

" Casa Bartoldini. Decorations of the façade: Judith, Quintus Curtius, and Romulus and Remus, in the style of Giorgione.

" S. Stefano. The altar-piece.

" Town-Hall. Several paintings.

" S. Giorgio. Several different treatments of the Madonna.

" Ognissanti. The Transfiguration of Christ.

Villabrana *Church*. The Virgin and Child, with Saints.

**LYEN, JACQUES FRANÇOIS**, was a French portrait painter, who exhibited at the Salon from 1737 to 1747.

**LYMANN, JOHANNES SAMUEL**, a Danish line engraver, was born at Copenhagen in 1742. He studied in the Art Academy of his native city, and in 1758 gained the large gold medal for an engraving of 'David cutting off the Head of Goliath,' after his own design. Most of the plates which he executed are portraits. He died in 1769.

**LYNCH, JAMES HENRY**, a lithographic artist, executed principally portraits which he exhibited at the Royal Academy from 1806 to 1865. He died in 1868.

**LYNE RICHARD**, was a painter and engraver, who lived in the second half of the 16th century, and was retained by Archbishop Parker on his establishment. There is a portrait of this prelate by him at Lambeth Palace, dated 1572.

**LYONET, PIERRE**, a draughtsman, carver, and engraver, was born at Maastricht in 1708. He received a superior education, and was first a lawyer. One of his first and best carvings was 'Apollo and the Muses.' Subsequently he became acquainted with Karl De Moor and Lamborch, under whom he produced excellent crayon portraits. At a later period he drew and engraved insects with extraordinary accuracy, and by these works he obtained much repute. He died at the Hague in 1789.

**LYS, JAN VAN DER**. See **VAN DER LIS**.

**LYSARDE, NICHOLAS**, was an historical painter, who was in the service of Henry VIII. and Edward VI., and subsequently became sergeant-painter to Queens Mary and Elizabeth. There is a portrait at Hatfield House of one of the French kings, which is ascribed to him. He died in 1570.

**LYSONS, REV. DANIEL**, an antiquarian draughtsman, was born in 1760. Many of the illustrations in his well-known 'Environ of London' (1792-6) and 'Magna Britannia' are by him. He was rector of Rodmarton from 1804 to 1833, and died at his seat, Hempsted Court, Gloucestershire, in 1834.

**LYSONS, SAMUEL**, an antiquarian draughtsman, was born at Rodmarton in 1763. He studied for the bar, but devoted himself to antiquarian pursuits, and became keeper of the records at the Tower. He illustrated his 'Roman Ruins at Woodchester' (1797) and 'Reliquiæ Britannicæ Romanæ' (1813). He died at Cirencester in 1819.

**LYVENS, JAN**. See **LIVENS**.

M

**MAAG, JOHANN NEPOMUK**, engraver, was a native of Munich, where he flourished in the last century. He engraved several portraits, among which was one of William of Ockham. He died at Munich in 1800.

**MAAN** See DE MAN

**MAAS** See MARS

**MAAT, JAN** See BIANAFRHOFF

**MABUSE** See GONZALEZ

**MABUSEE, NICOLAS RANIERI** an Italian painter who flourished in the 17th century. He was a pupil of Manfredi at Rome and painted historical pictures. His four daughters were also artists, and met with considerable success at Venice.

**MACARDELL, JAMES**, an admirable mezzotint engraver, who was born about the year 1710 at Dublin and is justly regarded as one of the ablest of workers in his branch of art. He was apprenticed to James Brooks with whom he came to London when he was seventeen. He died in London in 1765. The number of his plates is very considerable, and the greater part of them portraits of persons of distinction by the principal painters of his time. He also copied a few plates from historical subjects by Vandyck, Murillo, Rembrandt, &c., some of which are extremely fine. The following may be considered as his best plates:

PORTRAITS

Mary, Duchess of Ancester *after Hudson*  
George, Lord Anson *after Reynolds*  
Dr Ashton, *after the same*  
William Benn, Lord Mayor *after Hudson* scarce  
Timothy Bennet *after the same*  
The Countess of Berkeley *after Reynolds*  
Vice-Admiral Boscawen, *after the same*  
Archibald Bower, *after Kneller* scarce  
George, Duke of Buckingham and his Brother *after Vandyck*, from the picture at Kensington very fine  
Mary, Countess of Coventry scarce  
The Countess of Essex *after Reynolds*  
Francis du Quesnoy, called Tiamingo, sculptor *after Vandyck*  
Lady Fortescue, *after Reynolds*  
Dr Franklin, *after Wilson*, scarce  
Mr Garrick and Mrs Cibber in Jaffer and Belvidera in Venice Preserved, *after Zoffany*  
Elizabeth, Duchess of Hamilton *after Cress*  
Daniel Locke, *after Hogarth* fine  
Caroline, Duchess of Marlborough *after Reynolds*  
John Pine, painter, *after Hogarth*, with and without hands, scarce  
Rubens's Wife, *after Vandyck* fine  
Rachel, Countess of Southampton, *after the same*, very fine  
Lord John and Lord Bernard Stuart, *after the same*, very fine.  
James, Earl of Waldegrave, *after Reynolds*, scarce  
Mary, Countess of Waldegrave *after the same*, fine  
General Washington, *after Pond*, scarce

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant Jesus, *after Vandyck*  
The Infant Moses found in the Nile by Pharaoh's Daughter; *after the same*, very fine  
Two children playing the Wings of Love, *after the same*, very fine.  
The Interior of a Chamber, in which is a Woman reading and a Child in a Cradle, *after Rembrandt*, fine  
The Adam and Eve, *after the same*.  
The Money; *after the same*.

Rembrandt's Mother reading, *after the same*  
The Student in Mathematics, *after the same*  
Rubens, his Wife, and Child, *after Rubens*  
The Virgin, with a Glory of Angels, *after Murillo*; fine  
St Jerome kneeling before a Crucifix, *after the same*; fine  
St Francis da Paolo, *after the same*

**MACARE PIERRE JOSSEPH**, a French still-life painter, who was born at Valenciennes in 1758. He was a pupil of Watteau, whose style he imitated. He died in 1806.

**MACCHI, FLORIO**, is mentioned by Malvasia as a native of Bologna, and a worthy disciple of Lodovico Carracci. He flourished about the year 1620 and painted several pictures for the churches at Bologna. In Sant' Andrea del Mercato is a picture by him of the 'Crucifixion,' with two wings and in La Morte, a 'Raising of Lazarus.' But his most admired work is a fine fresco of the 'Annunciation,' in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico. Florio Macchi is mentioned by Orlandi, in the 'Abbecedario,' as an engraver, but his prints are nowhere specified. His brothers, GIOVANNI BATTISTA (died 1628) and GIULIO CESARE, were also pupils of Lodovico Carracci.

**MACCHI, GIROLAMO**, (or MACCHETTI), called IL CROCIFISSAJO, was born at Florence about 1595. He was called 'del Crocifissajo,' from his having been an extensive painter of crucifixes. After studying some time under Michele Ridolfo del Ghirlandino, he became a scholar of Giorgio Vasari, whom he assisted for six years in the Ducal palace at Florence. He afterwards visited Rome, where he studied two years, and then went to Spain, and after that to Naples. On his return to Florence, he acquired considerable reputation by his pictures of the Adoration of the Magi, in San Lorenzo, of the 'Martyrdom of St Lawrence,' in Santa Maria Novello, and of 'Medea and the Daughters of Pelias,' in the Grand Ducal Palace. His best works are at Naples, Pisa, and Benevento, but those in the last named place perished in an earthquake in 1668. The year of his death is unknown, but he was still living in 1564.

**MACCO, ALEXANDER**, historical painter and etcher, was born at Ansbach, in Bavaria, in 1770. He studied at Munich, and afterwards at Rome. He then travelled to Paris and through Germany, spending some time at Berlin, Prague, Hamburg, and Vienna. His works were in the style of David.

**MACEDO** See CLOVIS.

**MACÉE, CHARLES**, a French engraver, born in Paris about 1631. He was employed by Jabach in engraving from his collection of pictures; he also engraved twelve landscapes after Castiglione. He died after 1665.

**MACERATA, GIUSEPPINO DA**, was born at Macerata about the year 1600, and is said to have been a pupil of Agostino Carracci. His style betrays the principles of the Bolognese school, as is evident in his works in the two colleges at Fabriano—in the 'Annunciation,' painted in oil, at San Niccolo; and in his frescoes in San Venanzo, representing some of the miracles of the Apostles.



In the church of the Carmelites at Macerata is a picture by him of the 'Virgin and Infant, with a glory of Angels, and SS. Nicola and Girolamo'; and at the Cappuccini, 'Christ giving the Keys to St. Peter,' both of which are stamped with the character of the school of the Carracci. The latter is so like Guido's picture of the same subject, in the church of the Filippini at Fano, that it may almost be considered as a copy. It is signed *Jos. Ma. faciebat*. 1630.

MACCONNELL, W., known as an illustrator of books, died in 1867. Amongst his work may be mentioned the illustrations to Sala's 'Twice round the Clock.'

MCCULLOCH, HORATIO, a Scotch landscape painter, born at Glasgow, of humble parentage, in 1806. He received his art instruction from a landscape painter named Knox, and worked diligently for some years on the scenery of Western Scotland. Removing to Edinburgh, he was in 1834 elected an Associate, and in 1838 a member of the Scotch Academy. Here he was a frequent exhibitor, but only once appeared at the London Academy, namely, in 1844. His art, though meritorious, and fairly true to the scenery of his native country, is somewhat conventional, and but little known south of the Tweed. His pictures are very plentiful, however, in Scotland. He died at Edinburgh in 1867. Three of his works—'Inverlochy Castle,' 'A Lowland River,' and an 'Evening Landscape'—are in the Scottish National Gallery.

MACDUFF, ARCHIBALD, an English etcher and sketcher, born about 1750, who probably did not follow art as a profession. Amongst his etched plates are:

The Temptation of Adam, after Barry  
Job and his Friends; after the same.  
The Birth of Venus; after the same.  
King Lear; after the same.  
Holy Family; after Raphael

MACHADO, CIRILLO, painted at Lisbon, and was a professor at the Academy there early in the present century. He distinguished himself principally in portraiture, and is further known for his knowledge of architecture and science. An attack of apoplexy made him unfit for work in 1827. His best works are in the Palace at Mafia, and in that of the Marquis de Goulé, but an altarpiece for the church of the Heart of Jesus, and paintings of the Apostles for the church of Goletto, may also be mentioned.

MACHEK, ANTON, was born at Podlaczicz, in Bohemia, in 1771. He was apprenticed by his father, who was a musician in the private chapel of the Bishop of Koniggratz, to a cabinet-maker, but showing a talent for art, he was sent to Prague. There he studied under Wenzel Bluma, and a year after under Ludwig Kohl. He afterwards returned to Koniggratz, where he painted two altarpieces for the chapel in Graat, and several works for the Bishop's residence. In 1798 he went to Vienna and studied at the Academy for a year. He then travelled through the country, supporting himself by portrait painting. In 1806 he settled in Prague, where he died in 1844.

MACHEREN, PHILIP VAN, a marine painter, lived at Middelburg towards the end of the 17th century. In 1672 he entered one of the vessels of war of the republic, for the express purpose of seeing a naval combat, a subject which he delighted to represent. He also made several voyages in Danish and Swedish vessels for the same purpose.

His works are rarely seen with his name, nor are there any further particulars recorded of him. Bulkema says he died at Amsterdam, and Immerseel, at Rotterdam.

MACHIAVELLI, ZENOBIO DE', an excellent early Florentine artist, who is mentioned by Vasari as the best of Benozzo Gozzoli's pupils. He assisted Benozzo in his frescoes in the Campo Santo at Pisa. The Gallery of the Louvre possesses a 'Coronation of the Virgin,' by Machiavelli, bearing the date 1473. The Pisa Academy has also a 'Virgin and Child, with Saints,' by him, and the National Gallery of Ireland an 'Enthroned Madonna, with Saints.'

MACHUCA, PEDRO, a Spanish painter, sculptor, and architect of the 16th century, who is spoken of in high terms by several writers, but whose works are little known. It is said that he lived at Granada, and that he there executed several grand works both as an architect and as a painter, the latter being in the manner of Raphael, whose works he had studied in Italy. It is certain that he had been to Italy; for he is named among the *Eagles*, that is to say, the most illustrious artists of the time, by Francisco d'Ollanda, whose book was finished in 1548. Zani says he flourished between 1527 and 1548, and probably to a much later period. Pacheco, Lázaro Díaz del Valle, and Palomino, all speak of Machuca having been in Italy. His fame now rests on his works of sculpture and architecture in the Alhambra.

MACHY, PIERRE-ANTOINE DE, born in Paris about 1722, was an excellent painter of architectural perspectives. He studied under Servandoni. There are by him in the Palais Royal, on the large staircase, three perspective views; and a picture of the ruins of a Temple is at Valenciennes. Bassin, Janinet, and Descourts reproduced his best works. He engraved a Triumphal Arch and two architectural pieces in bistre after his own designs. He died in 1807.

MACINI. See MANCINI.

MACIP, VICENTE JUAN, called also JUAN BAUTISTA DE JUANES, or JOANNES, was born at Fuente de Higuera, in Valencia, in 1523. Palomino asserts that he was a pupil of Raphael, who died two years before he was born. But he certainly studied in Italy, and caught some of the Urbinate's manner. After his return to Spain he settled at Valencia, where he established a school of painting. His brush was wholly dedicated to religious subjects. He designed a series of tapestries for the Archbishop of Valencia, and was much employed in the different churches and monasteries of the neighbourhood. His most famous picture was a Madonna, called 'La Purissima,' painted for the Convent of the Jesuits. Macip died in 1579. The following works of his are now extant:

Madrid.	Museum.	Preaching and Martyrdom of St. Stephen.
"	"	The Bearing of the Cross.
"	"	Portrait of Don Luis de Onatevig.
"	"	The Last Supper
Valencia	Cathedral.	Baptism of Christ.
"	"	Conversion of St. Paul.
"	"	Holy Family.
"	Museum.	A Christ.
"	"	Portrait of St. Thomas de Villanueva and Abp. Juan de Ribera.
"	"	Assumption of the Virgin.
"	"	Francis de Paula.
"	Ch of Jesuits.	The Immaculate Virgin.

Valencia.	S. Mado.	The Last Supper.
Villanueva.	S. Pedro.	The Dead Christ.
"	S. Tomas.	The Nativity.
"	"	Martyrdom of St. Ines.
"	"	Burial of a devout Monk.

The paintings of Macip's daughters, DOROTEA and MARGARITA, are often attributed to their father. Dorotea painted an excellent 'Crucifixion' in the church of the Santa Cruz, Valencia.

McIAN, ROBERT ROLAND, a Scottish subject-painter, born in 1808. He was originally an actor, and indulged in art as a pastime. From 1836 onwards his pictures appeared on the walls of the Academy, and at length, in 1840, he adopted painting as a profession. His subjects were chiefly illustrative of Highland life and warfare. He was a member of the Royal Scottish Academy. He died at Hampstead in 1856. His wife was also an artist, and taught for many years in one of the government schools of design.

MACKENZIE, FREDERICK, a water-colour painter, was born in 1787. He was a pupil of Repton, and was noted for his conscientious drawings of ancient buildings, mostly ecclesiastical. He exhibited at the Royal Academy for the first time in 1804, and with the Water-Colour Society in 1820, being elected treasurer of that institution in 1835. He also published several works, amongst others, 'Etchings of Landscapes,' 'Specimens of Gothic Architecture,' and 'Architectural Antiquities of St. Stephen's Chapel, Westminster.' He also made the drawings for Britton's 'Salisbury Cathedral.' He died in 1854 at the age of 67.

MACKENZIE, SAMUEL, a Scotch portrait painter, was born at Cromarty in 1785. He was originally a stone-carver, but coming to Edinburgh, he was inspired by Raeburn's works, and became a portrait-painter. He obtained a good practice, and was in 1830 elected a member of the Scottish Academy. He died in 1847.

MACKEWAN, DAVID HALL, water-colour painter, was born in 1817. He exhibited drawings at the Royal Academy from 1837 to 1849, and at Suffolk St. from 1840 to 1844. In 1848 he was elected a member of the Institute of Painters in Water-Colours, to which from 1840 he was a large contributor. He published 'Lessons on Trees in Water-Colours.' He died in 1873.

MACKLIN, THOMAS, an English engraver in the latter part of the 18th century. He engraved Guercino's 'Peace and War,' and the plates for Bunbury's Shakespeare.

MACLEAN, ALEXANDER, an English subject painter, who exhibited at the Royal Academy from 1872 to 1877; he died at St. Leonard's in the latter year, after showing much promise.

MACLEAY, KENNETH, a Scotch landscape and miniature painter, born in 1802 at Oban. He was a Highlander by birth, but was educated and lived at Edinburgh, where he became a member of the Scottish Academy. He died in 1878.

MACLEOD, JOHN, a Scotch animal painter, practising at Edinburgh, whose forte was dogs and horses. He died in 1872.

MACLISE, DANIEL, born at Cork on the 25th January, 1811, was the son of a Scottish father and an Irish mother. Some doubts have been thrown upon the status of his family by inconsistencies between his own assertions and recorded facts, but it is known that, in spite of the strong inclination he had already shown for art, he was placed by his father at an early age in the

office of a banking firm at Cork. But his natural bent was not to be frustrated, for he soon after left the desk and devoted himself to painting. He first pursued his studies at the Cork School of Art, and received instruction in anatomy from Dr. Woodroffe. To this branch of study he devoted great attention, and thus laid the foundation for his future excellence in figure drawing. He gained much popularity and many friendships in his native city; and a sketch of Sir Walter Scott created such a sensation that he soon secured many commissions for portraits. In 1826 he made an excursion into the charming county of Wicklow, where he found ample employment for his pencil. On his return to Cork he continued his portrait practice until he had saved enough to enable him to gratify his desire of proceeding to London. Arriving in the metropolis in July, 1827, he entered the schools of the Royal Academy, and soon became one of their most distinguished students. He obtained the silver medals in both the life and the painting schools, and crowned his career by obtaining the gold medal, in 1829, for his 'Choice of Hercules.' This distinction entitled him to the travelling studentship of the Academy, of which privilege, however, he did not avail himself. In the year 1829 MacLise's works first appeared on the walls of the Royal Academy; he exhibited 'Malvolio affecting the Count,' a subject which found employment for his brush a second time in 1840. Several portraits were exhibited by him in the next year (1830), and amongst them one of the unfortunate Miss Landon (L. E. L.), whose acquaintance he had made in the literary circles to which he had obtained introduction soon after his arrival in London. He also produced a portrait of Sir John Soane, the architect, to which, for various causes, considerable attention was drawn. MacLise was thus induced to contribute to 'Fraser's Magazine,' from 1830 to 1838, a series of eighty-one sketches of eminent persons of the day, each portrait being accompanied by humorous letter-press from the pen of Mr. Maginn. In the year 1833 MacLise exhibited 'Snap-Apple Night' at the Royal Academy, and at the British Institution 'Mokanna Unveiling his Features to Zelia,' from Moore's 'Lalla Rookh.' Owing to the fame he obtained through these pictures, he abandoned the practice of portrait painting, and had not long to wait before he attained the full membership of the Academy, for, elected A.R.A. in 1866, he became R.A. in 1840. In this year he again visited Paris, and soon after began to be connected with the decoration of the new Houses of Parliament. In July, 1844, six artists were commissioned to paint subjects for the House of Lords. Amongst these MacLise was assigned 'The Spirit of Chivalry,' and afterwards 'The Spirit of Justice,' which had previously been allotted to W. C. Thomas. He afterwards painted the celebrated pictures of 'The Meeting of Wellington and Blucher after Waterloo,' and the companion subject, 'The Death of Nelson'; the latter was finished in the year 1864. At the Paris Exhibition of 1855 MacLise was a juror; for that held in London in 1862 he designed the medal. In 1863 MacLise gave some valuable evidence before the Commission on the Royal Academy. The death of Sir Charles Eastlake, in 1866, occasioned a vacancy in the presidency of the Academy, and the office was, on its refusal by Sir Edwin Landseer, offered to MacLise, who also declined it.



Similar motives appear to have influenced him in refusing to accept the honour of knighthood. His health had been much impaired by his constant attendance at the Palace of Westminster, and he never wholly recovered the loss, in the latter part of 1865, of his sister Isabella, who had always lived with him, for he was unmarried. His death occurred on the 25th of April, 1870, at his house in Cheyne Walk, Chelsea. The shortest account of MacIise would be incomplete which did not make some mention of the books illustrated by him. Chief among these were Moore's 'Irish Melodies,' published by Longmans, Burger's ballad poem 'Leonore'; and Lord Lytton's 'Pilgrims of the Rhine.' Under this category should also be classed the series of designs for 'The Story of the Norman Conquest,' which was exhibited at the Royal Academy in 1857. The drawings in this work are forty-two in number, and were executed in the leisure moments of the twelve years previous to their exhibition. The following are some of MacIise's principal works:

Snap-Apple Night.  
Mokanna unveiling his features to Zélica  
Macbeth and the Witches  
Merry Christmas in the Baron's Hall. (*National Gallery of Ireland*)  
Olivia and Sophia sitting out Moses for the Fair.  
The Banquet-Scene in Macbeth  
The Play-Scene in Hamlet (*In the National Gallery*)  
Malvolio and the Countess (*The same*)  
The Origin of the Harp  
Scene from 'Otnus'  
Scene from 'Udine.'  
Ordeal by Touch.  
Noah's Sacrifice  
The Return of Moses from the Fair.  
Caxton's Printing-Office at Westminster.  
Macready as Werner.  
The Marriage of Strongbow and Eva.  
Orlando and Charles the Wrestler  
Peter the Great in Deptford Dockyard.  
The Trysting-Place.  
A First Sitting.  
Isabella's Favourite.  
Portraits of Mrs. S. O. Hall, Miss Landon (L. E. L.), Thomas Campbell, Lord Castlereagh, Miss Hardwicke, Charles Dickens, and others.  
Interview of Charles with Cromwell  
Salvator Rosa painting Maniacoello  
Scene from 'Gill Blas.'  
Alfred in the tent of Guthrum.  
The Story of the Norman Conquest.  
Othello, Desdemona, and Emilia.  
The Sleep of Duncan.  
King Cophetua.

MACNEE, DANIEL, Sir, was born at Fintry, Stirlingshire, in 1806. His father dying when he was only six months old, his mother went to Glasgow, and there, as he showed a taste for drawing, he was apprenticed in 1820 to John Knox, a landscape painter. After four years spent in Knox's studio, he was employed at lithographic work, but at nineteen he removed to Cumnock, where he was engaged to paint snuff boxes. He then went to Edinburgh, and entered the studio of the engraver Lazars. At the same time he enrolled himself a pupil in the Trustees Academy, and in 1825 he first exhibited at the Royal Scottish Academy. He was elected a member of that body in 1829. He gained his reputation exclusively by his portraits. In 1832 he returned to Glasgow, and there remained till 1876, when, on his election as President of the Scottish Academy, he removed to Edinburgh, where he died in 1882. He was an occasional exhibitor at the Royal Academy.

MACOURT, C., is stated by Horace Walpole to have been a native of Germany. He resided in London several years, where he practised portrait painting, both in oil colours and miniature, and was a member of the Chartered Society of Artists, with whom he exhibited from the year 1761 till 1767. In the 'Addenda' to the 'Anecdotes' he is said to have died in January, 1768. He is also stated to have scraped some mezzotints.

MACRET, CHARLES FRANÇOIS ADRIEN, a French engraver, was born at Abbeville in 1750, and died in Paris in 1783. He was a pupil of N. G. Dupuis, and engraved a few plates, of which the following are perhaps the most important:

Christ and the Woman of Samaria; after Van der Waef  
The Arrival of Rousseau in the Elysian Fields; after Moreau.  
The Reception of Voltaire in the Elysian Fields; after Laugel.  
The Sacrifice to Cupid, after Greuze.  
The First Fruits of Self-Love, after Gonzalez.

MACRINO. See FAVA, GIANGIACOMO.

MADDEN, WYNDHAM, an English portrait painter, who lived in the latter part of the 18th century. There is a mezzotint after him by Dickinson.

MADDERSTAG, MICHEL, or MICHAEL, (or MADDISTAG,) was born at Amsterdam about 1659, and is called by Houbraken the ablest scholar of L. Bakhusen. He was invited to the court of Berlin, where he passed the greater part of his life. In later years he returned to Amsterdam and took to trade. He died in 1709. Two sea-pieces by him are in the Berlin Museum. He was a shipbuilder as well as a painter, and constructed a frigate for King Frederick I of Prussia, which was afterwards brought to St. Petersburg. His sea-pieces and storms approach so near to the pictures of Bakhusen in the drawing of vessels, the movement of the waves, and the lightness of the skies, that they are sometimes mistaken for those of that master.

MADDOX, WHITIS, portrait and historical painter, was born at Bath in 1813. He executed several works for Beckford of Fonthill, and first exhibited at the Academy in 1844. He was invited to Constantinople, and painted the Sultan. He died at Pera in 1853.

MADER, GEORG, a painter, was born near Steinach, in North Tyrol, in 1824. His father was a miller, and he was apprenticed to the same trade, but at a very early age displayed a taste for drawing, and at sixteen he went to Innsbruck to learn painting. From 1844 till the year of his death he was actively engaged in adding to the religious art of his country, the years between 1867 and 1873 being employed in decorating the church of Steinach with frescoes of scenes in the life of Christ. Mader died in 1881.

MADJIN (or MADIN). See MANDJIN.

MADIONA, ANJOINE, an historical painter, born at Syracuse in 1650. He was a pupil of A. Scilla. He afterwards went to Rome, and joined Preti, whom he accompanied to Malta. He died in 1719.

MADOT, ADOLPHUS M. figure painter, was a student at the schools of the Royal Academy. He executed a large number of drawings on wood for a series of papers on 'British Artists,' published in the 'Art Journal.' The few small pictures—figure subjects—exhibited by him showed signs of future



ability, but he died of consumption, at an early age, in 1861.

**MADOU, JEAN BAPTISTE**, a Belgian lithographer and genre painter, born at Brussels in 1796. In early life he was engaged in commerce. Then, turning his attention to art, he became a pupil of Celestin François, and studied in the Brussels Academy. For several years he devoted himself chiefly to lithography, and illustrated many works in that fashion. Among these are 'Un voyage pittoresque dans les Pays-Bis' (1821-8), 'Costumes Belges' (1830), 'Costumes de l'année Belge'; 'Physionomie de la société en Europe' (1837); 'Scenes de la vie des Peintres de l'Ecole Flamande' (1840). After 1810 however, he chiefly devoted himself to genre painting, in which he achieved a high reputation. For several years he taught in the Belgian military school. He died in 1877. Several of his chief works are in the museums of Brussels and Antwerp.

**MADRAZO, JOSÉ**, a Spanish portrait and historical painter, born at Santander in 1741. He was a pupil of Gregorio Ferio, but following Charles IV. into France, he received lessons from David, and afterwards went to Rome. He returned to Spain in 1819, and established a National School of Painting. He was Director of the Acad. des Beaux Arts and Museum at Madrid. He died in 1859. His chief works are.

Christ before Annas  
Death of Virathus  
Portrait of Ferdinand VII  
Sacred and Profane Love

**MAELLA, MARIANO SALVADOR**, a Spanish historical, landscape, and marine painter, born at Valencia in 1739. He studied painting at La Gonzalez and sculpture under Casto. He became Director of the Academy of St. Fernando and first painter to the king. He died at Madrid in 1819. Among his pictures are

Madrid	Museum	The Four Seasons
"	"	The Ascension
"	"	The Last Supper

**MAENNL, SC. MANNI**

**MAES, AARI VAN, ARNOULT**, painter and engraver, was born at Gouda about 1620. He was a pupil of Teniers. He travelled through Italy and France, and died in his own country when still young. He painted chiefly village festivals and peasant scenes.

**MAES, DIRK**, painter and engraver, was born at Haarlem in 1656. He was a pupil successively of Mommsen, Berghem, and Hagedorn, but worked in the style of the last. He painted hunting and battle scenes, excelling chiefly in his horses. He came to England, where he painted the 'Battle of the Boyne,' and met with some success. His death took place in 1717.

**MAES, GODEFRUY**, a Flemish painter, born at Antwerp in 1649. He was a pupil of his father, Godefruy Maes, who died in 1679, and of Pieter van Lint. In 1682 he was appointed Director of the Antwerp Academy. The 'Four Quarters of the World,' four designs for tapestry, 'The Martyrdom of St. Luke and St. George,' an 'Assumption,' and a 'Fishmarket,' at Venice, are his best known works. He died about 1710.

**MAES, JAN**, the elder, born at Alkmaar in 1631. He was a genre painter, but seems to have been an amateur. He entered the Guild of St. Luke in 1656. He painted in the style of Nicolas

Maes, but with far inferior talent. He died in 1693.

**MAES, JAN**, the younger, was born at Haarlem in 1655. He was a son of Pieter Maes, and probably a pupil of Dirk Maes. He excelled in the painting of horses, battles, and encampments. He died in 1690.

**MAES, JAN BAPTIST**, a Flemish historical, portrait, and genre painter, born at Ghent in 1794. He was the son and pupil of Maes-Cannini, with whom he is sometimes confounded. He completed his studies in Italy, where he stayed from 1821 to 1826. Amongst his pictures are

Amsterdam	Museum	The Good Samaritan.
Ghent	Academy	Holy Family
Hamburg	Museum	Roman Fruit-seller.
Munich	New Pinakothek	Roman Poasant praying.
Rotterdam	Museum	Apollo and the Muses

**MAES, (or MAAS) NICOLAAS**, one of the best of the Dutch genre painters, was born at Dordrecht in 1632. He studied under Rembrandt in Amsterdam, and in his earlier pictures he followed his master somewhat closely. About 1665 he left Rembrandt's studio and removed to Antwerp, where he lived until 1678. In that year he returned to Amsterdam, where he died in 1693. This is all we know of his life. The change in the style of his later pictures is so remarkable that it has been suggested that they are by another painter of the same name, a notion that receives some support from the fact that the signatures upon them are ornamented with flourishes which never appear on his earlier and far better works. It is possible that the Maes who returned to Amsterdam to die in 1693 was the son of Rembrandt's pupil. Certainly no other example of so radical a change in a master's style, both of conception and of execution, can be pointed to. Maes' early pictures are extremely rare. Probably more than two-thirds of them are in England. The National Gallery possesses at least three of the very highest quality. The following are his chief works.

Amsterdam	Ryks Mus.	Old Woman spinning
"	"	Another Version of the same subject
"	"	Girl at a Window
"	"	The Inquisitive Servant.
Berlin	Sitz Collection	A Philosopher
Brussels	Royal Museum	An old Woman reading
Dresden	Galerie	Two Women in a Kitchen
London	Apsley House	Selling Milk
"	"	The Fishing Girl
"	Bridgewater Ho.	A Girl threading her Needle.
"	Buckingham Pal.	The Lasting Girl
"	National Gallery	The Cradle
"	"	The Dutch House-wife
"	"	The Idle Servant
"	"	Portrait of a Girl (237, ascribed to Rembrandt)
Petersburg	Hermitage	An Interior

**MAES-CANNINI, JAN BAPTIST LODFWYK**, a Flemish historical painter, born at Ghent in 1794. He was a Professor in the Academy of Ghent. He died at Rome in 1856. The Ghent Museum possesses his chief works. They are of no great merit.

**MAESTRO GIORGIO, IL (or EL MAESIRO JORCI)** See INCHI.

**MAFFEI, FRANCESCO**, a painter and engraver, was a native of Vicenza, and at first a scholar of Peruda, though he afterwards became a follower of the style of Paolo Veronese. He died at Padua in 1660. His picture of St. Anna, in the church

of San Michele at vicenza, and other works by him in the public palace, exhibit a poetical fancy, and in colour are quite worthy of the Venetian school. It is to be regretted that he adopted a hasty and slight mode of execution, as many of his pictures have already become nearly obliterated. Of his large 'Paradise,' in the church of San Francesco at Padua, scarcely a trace remains. He engraved his own picture of 'The Death of St. Francis'; his 'Trials of Job' was engraved by P. Monaco.

MAGADAN Y GAMARRA, JUAN CIRILO, was a miniaturist of some merit, and first secretary to the Royal Academy of St. Ferdinand. He published in 1748 a little book on his art, called the 'Amateur's Precious Torch,' and wrote some notes on the various styles of painting, which were published two years after his death. Neither of these works, according to Cean Bermudez, possesses much practical utility or literary merit. Their author died in 1752.

MAGANZA, ALESSANDRO, the son of G. B. Maganza the elder, was born at Vicenza in 1556. After receiving some instruction from his father, he became a scholar of Giovanni Antonio Fasolo, and studied the works of Paolo Veronese and Zelotti. His principal works are the 'Adoration of the Magi,' in the church of San Domenico at Vicenza; and the 'Martyrdom of St. Giustina,' in San Pietro. He died in 1630 at Vicenza, of grief for the loss of his two sons, GIROLAMO and MARCANTONIO, and of his grand-children, the sons of Giovanni Maganza the younger, all of whom died of the plague in the same year (1630).

MAGANZA, GIOVANNI BATTISTA, the elder, was born at Vicenza in 1509, and was the head of a family of artists, who did credit to their native town. He was brought up in the school of Titian, whose style he followed with some success; but he was more distinguished as a painter of portraits than of historical subjects. He was one of the reputable poets of the day, and published several works under the name of 'Magagno.' He died in 1589.

MAGANZA, GIOVANNI BATTISTA, the younger, the son and scholar of Alessandro Maganza, was born at Vicenza in 1577. He painted history in the style of his father, to whom he showed himself little inferior in his picture of St. Benedetto, in the church of Santa Giustina at Padua. He assisted Alessandro in many of his principal works at Vicenza, where he died of the plague in 1617.

MAGATTA, IL. See SIMONETTI, DOM.

MAGATTI, PIETRO ANTONIO, a painter of Vaccaro, born in 1687, studied at Bologna under Dal Sole, and painted several pictures for the churches in Padua. He died at Varese in 1768.

MAGDALENEN-SMITZ. See SMITZ.

MAGES, JOSEPH, was born at Imst, in Tyrol, in 1728; he studied the art of painting at his native place, and at Innsbruck, Vienna, Stuttgart, and lastly at Augsburg, under G. Rotpletz. He was an excellent painter of history, both in oil and fresco, and was principally employed at Stuttgart, Colmar, and Strasburg. He died in 1769. His two chief productions are at Augsburg, and consist of a 'St. Mary of Egypt,' in the Salvatorkirche, and a 'History of St. Augustin,' on the ceiling of the church of the Holy Cross.

MAGGI, GIOVANNI, was born at Rome about 1566, and died about 1620. He painted landscapes and architectural views, but is more known as an engraver than as a painter. In 1618 he published

a set of plates of the principal fountains in Rome, engraved in conjunction with Domenico Passanchi. He had undertaken to engrave the plan of Rome, on a very large scale, with all the principal buildings; but from the want of encouragement he was not able to carry his object into execution. We have by him the following prints:

A Landscape with Ruins and a Waterfall, with figures; *J. Maius in. et fec. 1595.*

Figura della Vita humana; *Joh. Maius fec. 1630.*

The Portrait of a Cardinal; life-size.

MAGIMEL, ALBERT, a French painter, was born in Paris in 1799. He was a pupil of Regnault and Hersent, and afterwards of Ingres. He executed some paintings in a chapel in St. Eustache, Paris. He died in 1877.

MAGIOLLI. See MAGLIOLI.

MAGIOTTO, DOMENICO, (or MAJOTTO,) a painter, was born at Venice in 1713. He was a pupil of Piazzetta, in whose style he executed several pictures for churches and private houses. He died in 1794.

MAGIOTTO, FRANCESCO, (or MAJOTTO,) son of Domenico, was born in 1750. He was instructed by his father, and painted historical and still-life pictures. He died at Venice in 1805.

MAGISTRIS, SIMONE DE, was a native of Caldarola, in the Papal States, and flourished towards the close of the 16th century. He distinguished himself as a painter and sculptor. He has left a picture in the principal church of Orsino, representing 'St. Philip and St. James,' painted in 1585; and at a more advanced period of his life produced some works at Ascoli, particularly a 'Madonna del Rosario,' in San Domenico.

MAGLIAR, ANDREA, an Italian engraver, was born at Naples about the year 1692. He engraved some plates after Francesco Solimena.

MAGLIAR, GIUSEPPE, was the son of Andrea Magliar, by whom he was instructed in engraving. He gave unusual promise of ability, but died very young. He engraved a plate representing 'Christ appearing to St. William,' after Solimena.

MAGLIOLI, GIOVANNI ANDREA, (MAGIOLLI, MAJOLUS, or MALIOLUS,) worked at Rome from 1580 to 1610, and engraved a series of excellent plates in which marine gods and monsters were introduced.

MAGNANI, CRISTOFORO, was born at Pizzighetone, a castle in the vicinity of Cremona, and was a scholar of Bernardino Campi. He flourished about the year 1580, and painted history and portraits. He is said to have possessed so retentive a memory, that he could draw a most correct likeness of any person he had once seen. He painted some considerable works in fresco, in conjunction with Cavaliere Malosso and Mainardi, and at Placentia there is a 'St. James and St. John' by him.

MAGNASCO, ALESSANDRO, called IL LISSANDRINO, was born at Genoa in 1681, and was the son of Stefano Magnasco. He studied at Milan under Filippo Abbiati, whose style he imitated, though he painted on a smaller scale and different subjects. These were public processions, military exercises, and bambocciate. He is styled by Lanzi the 'Michelagnolo delle Battaglie' of the Genoese school. There are several of his pictures in the Pitti Palace at Florence, where he resided some time, being patronized by the Grand Duke Giovanni Gastone. He died in 1747.

MAGNASCO, STEFANO, was born at Genoa about 1635. He was a pupil of Valerio Castello. He spent five years at Rome, after which he returned

to his own country, and was employed in the painting of altar-pieces. His death is stated by biographers to have occurred in 1665, but it must have taken place much later in the century.

**MAGNUS, EDUARD**, portrait and genre painter, was born at Berlin in 1799. After spending some time in the study of medicine, architecture, and philosophy, he at last devoted himself to painting, and entered the studio of Schlesinger. He exhibited for the first time in 1826, after which he travelled in France, Italy, Spain, and England. In 1837 he became a member, and in 1844 a professor, of the Berlin Academy. He obtained much recognition from the State, and died at Berlin in 1872. Among his best pictures we may mention

- A portrait of Jenny Lind
- A portrait group of the Royal Family of Prussia
- A portrait of Mendelssohn
- And two genre pictures in the Berlin National Gallery

**MAGNUS, OTTO**. See **SICKELBERG**

**MAGRI** (or **DRL MACRO**). See **GIRARDI**

**MAGUIRE, ADRIANNE A.**, an English subject painter, born in 1852. Her works which were chiefly scenes of childhood were exhibited at the Society of Lady Artists (of which she was a member) and at the Royal Academy. She died, unmarried in 1875.

**MAHMUD**. See **YAHIA BEN MAHMUD**

**MAHSEIKIR, HELL, GABRIEL** of Munich who flourished about the year 1470 is the author of two early pictures in the Schiesheim Gallery. They represent 'Christ bearing the cross' and the 'Crucifixion.'

**MAILLÉ GUILLAUME**, was born at Brussels in 1517, and died at the same city in 1569. He was a portrait painter of great repute in his time, but his pictures are rare, and we have no particulars of his life.

**MAILLE SAINT PRIX, LOUIS ANTOINE** was born in Paris in 1796, and instructed by Bidault, Hersent, and Picot. He was an excellent painter of landscapes, and several wall paintings by him are in the church of Etolles. Among his best works may be mentioned

- A View of the Pont de Breuil
- The Ruins of St. Jean de l'Isle
- The Valley of Corbeil
- The Interior of a House at Damascus
- A Cataract on the Nile

**MAILLET, BERTRAND**, a French historical painter, a native of Lorraine. In 1457 he was at work in the Ducal Palace at Nancy. He died in 1481.

**MAILLET JOSEPH**, engraver, was a native of France, and worked in Paris in the last quarter of the 18th century. He engraved several plates which showed great promise, but died young, in 1788.

**MAINARDI, ANDREA** called **IL CHIAVEGHINO**, was a native of Cremona, and flourished from 1590 till 1613. He was brought up in the school of Bernardino Campi, and was one of his ablest disciples. In conjunction with his nephew, **MAR ANTONIO MAINARDI**, he executed several considerable works at Cremona. One of his best pictures is the 'Marriage of St. Anna,' in the church of the Eremitani.

**MAINARDI, LATIANZIO**, called '**LATIANZIO OF BOLOGNA**,' an Italian painter, born at Bologna, who flourished in the latter part of the 16th century. He was a pupil of the Carracci, but afterwards went to Rome, where he was employed by Pope Sixtus V

in the decoration of several churches. He died too fast, and died at Viterbo at the age of twenty-seven.

**MAINARDI, SEBASTIANO DI BARILOLO**, was born at San Gimignano in the 15th century, and, according to Pecori, died about 1515. He was the pupil, favourite assistant and brother-in-law of Domenico Ghirlandajo. He painted the fresco of 'St. Thomas receiving the Girdle of the Virgin,' in the Baroncelli Chapel at Santa Croce, Florence, and a life-sized fresco, 'Virgin and Child in glory,' in a tabernacle in the Via San Giovanni, at Gimignano. Other works by Mainardi are

- |                            |  |
|----------------------------|--|
| Berlin                     | A Madonna  |
| "                          | Portrait of a Young Man  |
| Paris                      | Virgin and Child (Pictures nearly or quite identical at Florence, Naples, and San Gimignano) |
| Rome Museo Cristiano       | A Nativity   |
| San Gimignano Col- legiale | Glorified Virgin adored by six Saints  |
| " S. Agostino              | The Four Doctors of the Church 1500  |
| " "                        | Sta. Lucia between SS. Gimignano and Nicholas of Bari  |
| " Pal. Commun              | Two Madonnas   |

**MAINERO GIOVANNI BAPTISTA**, was born at Genoa about the year 1610, and was a disciple of Luciano Borzone. At an early age he distinguished himself by the production of some good historical pictures of a small size, but in after years he was chiefly employed in portraiture. He died of the plague in 1657.

**MAIR ALFREDER**, (or **MAYR**), a German engraver on wood and on copper, was born at Augsburg probably about 1559. He was living up to 1620. We have by this artist some book-plates and frontispieces, executed with the graver in a masterly style. He engraved the frontispiece to Velsers 'Dissertation on the Antiquities of Augsburg,' published in 1596, and that of the 'Cosmometria,' by John Bayer, dated 1603. He usually marked his plates with his name or initials, or with a monogram. Among them there are

(OTHER PLATES)

- Johann Velsers of Augsburg
- St. Sebastian
- A frontispiece with arms leaning against two columns, excellent and very rare

WOODCUTS ASCRIBED TO HIM

- A plan of Augsburg
- A print with the portraits of the Emperor Rudolph II., King Philip II. of Spain, Archduke Ferdinand, and Archduke Charles of Austria

**MAIR, JOH. ULR.** See **MAYR**

**MAIR LA**. See **LA MAIR**

**MAIR, NICOLAUS ALFANDER**, an old German painter and engraver, who was working from 1492 to 1514, was a native of Landshut, probably the town so named in Lower Bavaria. From the likeness in his style of engraving to that of Martin Schongauer it has been conjectured that he was taught by the latter, but others believe Wohlgenuth to have been his master. He is said to have been the inventor of the process of engraving known as *chiaroscuro*. Among others we have the following prints by him, signed with his name or a monogram

- David and Goliath
- The Nativity
- Christ Bearing the Cross

**THE ARTIST AND HIS WORK.**

**The Wise Men's Offering.**

**Samson carrying off the Gates of Gaza.**

**Samson and Delilah.**

**The Martyrdom of St. Sebastian.**

**A Man talking to a Woman, with a Dog snarling at a Monkey.**

**Death and the three loving couples.**

**The Story of Three Brothers.**

**The Balcony.**

**Holy Family in chiaroscuro.**

**MAISON-NEUVE**, a modern French engraver, mentioned by Basan. He engraved the French Parnassus, from a bronze, and several portraits, among which is that of Jacques Théodore Klein.

**MAITRE ROUX** See DE ROSSI, ROSS.

**MAJA**, GIOVANNI SIFFANO, an Italian historical and portrait painter. He was born at Genoa in 1672, and was a pupil of Solimena. He died in 1747.

**MAJO, JUAN DE** See VERMEIJEN.

**MAJOLI, CIPRIEN**, (or **MATIA**.) was born at Ferrara about the year 1625, and studied at home under Pietro da Cortina. He was a reputable painter of history, and some of his pictures in the churches of Rome and Ferrara, especially the latter, are meritorious productions. In the church of San Paolo, at Ferrara, is a picture of St. Maria Maddalena de' Tazzi, and in San Giuseppe 'St. Niccolò da Tolentino supported by an Angel.'

**MAJOLUS** See MAGLI.

**MAJOR, ISAAC**, a German painter and engraver, was born at Frankfort about the year 1576. Early in his life he went to Prague, where he became a scholar of Roland Savary, at that time painter to Rodolph II. He was also instructed by Giles Sadeler, in whose style he engraved several plates. Major died in poverty at Vienna in 1630. We have by this artist the following:

**A set of six Landscapes, Views in Bohemia** after P. Stephan.

**A set of nine romantic Views signed Isaac Major fecit.**

**A very large Landscape, with the figure of St. Jerome** after Roland Savary. Isaac Major scul. Vienna 1622.

**The Emperor Rudolph II. in a Triumphal Car, with Swans and Eagles** inscribed *It. triumphales felices*, &c.

**St. Jerome in a Cave**, after Savary.

**Portrait of Admiral van Tromp**, after Paas.

**MAJOR, THOMAS**, an eminent English engraver was born in 1720. He resided some years of the early part of his life in Paris, where he was thrown into prison by the Government in reprisals for the imprisonment of French soldiers taken at Culloden. He there engraved several plates after Berchem, Wouwerman, &c. On his return to England he distinguished himself by a variety of plates from portraits, landscapes and other subjects, executed in a neat, firm style. He was for forty years seal engraver to the king, and in 1770 received from the Royal Academy the honour of being elected first associate engraver. In 1768 he published a set of twenty four prints entitled 'The Ruins of Lustum, otherwise Posiluna, in Magna Græcia,' after the designs of J. P. Borja. He died in Covent Garden, in 1790. On some of his prints after Berchem and Arnold Mus he has put an anagram of his name, *Jon ma, or Jon sculp*. The following are his principal plates:

**PORTRAITS.**

John Carteret, Earl Granville 1757.

Cardinal Pole.

**VARIOUS SUBJECTS.**

**The Departure of Jacob**, after F. Lauri.

**The Good Shepherd**, after Mirillo.

**Two Landscapes**, after Gaspar Poussin.

**A Landscape, with a Man driving Sheep**, after Balens.

**Two Flemish Festivals**, after Tensers.

**The Manège**, after Wouwerman.

**The Travellers**, after N. Berchem.

**Two Landscapes. Morning and Evening**, after the same.

**The Four Seasons** after Fery.

**A View near Harlem**, after Van der Neer.

**A Sea-port** after Claude.

**A View of Ponte Mole, near Rome**, after the same.

**MALAGON** See VITAFRANCA.

**MALAINÉ**, RENIER, a Flemish painter of some merit, who flourished about the middle of the last century. The town of Tournai possesses some of his pictures.

**MALAINÉ**, JOSEPH LAURINI, son of Renier, born at Tournai in 1745. In 1787 he was appointed flower painter to the Gobelins. In 1793 he retired to Alsace, but returned to Paris in 1796, where he resumed his favourite study. He died in Paris in 1809.

**MALBODIUS** See GOSWART.

**MALBONE**, EDWARD G. a portrait painter, was born at Newport, in America in 1777. He early displayed a talent for art, and while still a boy painted a scene in a theatre. At seventeen he established himself in Providence as a portrait painter. In 1796 he went to Boston, and afterwards to New York, Philadelphia and Charleston. In 1801 he came to England, and was urged by West to remain, but returned to Charleston in the same year. There he painted miniatures, but his health giving way, he abandoned his profession and went to Savannah, where he died in 1807.

**MALCOLM**, JAMES PETER, an English topographical draughtsman and engraver, born at Philadelphia in 1767. He came to England about 1788, and studied in the schools of the Academy. He also received instruction from Benjamin West and Wright of Derby. Not succeeding with the brush, he turned to engraving. He worked for the 'Gentleman's Magazine' and had much employment on topographical subjects. He died in London in 1815. Specimens of his work are to be found in Nichols' 'History of Leicestershire', 'Excursions through Kent', 'History of Caricaturing' (1808), 'Anecdotes of the Manners and Customs of London in the 18th century' (1808-11), Granger's 'Biographical History of England'.

**MALDIGHI**, J. VAN BATTISLE, a Flemish landscape and animal painter, born in 1803. He studied in the Bruges Academy, and died at Brussels in 1841.

**MALDIGHI**, ROMAIN EUGÈNE VAN, was born at Denderghem in Flanders, in 1813. He attended the Academy at Bruges in 1825, and afterwards that of Antwerp. From 1838 to 1842 he travelled in Italy and the East. On his return he settled at Brussels, but in 1852 became Director of the Academy at Bruges. After a life of much success, he died at Brussels in 1867. Perhaps his most important picture is 'Charles V. in his cell.'

**MALLOUÉ**, PIERRE, a French engraver, was born in Paris in 1740. He was a pupil of Beauvauet, and visited London, where he was for some time under Sir Robert Strange. On his return to Paris he engraved some portraits and other subjects. The following are his most important plates:

PORTRAITS.

Gustavus Adolphus, King of Sweden.  
Count d'Aranda.  
M. d'Alembert.  
M. de Lalande

SUBJECTS.

The Satyr and the Peasant, after Dietrich  
The Spoiled Child, after Greuze.  
A Sea-storm, after Jakhuisen  
Boors regaling, after Brouwer  
The Bath of Diana, after Manville

**MALI, HUBFRIUS**, born at Manren Wuttenberg, in 1818. He was an elder brother of Christian Friedrich Mali (a living artist) and studied painting under P. F. Peters the elder at Nymwegen; subsequently he worked at Hohenoeck, near Ludwigsburg. His landscapes are poetic in conception and crisply painted. He was drowned while bathing near Altenaer, in 1839. His works are mostly at Mannheim and Stuttgart.

**MALI, JOHANN**, a landscape painter and second brother of Christian Friedrich Mali, was born at Broekhuizen in 1828, and instructed by P. F. Peters the younger, at Stuttgart. He afterwards studied at Munich. His works are in mountain landscapes, of a generally sombre character. He died at Munich in 1865.

**MALINCONICO ANITA** was born at Naples about the year 1600 and was one of the ablest scholars of Cavalotti. Malincono Stanzi in. Of his works in fresco little is known, but the church at Naples possesses several of his oil paintings, of these the most esteemed are the four Evangelists, and the 'Doctors of the Church.' Another son, **NICOLA** was a good painter of flowers and fruit.

**MALLEIN, G. (or MATTEAN)**, was born at Dordrecht in 1753. He settled at Rotterdam, and was chiefly employed as a decorator. He died in 1816.

**MALLERY, KARL VAN**, a Dutch designer and engraver, was born at Antwerp in 1776. Judging from his style it is probable that he formed his manner from the prints of the Wierixes, or that he was instructed by them. His work with the graver is very highly finished, though his drawing is not always correct. He must have been extremely laborious, as his prints are very numerous. The Abbé Murelle possessed three hundred and forty-two prints by him. The following are his principal prints:

The Infant Jesus, with two Angels in a landscape  
*C. de Mallery fecit.*  
The Adoration of the Magi  
The Holy Family, with Mary Magdalene.  
St. Francis  
Several heads of Christ, the Virgin, Saints, the Apostles, and other devotional subjects, from his own designs, and after Anthony B. Jansz, and other masters.  
The History of the Silkworm, in six plates, after Staden.  
A set of plates of Horses for a book entitled 'La Cavalerie Française' 1802.  
Four plates of the Miller, his Son, and the Ass, after Ambrose Franck, scarce.

**MALLERY, PHILIP VAN**, was born at Antwerp about 1600. He was an engraver, and worked in the style of the Wierixes. If not a son of Karl van Mallery, he was at least his pupil. He worked chiefly at Prague, and there engraved the portrait of Archbishop Johann Gohelius. Several small historical subjects, published about 1650, are also by him. The engravings of his work, 'Typus Mundi' (Antwerp, 1627), are signed with his name or monogram.

**MALLET, JEAN BAPTISTE**, a French landscape and still-life painter, was born at Grasse in 1768. He was a pupil of Simon Julien at Toulon, and afterwards of Prud'hon and Méricmé. Among his pictures are the 'Education of Henri IV.,' and 'Nature and Honour.'

**MALLEYN**. See MATTEIN.

**MALLIUS IULIUS**, one of the best painters of the Roman Empire, who flourished in the time of Mariobius, A.D. 395.

**MALO, VINCENTI**, (or VINCENTIO) was born at Cambray about the year 1625. He was at first a pupil of Rubens. After the death of that master he became a scholar of David Teniers the elder, who had been brought up in the same academy. He afterwards went to Italy, where he passed the remainder of his life, and distinguished himself as a painter of battles and landscapes; he also executed some altar-pieces for the churches at Genoa. He died at Rome before the year 1656.

**MALOGNAZZO CECILIANO**, born at Cremona about the year 1555, was a disciple of Bernardino Campi, whom he assisted in some of his great works in the church of San Geronimo. He is better known as the copier of that artist than by any original productions of his own. His principal work is his picture in the church of San Silvestro at Cremona representing the 'Virgin and Child, with St. Francis and St. Ignatius,' which, according to Lanzi, is supposed to have been designed by Bernardino.

**MALOMBRA PIETRO** was born at Venice in 1576 and studied the works of Salvati and Palma. He has left four excellent pictures of the miracles wrought by St. Francis de Paula, in the church dedicated to that saint at Venice. He is still better in his historical subjects of an exact size, and painted with great success architectural views of the principal places in Venice, enriched with groups of numerous figures. He was also a distinguished portrait painter. He died at Venice in 1618.

**MALOSSO, IT.** See TROTT.

**MALPLÉ FRAN** painter, was born at Ghent in 1761. He studied in the Academy of his native town, and then spent some time in Paris. He afterwards returned to Ghent and devoted himself to portrait painting in miniature. He died in 1818.

**MALPIGDI DOMINICO**, an Italian painter, and pupil of Buocci, was born at S. Ginesio. He flourished from 1590 to 1605, and executed several pictures for the churches in the neighbourhood of his birthplace. One of these the 'Martyrdom of St. Ginesio and St. Eluthera,' shows that he kept pretty close to the style of his master.

**MALPIEDI FRANCESCO**, a brother of Domenico M. and also a pupil of Buocci.

**MALTFSE FRANCESCO**, called after his birthplace Malta, was a painter of still life, who especially excelled in his rendering of carpets and musical instruments. Two of his pictures are in the Gallery at Munich, and some are to be met with in England. He lived about 1670 or later, but no particulars of his life have been recorded.

**MALTON, JAMES**, an English topographical draftsman in the second half of the 18th century. He died in Marylebone in 1803. The South Kensington Museum has a drawing by him of 'Capel Street, Dublin.' He published 'Picturesque Views of the City of Dublin' (1791-5), 'Essay on British Cottage Architecture' (1798); 'The

Young Painter's Maulstick' (1800); 'Designs for Rural Retreats' (1801)

MALTON, THOMAS, topographical draughtsman, was born in 1726. At one time he kept an upholsterer's shop in the Strand. In 1749 he was in Dublin, driven there, it is said, by money difficulties into which he had drifted in London. He resided there many years, making a scanty living as a teacher of perspective. He was in early exhibitor at the Royal Academy, and in 1775 we find him back in London, where he advertised a course of lectures on perspective. He died at Dublin, 18th February, 1801. His drawings are what were known as 'tinted drawings' begun in Indian ink. So far as they can be tested they are very accurate. The South Kensington Museum possesses a few of them.

MALTON, THOMAS, architectural draughtsman, was a son of the above. He was born in 1748. In 1774 he received a premium from the Society of Arts, and in 1782 the gold medal of the Royal Academy for a design for a theatre. He entered the office of Gordon where he remained for three years, being then dismissed for irregularity. He exhibited at the Royal Academy from 1774 to 1802. He also produced some engravings in a quaint form from the chief buildings of London. He died in Long Acre, 7th March, 1804.

MALTON, WILLIAM, another son of Thomas Malton, senior, did some work as an architectural draughtsman.

MALWEI JIAN, (MALBET or MALLET) who was born in the latter half of the 11th century, is recorded as 'painter and valet de chambre' to Philip the Hardy and to Jean Sans Peur, Dukes of Burgundy, from 1397 to 1415. He worked for the now destroyed Chateau of Dijon, and in 1415 he painted a portrait of Jean Sans Peur which was carried by special messenger to John II of Portugal. It is believed that none of his works have survived.

MAN, CORN DE (or MAAN) See DI MAN

MANAIGO, SILVIO, was born at Venice about the year 1670, and was a scholar of Gasparo Lazzarini. His compositions evince both taste and ability, but he worked for money only and became negligent and a mannerist. His most creditable picture is 'Christ driving the Money changers from the Temple, in the church of San Felice, at Venice.

MANASAR DANIFI, a German engraver who resided at Augsburg early in the 17th century. He chiefly engraved architectural plates, which are carried out entirely with the burin in a neat but stiff style. Conjointly with Wolfgang Kilian, he engraved the plates for a work entitled *Bibliotheca SS. Udalrici et fratrum Augustae Vindelicorum Historiarum*, published at Augsburg in 1626. His prints are usually marked D M F.

MANBY, THOMAS, an English landscape painter, who practised in the second half of the 17th century. He spent much time in Italy, whence he brought back a collection of pictures. He died in London about 1691.

MANCHE, EDUARD, a Flemish genre and historical painter born at Brussels in 1819. He died in Paris in 1861. One of his chief works is a 'Descent from the Cross.'

MANCHELLI, MICHEL, was born at Genoa in 1550, according to Domenici. He studied at Naples, under Marco di Pino, and acquired some reputation as an historical painter. One of his

best works is a picture, in the church of Sant' Agnello at Naples, representing the 'Virgin and Infant, with St John, Mary Magdalene, and St Lucia'; it was painted in 1586.

MANCHINO DAL PAESI, Ir See DAL SOLE, ANI'

MANCINI, BARTOLOMMIO, a follower of Carlo Dolce of whom little is known.

MANCINI, DOMENICO a Venetian artist living in the early part of the 16th century, of whose life or death no details are known. He is the author of the centric panel in an altar piece now in the sacristy of the cathedral of Lendinara, representing a 'Virgin and Child enthroned, with an Angel playing a viol.' It is signed and dated 1511.

MANCINI, FRANCESCO, (or MACINI,) was born at St Angelo in Vado in 1705, and was a pupil of Carlo Cignani. He went to Rome, and there painted the 'Miracle of St Peter,' his chief performance. It is now in the Palazzo di Monte Cavallo and a mosaic fills its place in St Peter's. Mancini became a member of the Academy of St. Luke, and died in 1758.

MANCINI, See LICKERFORTH

MANDLL, JOHANN AUGUST EDUARD, engraver, was born in 1810, at Berlin. He was a pupil of Buhorn and worked in pure line. In 1837 he became fellow of the Berlin Academy and in 1842, after a visit to Paris was appointed Professor of Engraving. He was a frequent exhibitor at the Salon where he obtained all the regulation honours. His last important work was a plate from the Madonna di San Sisto published after his death, which took place in 1882. Among his best works we may name

Charles I. after Van Dyck  
Itinerary of himself  
Christ weeping over Jerusalem after Scheffer  
The Hamlet after Col  
The Altitude after Raphael  
Madonna della S. Girola after the same  
Frederick the Great after St. L.  
Frederick William IV after Otto

MANDEP KALIVAN, the elder, a well known painter and writer on art was born at Meulebeke, in Flanders in 1548. He was of a noble family, and received an education suited to his rank. At an early age he discovered a lively genius for poetry and the liberal letters and a decided disposition for painting. To cultivate the latter on finishing his literary pursuits he was placed under the tuition of Lucas de Heere a painter and poet of Ghent, with whom he studied some time and about 1569 became a disciple of Pieter Vlerick an historical painter of some eminence at Courtrai. He had acquired considerable reputation by some pictures he had painted for the churches in Flanders, when he determined in 1573 to visit Italy, and passed three years in Rome where he was assiduously employed in drawing from the remains of antiquity. He formed an intimate acquaintance with Bartholomew Spranger, and in conjunction with that artist, was employed for some of the public places and private collections at Rome. He accompanied his friend Spranger to Vienna, where he met with flattering encouragement, and received an invitation to enter the service of the Emperor but his attachment to his native country prevented him from accepting this mark of distinction. About 1578 he returned to Flanders, whence after many vicissitudes he made his way northwards to Haarlem, and finally to

Amsterdam, where he ended his days. At Haarlem Van Mander formed an intimacy with Cornelis Cornelisz and Hendrik Goltzius, and in conjunction with the latter he established an academy, which had numerous scholars. But our chief debt to Van Mander is for his account of the Italian and Flemish schools from 1366 to 1601. In his hours of leisure he also wrote verses. He translated the 'Iliad' of Homer, the 'Georgics' and the 'Bucolics' of Virgil, and the 'Metamorphoses' of Ovid. He finished his 'Lives of the Painters' at Zevenbeigen, between Haarlem and Alkmaar where he remained for a year. Van Mander's final migration to Amsterdam took place in 1601. There he fell sick, and although he endeavoured to vanquish his pain by his courage, he was obliged to send for a doctor. From that moment his situation became perilous. For he found it was two against one, says Michiels. The man of skill expedited the business by a debilitating regimen, and the patient died of weakness (1606). He was crowned with laurel in his coffin, three hundred friends and musicians followed. A body to the grave, a multitude of panegyrists feelingly deplored his loss, and his celebrity still lives in his book. His pictures which are rare, are precious enough.

MANDIR KARIJ VAN, the younger painter, was a son of Karel van Mander the elder. He was born at (Constantinople about 1571). He was a scholar in his father's studio at Haarlem, where he painted portraits and historical subjects. He was afterwards attached to the tapestry works of Spiering at Delft, from whence he was sent off in 1606 to execute some hangings for Christian IV, King of Denmark. He died in Holland in 1623.

MANDIR KARIJ VAN was the son of Karel van Mander the younger. On his father's death he went with his mother to Copenhagen, where he was well received by the King. He studied at Copenhagen, in Italy, and was afterwards appointed painter to the Danish court. In 1635 he visited Amsterdam and there painted the portrait of the poet Vondel. Of his paintings there are at Copenhagen, 'The Tartar Ambassador at Copenhagen' in 1655, 'The Remorse of St Peter,' portraits of Admiral Giedde, and others. Van Mander died at Delft in 1672.

MANDIJN JAN, (MANLIN, MALIN, or MADIN) was born at Haarlem in 1500. He painted configurations, wild and rocky landscapes, and *des biterres*, in the style of Jerome Bosch. His chief residence was at Antwerp, and there he died in 1560.

MANENTI, VINCENTIO, was born at Cannanore, in the province of Sabina, in 1600. He was the son of ASCANIO MANENTI, an obscure artist, by whom he was instructed in the first principles of design. He afterwards studied at Rome, under Giuseppe Cesari and Domenichino. There are several of his pictures in the churches of his province; and Lanzi speaks favourably of his 'St Stefano,' in the cathedral at Tivoli, and of his 'St Saverio,' in the Jesuit's church. He died in 1674.

MANES, ANTON, was born at Prague in 1784. He was a pupil of Karl Postels, and painted landscapes in the style of Ruysdael. In 1836 he was appointed teacher at the Academy. He died in 1848.

MANES, GUIDO, born at Prague in 1829, was a

son of Anton Manes, and painted battle scenes. He died in 1880.

MANES, JOSEPH, was born at Prague in 1821. He was a son of Anton Manes, and received his first instruction from his father. He painted portraits and historical scenes, and died in 1871.

MANES, WENZEL, brother of Anton Manes, was born at Prague in 1796. He studied at the Academy, and devoted himself to landscape and portrait painting, though we find some altar-pieces from his hand. He died in 1858.

MANET, EDOUARD, painter, was born in Paris in 1832. His first master was Thomas Couture, in whose studio he spent some six years. After leaving Couture he travelled in America, England, the Netherlands, Germany, Italy, and Spain, and after his return to Paris remained for a time a manner he had caught from Velazquez. In 1860 he exhibited his 'Buveur d'Absinthe,' in which the influence of Couture is strong, and shortly afterwards his 'Enfant d'Épée,' which is very like a Velazquez. Towards 1863 Manet became the chief of the famous 'École des Batignolles,' to whom Degas, Claude Monet, Guillaumin, Fantin-Laton, Cailley, Pissarro, and others belonged. Henceforward his art became and was known as impressionism. In 1863 he exhibited, at the first *Salon des Refusés*, his 'Déjeuner sur l'Herbe,' and in 1864, at the official show, his 'Olympia,' which raised a storm and failed to win acceptance even from many who were prepared to go a long way with him. From that time onward the Salon was more often buried against him than not until the last few years of his life when his pictures were well hung. Manet was decorated with the Legion of Honour during the administration of M. Antonin Proust who had been his friend for a quarter of a century. He exhibited at the Salon for the last time in 1883, and died the same year. Among his best pictures we may name

- 1. Infant (11 pipe)
- Christ mocked by the Soldiers
- 1. Déjeuner sur l'Herbe
- Olympia
- 1. Ion Jack
- Dan's Schre
- 1. Fantin
- Portrait of M. Antonin Proust
- 1. Portrait of Rodolphe
- Portrait of Zola

W A

MANLIU, DOMENICO, was born at Siena in 1609 and was probably a relation of Rutilio Manetti. He painted chiefly for the churches of Siena, but also produced historical subjects of an exact size. Lanzi particularly mentions one in the Casa Magnoni, representing the 'Baptism of Constantine.' He died in 1663.

MANETTI, RUTILIO, was born at Siena in 1571, and was a scholar of Francesco Vanni. He was not faithful, however to the style of that master, but sought to imitate the vigour of Caravaggio. His pictures at Siena are remarkable for the loaded shadows characteristic of the *tenebroni*. He was well versed in architecture. There are several of his pictures at the Certosa in Florence, and in the churches at Pisa, a 'Repose of the Holy Family,' in S. Pietro di Castello, at Siena, is particularly admirable. He died in 1639. He signed his works *R M J*, and *Rut Man Pm*. His portrait in the Gallery at Florence is engraved by Payzi.

MANFREDI, BARILOMMEO, was born at Ustiano, near Mantua, about 1572. Although Manfredi



was a scholar of Niccolò Circignano, he might be styled another Michel-Agnolo da Caravaggio, if his works were not distinguished by a better choice of forms and a more dignified taste in design. He painted few pictures for the churches, his favourite subjects were banditti, assemblies of gamblers, and armed soldiers, which he represented with an appropriate ferocity of character, and an extraordinary effect of light and shadow. The works of Manfredi are rarely to be met with, as he died young in 1606, and of the few pictures he painted some are attributed to Caravaggio others to Valentin. One representing 'Christ driving the Traders from the Temple' was engraved by J. B. Haussard. Among those known are also the following

Augsburg	Gallery	A Company drinking and playing
Brunswick	Gallery	The Denial of Peter
Brussels		The Woman taken in Adultery
Copenhagen.	Gallery	The Gipsy in the Watch-room
		A Girl playing the Tambourine
Darmstadt	Gallery	Musicians
Florence	Pitti Palace	The Fortune-Teller
		The Good Lortant
Madrid	Museum	A Soldier leaning the Head of John the Baptist
Munich	Gallery	Christ mocked by the Soldiers
Nantes	Museum	Judith and the Head of Holofernes
Paris.	Louvre	Company drinking
		The Fortune-Teller
Vienna	Gallery	Card-Players
"	"	The Denial of St Peter

MANGINI, PROSPER, a little known painter of the 17th century. He was a pupil of Agostino Metelli and painted similar subjects.

MANGIARD ADRIEN, a French painter and engraver, was born at Lyons in 1695. At an early period of his life he went to Rome, where he met with considerable encouragement and painted several landscapes and seascapes for the Villa Albani, and for the Colonna and Hospitaller Palaces. He became a member of the Academy in Paris in 1736, and subsequently of that of St Luke, at Rome, where he died in 1760. Joseph Vernet was his scholar. Among his pictures are

Paris	Louvre	A Shipwreck
Rome	Pal. Hospit.	Several Paintings
Vienna	Bilderei	Agitated Sea at Sunrise

He engraved forty four plates, representing similar subjects to those of his paintings. The best is 'The Widow of Suetonius'.

MANGOKI ADAM DE, (MANYOKI) was a German portrait painter born at Szokolys in Hungary, in 1674. He was a pupil of Schütz and lived at Dresden, where many of his works still exist. Among his best pictures we may name

Portrait of Count Promnitz
Portrait of François Rakocz
Portrait of Augustus the Strong
Portrait of Count Bielinsky

MANINI, GABRIANO, was born at Milan about the year 1730. He painted history in the gaudy and frivolous style of the modern Italian school and came to England a little before 1775 in which year he was an exhibitor with the Chartered Society of Artists. He died between the years 1780 and 1790.

MANINI, GIACOMO ANTONIO, (or MANNINI) a painter and engraver of perspective and architectural ornaments, was born at Bologna in 1646, and died in the same city in 1782. He was a disciple of André Monticelli and Domenico Santa. There

is a series of sixteen perspective views by him, entitled 'Vedute deliziose'; they are etched with great taste.

MANISFELS, FRANÇOIS JOSEPH, an historical painter, was born at Tournai in 1742. He was a pupil of N. Briber. He died in 1807.

MANNI, GIANNICOLA DI PAOLO, was born at Città della Pieve in the latter half of the 15th century, and died in 1544. He was a fellow-pupil under Perugino of Raphael and Lo Spagna. He died in 1544. There is an 'Annunciation' by him in the National Gallery and the Fitzwilliam Museum at Cambridge has a 'Madonna' ascribed to him. Elsewhere the following are preserved

Berlin	Gallery	The Crucifixion
Gubbio	S. Pietro	The Visitation
Paris	Louvre	Baptism of our Lord
"	"	Assumption of the Virgin.
"	"	Adoration of the Magi
"	"	Holy Family
Perugia	Cantio	Altar-piece and several frescoes 1515-10
"	Pint.oteca	Paintings of Christ, the Virgin, and Saints
"	S. Martino	Virgin with SS John and James
"	S. Tommaso	The Incrudulity of St Thomas

MANNIN JAMES, or (MANNING) a flower painter born in France who settled in Dublin, where in 1746 he became a member in the Dublin Society's School and taught several good artists. He died in 1779.

MANNIN, MRS was a miniature painter. She exhibited at the Royal Academy from 1829 to 1852 as Miss MINTON and from 1833 to 1859 under her married name. Among her best works are the portraits of Sir Henry Parnock, Sir Felix and Lady Agn, and the children of Sir George Brooke Pechell. She died at Brighton in 1864.

MANNINI JACOB ANTONIO painter and engraver was born at Bologna in 1646. He and Giambattista D'Agli were interested by the Duke of Parma with the decoration of a chapel at Colono. From 1706 to 1708 Mannini was at Modena, where he painted the dome of the church of St Barnabas. He engraved several plates. He died in 1732.

MANNI JA OB (or MANN) a German engraver in mezzotint was born at Vienna about the year 1695. In 1720 Christopher Luck, the inspector of the Imperial Gallery which had been augmented by the collection of the Archduke Leopold, undertook to have the whole of the pictures engraved, and Jacob Mann was employed for that purpose. The death of the archduke and of the artist prevented the completion of the project, and only thirty one plates were finished. These prints are now become extremely rare. They are as follows:

St Francis praying	after Bassano
Christ bearing His Cross	after the same
St Clara kneeling	after the same
Christ praying in the Garden	after Michel-Agnolo
Caravaggio	
Tobit restoring Sight to his Father	after the same.
Susannah and the Elders	after Ann. Caracci
Mary Magdalene penitent, accompanied by an Angel	after Correggio
The Virgin, with the Infant Christ, who is caressing	
St John	after Jan Dyck
Samson delivered to the Philistines	after the same.
The Martyrdom of St Bartholomew	after Lucas
Giordano	
A Philosopher meditating on a Skull	after the same.
A Geometrician	after the same
A Warrior giving his hand to a Man	after Georgione.

*Jupiter and Mercury, with Bacchus and Philemon, after Carlo Lotti*

*Christ taken in the Garden, after B. Manfredi*  
*The Dead Christ, supported by an Angel, after Palma*  
*A Dying Magdalene, after the younger Palma*  
*St. Margaret treading on the Dragon, after Raphael*  
*The Repentance of St. Peter, after Spagnoletto*  
*Christ disputing with the Doctors, after the same*  
*Susannah at the Bath, after Le Tivetto*  
*Venus, with Cupid holding a mirror, after T. van*  
*Roe Homo, half-length, after the same*  
*The Virgin, or Mater Dolorosa, after the same*  
*The Virgin and Infant, after the same*  
*Judith with the Head of Holofernes, after A. Tassietti*  
*Judith, after Carlo Lotti*  
*A Child holding a Dog, after I. Veronese*  
*Judith leaving the Head of Holofernes, after the same*  
*Diana and her Nymphs, after Willenrodt and Jan Fyt*  
 Portrait of the Emperor Charles VI

MANNLICH, JOHANN CHRISTIAN VON (or MANNLICH), was born at Strassburg, in 1740 or 1742. He was instructed by his father Konrad Mannlich and afterwards went to Mannheim, where he became a scholar of Zincken and Verschuër. Duke Christian IV, by whom he was patronized, introduced him to Carl van Loo and François Boucher in Paris in 1763, and enabled him to visit the Academy at Rome in 1767. He went subsequently to Naples and stayed there until 1771. After his return he became court painter in 1772 as well as Director of the School of Art at Zweibrücken. He was a member of the Academies of Düsseldorf, Mannheim, Paris and London. He died early in 1823.

MANNLICH KERNER was born at Augsburg in 1701. He studied under Johann Kupfers, at Vienna, and subsequently visited Hungary. In after years he was employed at Stuttgart and at Zweibrücken. He painted history portraits and animals with considerable success. Several of his works are in the Gallery at Schlossheim. He died at Zweibrücken in 1759.

MANNO FRANCESCO an Italian painter and architect, was born at Palermo in 1754. He began life as a goldsmith but afterwards devoted himself to painting. In 1786 he settled at Rome and became the Secretary of the Academy of St. Luke. He was employed by Pope Pius VI. Among his works may be named a portrait of King Ferdinand I. in the Gallery at Palermo, and several frescoes in the Quirinal. He died at home in 1831.

MANNOZZI (or MANOZZI) See SAN GIOVANNI MANSFELD

MANRIGUE, MICHEL See ANGLAIS

MANS, JACOB II, was a Dutch painter of the 17th century, who has left numerous pictures of towns, villages, and coast scenes. He is supposed to have lived at Utrecht. His winter-pieces are in the manner of Klaas Molenaer. Examples are to be found at Vienna, Florence, Rotterdam, Dresden, and Gotha. They are generally of small dimensions, and signed with his name, and some are dated as late as 1677.

MANSFELD, JOHANN ERNST, (or MANSFELD,) a German engraver, was born at Prague in 1758. When he was sixteen years of age he visited Vienna, where he learned design in the Imperial Academy, and was instructed in the art of engraving by Jakob Schmutzer, the court painter. He became a member of the Academy of Vienna, where he died in 1796. His best plates are small portraits of eminent Austrians, &c. The following are the most important.

# PORT RAITS.

The Empress Maria Theresa  
 The Emperor Joseph II  
 Pope Pius V. after Hayenauer 1782  
 Wenzelslaus, Prince Kaunitz, after Linzer  
 Francis Anthony, Count Kollowrat, after the same  
 Maurice, Count Lacy after Kollowrat 1778  
 Frederick, Baron Trenck  
 Joseph Haydn  
 Anthony St. erk 1773  
 Sir Robert Murray Keith after Graff  
 Metastasio, after Stinner

# SUBJECTS

The Prodigal Son after Indgen  
 A Waterfall on the Danube after Wenzels  
 The Coronation of the Emperor Leopold, after Schütz.

MANSFELD, JOHANN GEORG, (or MANSFELD,) born at Vienna in 1772 was instructed by his father, Johann Ernst Mansfeld, and in the Viennese Academy. He won some distinction both as a painter and engraver. His works are signed *J. G. M. sc.*, *Md. se.*, or with a monogram. He died at Vienna in 1817. There are by him

A series of heads of animals, after Quadal, Gondonio, &c.  
 The portrait of Prince Kaunitz  
 Christ and the Woman of Samaria

MANSKIRCH, BERNARD GOTTFRIED, was born at Bonn in 1736. He distinguished himself as a painter of landscapes, but in the latter part of his life he became loose and negligent in execution. He settled at Cologne in the year 1790, and died there in 1817.

MANSKIRCH, FRIEDRICH JOSEPH, was born in 1770, and was instructed by his father, Bernard Gottfried Manskirch. He distinguished himself as a painter of landscapes and as an engraver. About 1796 he resided for a time in England, but was back in Germany by about 1805. He was at Bonn in 1823, and afterwards at Frankfurt, Berlin, and Dantzig, where he died in 1827. He was commissioned by the Empress Josephine to paint a series of scenes on the Rhine. He etched one landscape.

MANSON, GEORGE was born at Edinburgh in 1850. After he left school he worked for a few months with a punch cutter, making the dies for type, and after that for five years at wood engraving, producing water-colour pictures in his leisure hours. His style of engraving was direct and artistic, resembling much that of the Bewicks. When he was twenty-one he set up as a professional painter though greatly hampered by failing health. In 1871 he visited London and in 1873 the continent for the first time. On his return to Edinburgh symptoms of lung disease manifested themselves, and early in 1874 he was ordered to the South, to the Channel Islands. He went to Sark, and a year later paid a second visit to Paris, where he began to etch. On his return to England he settled for a time at Shurley, near Croydon, but his health was finally broken, and removing to Lymington in Devonshire, he died there early in 1876. His pictures are distinguished by fine colour, great delicacy of handling, and a tenderness of sentiment scarcely surpassed by any other painter of his school. Among the best are.

Milking Time  
 The Cottage Door  
 What is it?  
 Waiting for the Boats  
 Companions  
 Girl with a Donkey  
 The Gipsy Camp  
 The Haunted Well

**MANSUETI, GIOVANNI**, was a Venetian painter living in the latter part of the 15th and beginning of the 16th century, and a contemporary and friend of Lazzaro Bastiani. The registers of San Giovanni, Venice, tell us that he was lame, and by his own authority we learn that he was a pupil of Giovanni Bellini, and a believer in a miracle of the Cross, which took place in 1474, and forms the subject of one of his paintings now in the Academy of Venice. An early effort of Mansueti is the 'Adoration of the Magi, in the Communal Gallery of Padua. The Academy of Venice possesses also 'St. Mark curing Anianus the Cobbler', 'St. Mark preaching to the Populace of Alexandria', and a picture said to represent 'Antonio Ruccio congratulated by his friends on his escape from Shipwreck.' In the Brera, Milan, is a 'St. Mark Baptizing Anianus,' formerly in the school of San Marco, Venice. In later years were painted a 'Pietà' and a 'St. Jerome,' now in the Locchi Carrara Gallery, Bergamo. The galleries of Bellini, Venice, and Verona also possess paintings by this master, and a picture signed *Joannes de Mansuetis pinxit* is in the possession of Mr. J. G. Cruik. Of the dates of his birth and death no exact information can be had.

**MANTEGNA ANDREA**, was born in the neighbourhood of Padua in 1431. He was the son of humble parents, since, according to Vasari, he herded cattle in his youth, and was adopted by Francesco Squarcione as his foster child in 1441 in which year he was entered on the register of Paduan artists. From Squarcione he learned the first rudiments of his art although it is evident from his paintings that he had studied the masterpieces of Bellini, Donatello, and Lippi. Mantegna commenced to show his talents at a very early age. He painted a 'Virgin and Child' for the high altar of Santa Sofia, Padua, when only seventeen years old. His earliest known fresco is that of 'SS. Bernardino and Anthony supporting the Sacred Monogram,' above the high portal of Sant' Antonio of Padua. It was painted in 1452. The Brera, Milan, possesses an altar-piece with St. Iulio and other Saints, which was painted in 1454 for Santa Giustina, and shows his earlier style as a worker in tempera. There is, too, in the Museum of Naples a St. Eufemia, painted apparently from a marble statue, which bears the same date. According to Vasari, Andrea first commenced to work in the Eremitani Chapel, Padua, after 1448. It is believed that Mantegna finished the frescoes representing 'The Call of St. James and John by Christ,' and 'St. James exorcising the Devils which Bizzozzi suddenly and violent death prevented his completing. Those entirely executed by Andrea are 'St. James baptizing Hermogenes,' 'St. James before Herod,' 'St. James, on his way to Martyrdom, blessing a Convert,' 'The Martyrdom of St. James,' 'The Martyrdom of St. Christopher,' and 'The Removal of the Body of St. Christopher.' These were executed in the years 1453-54. About this period Mantegna married Niccolosina, the daughter of Jacopo Bellini, which was probably one cause of the estrangement which had been gradually growing up between Squarcione and himself, for there had always existed a certain antagonistic rivalry between the schools of the Bellinis and of Squarcione. To these years may be referred the fine altar-piece (No. 274) in the National Gallery, which may be looked upon as an example of the purest art of Mantegna. By some connoisseurs it is placed

as early as 1456. Attracted by the renown that Andrea was now gaining by his works, the Marquis Lodovico Gonzaga made liberal overtures to him at the close of 1456, and Andrea consented to go to Mantua as soon as he should have finished the commissions entrusted to him by the Protonotary of Verona and others. That dignity had ordered an altar-piece for the church of San Zeno, to consist of a life-size 'Virgin and Child attended by Angels, with eight Saints', and a predella with three subjects, viz., 'The Agony in the Garden', 'The Crucifixion', and 'The Ascension.' This altar-piece was long in the church but is now partly dispersed. The main picture is still in place in San Zeno, but the 'Crucifixion' is in the Louvre and the remaining two panels in the Museum of Tours. In the year (1459) which saw the completion of this altar-piece, Andrea executed a subject for the Podesta of Padua, which Messrs. Crowe and Cavalcaselle believe to be the 'Agony in the Garden' now in the possession of Mr. Baring. In its background there is a view of Padua with the city gate and the church of the Friarini. It is probable that Mantegna entered the service of the Gonzagas about 1463, for in that year he was residing at Gento where that family had a castle, and where he painted in many pictures and frescoes, now either lost or dispersed. In the Uffizi there is a triptych that once belonged to a chapel of the Gonzagas; it represents the Adoration of the Magi, the Circumcision, and the Resurrection. To this same period belong the 'Virgin and Child', 'The Presentation', and a portrait of Matteo Bozso, Abbot of Iresle all now in the Berlin Gallery, also the 'St. George in Armour,' in the Academy of Venice, and the 'St. Sebastian' at the Belvedere, Vienna. About 1468 Andrea settled down at Mantua with his family. The frescoes executed by him in the Castle of Mantua in the rooms known as 'the Camera degli Sposi' and 'the Schifanoia' are still preserved. In the first named are a series of episodes taken from the life of Iodovico continuing portraits of himself, his wife, and the different members of his family and household, the ceiling is decorated in monochrome with various mythological subjects and eight medallions of the Roman Emperors. These frescoes are dated 1474. Those in the Schifanoia are of about ten years later and chiefly consist of hunting scenes and portraits of the Emperors. Besides these works for his patron these years saw the production of 'The Dead Christ wept over by the three Marys,' now in the Brera Milan, and 'The Death of the Virgin' (painted about 1470), now in the Museum of Madrid. In 1476 Iodovico gave Mantegna a site for a villa whereupon the artist began one of great beauty both in design and decoration. It still remains but its ornament has long since been destroyed. In the year 1478 the Marquis died, leaving his possessions to his son Federico, who honourably fulfilled his father's engagements to the painter and continued to protect him on his own behalf. In 1480 the artist declined to paint a portrait of the Duchess of Milan, the Marquis Federico himself writing the letter of refusal. In 1488 Lorenzo de' Medici visited Mantegna's workshop, and expressed his admiration for all he saw there, and a year afterwards Giovanni della Rovere, Governor of Rome, wrote to the Bishop of Mantua, a brother of the Marquis, asking him to use his interest with Andrea to induce the painter to send him a picture. This was refused on the plea that Andrea had no

time to spare, being hard pressed to finish a room the Marquis wished to occupy that summer. Before the summer was over, however, Federigo died, leaving his estates to his son, Francesco II, then a mere youth. Dreading lest he should not obtain from the new Marquis such favour and patronage as he had won from Lodovico and Federigo, Mantegna wrote letters to his former patrons and friends, among others to Lorenzode Medici begging aid and assistance, and explaining his heavy losses and present necessities. Happily, however, for Mantegna, his position at the Mantuan Court was not permanently shaken, while orders from his ancient patrons helped to lift him out of difficulty. Among other commissions then received he executed one for a 'Madonna and Saints' for the Duchess of Ferrara. This picture Messrs. Crowe and Caval Caselle believe to be the 'Madonna and Child with SS Joseph, Anna, and John the Baptist,' formerly in the possession of Sir Charles Eastlake and now in the Dresden Gallery. Signor Morelli places it, however, between 1497 and 1506. Between 1485 and 1492 Andrea painted the famous 'Triumph of Cesar,' now at Hampton Court. They were originally designed for the decoration of the theatre erected in the Castle of Mantua in 1501 when the Adelphe of Terence and the Comedies of Plautus were performed. These frescoes, now in number are now much injured. They belonged to Charles the First and at the sale of his collection were bought in by Cromwell for £1000. In 1488 Mantegna was knighted and sent to Rome by the Marquis Francesco Gonzaga. Innocent VIII decreed him to decorate the Breviary chapel which he had just erected for his own private use in the Vatican. These decorations took the artist two years to complete. He afterwards painted a 'Madonna and Child' for Lodovico de Medici which is now in the Uffizi, and the 'Man of Sorrows' now at Copenhagen. In the summer of 1490 the painter returned to Mantua, and again worked on the 'Triumph of Cesar,' which he finished between 1490-92. From this date his pictures begin to strongly betray the hands of assistants. Among these were his two sons, Francesco and Lodovico and also, if we may trust Vasari, Francesco Bonasini and Grim Francesco Crotto. In 1495 Mantegna painted by order of the Marquis Francesco, an altar piece for the church of S. Maria della Vittoria Mantua, which had been erected by the Marquis to commemorate the battle of Tornovo. This picture is now in the Louvre. It represents the Marquis, in full armour kneeling, at the feet of the Virgin and Child, who is attended by the archangels, and the saints Longinus, Andrew, John the Baptist, and Elizabeth. Andrea was also an engraver, and among other works, engraved his own 'Triumph of Cesar.' Impressions are now very scarce. In 1499 he furnished a design for a statue of Virgil, which was to have been placed in some public square in Mantua; the sketch is now in Paris. In his old age Mantegna again fell into difficulties partly through his own indiscretion and extravagance, partly through the ungenerous treatment he met with from the Gonzaga family. His last strength was given to the elaboration of a 'Masque of Comus' for the Marchioness Isabella of Mantua, to whom he sold a portion of his collection of antiques. He died in the autumn of 1506, aged 75. Among his best works we may quote the following:

Berlin. Museum. Portrait (of Matteo Bosco, Abbot of Fiesole)

Berlin	Museum.	Presentation in the Temple.
Dresden.	Galerie	Holy Family
Florence	Uffizi	Madonna and Child
"	"	A Triptych—Adoration of the Magi, Presentation, Ascension
Frankfort	Galerie	St Mark
Hampton Court		The Triumph of Julius Cesar. (Nine cartoons on linen)
London	Nat. Gallery	Virgin and Child enthroned
"	"	The Triumph of Scipio
"	"	Two allegorical female figures (? Temperance and Chastity).
"	"	Samson and Delilah
Madrid	Museum	Death of the Virgin
Mantua	Castello	Jesus
Milan	Brera	St Luke and Saints
"	"	The Dead Christ and Maries
Padua	Ch. of the Trinitari	Jesus
Paris	Louvre	Madonna della Vittoria
"	"	Parnassus
"	"	Wisdom victorious over the Vices
Rome	Museum	Christ on the Mount of Olives. The Ascension
Turin	Galerie	Madonna and Saints
Venice	Acad. di	St George
Vermes	St. Zeno	Madonna and Saints
Venice	Galerie	St Sebastian

Of his engravings we may mention

Little of the Sea gods  
Dancing Muses of the Parnassus  
Descent from the Cross  
Entombment  
Hercules and Anteus  
Portraits of Lodovico and Barbara Gonzaga  
St Andrew St Longinus, and the Roman Christ.  
St Sebastian  
Scourging of Christ  
Triumph of Julius Cesar  
Virgin of the Grotto

MANTIGNA, BERNARDINO, son and pupil of Andrea Mantegna, born in 1490, assisted his father, and at sixteen gained a certain reputation. FRANCESCO, another son, was working in 1494 for Francesco de Gonzaga and after his father's death he finished some of his pictures. It has sometimes been asserted but on very slight grounds that he was the first master of Correggio. Two small pictures in the National Gallery are ascribed with some probability to Francesco. He was still living in 1517. LODOVICO, the youngest son of Andrea Mantegna, died in 1509.

MANTIGNA, CARLO D'EL, a pupil and relation of Mantegna, assisted his sons in finishing their father's pictures. In 1514 he had a school at Genoa.

MANJOVANO ATAMO, DIANI GIOVANNI BATTISTA. See SCULPTURE.

MANTOVANO (or MANIVANO,) GIORGIO and J. J. I., see GIULIO ANTONIO and ANDRIANI.

MANJOVANO RINALDO was born at Mantua, and was one of the more distinguished scholars of Giulio Pomino. In the church of Sant'Agnes at Mantua is a fine picture by him of the 'Virgin and Infant,' with SS Agnes and Girolamo, composed and designed with a grandeur so much beyond his age, that it gave rise to a suspicion that it was painted from a drawing by his instructor. Two pictures by him have long been in the National Gallery, where for many years they were ascribed to his master Giulio. Rinaldo died young.

MANTUANO, DIONISIO, born at Bologna about 1624, was a painter and architect. After having spent some time at Genoa, he was in 1656 employed at the theatre of the Buen Retiro, in Spain; after this he received the Order of Christ, and was appointed painter to the king. In conjunction with Vicente

de Benavides he painted the front of the house of the Marquis de los Valbases, and with Ricci and Carreño worked in the cathedral at Toledo. Among his own compositions we may name especially the ceiling in the ladies' gallery in the Alcazar at Madrid. Dionisio died at Madrid in 1684.

**MANUEL, HANS RUDOLPH**, the son of Nicolaus Manuel, was born at Erlach in 1525, and studied painting at Basle, under Maximin, about 1544. Several good pictures by him, especially portraits, are to be met with at Berne. He also designed a considerable number of bird's-eye views of towns, and executed several woodcuts. Manuel died in 1572.

**MANUEL, NICOLAUS**, called *DEUTSCH*, a Swiss artist, born at Berne about 1484, was a painter, wood-engraver, poet, statesman, soldier, and reformer. It is most probable that he went to Venice in 1511 and studied under Titian. His chief work is the 'Dance of Death,' a series of frescoes for the Dominican convent at Berne, which was painted between 1514 and 1522. It exists now only in copies, which show it to have been entirely in the style of Holbein. Another excellent work, representing 'Solomon's Idolatry' (1518), has also come down to us in a copy. Manuel died at Berne in 1530 or 1531. He signed sometimes with his name, sometimes with the annexed monograms.



There are some woodcuts by him from his own designs, in a free, slight style.

**MANUEL, POLLEQUIN**, or *JOSYRQUIN*, was a miniature painter, who flourished in the 15th century. In 1400 he was engaged by the Duke of Burgundy to make designs for a Bible. Nothing is known of his life, but he had a brother Nicolas, who helped him with his work.

**MANWAIRING**. Strutt mentions an artist of this name as the engraver of a portrait of the Rev. Mr. Mudan about the year 1760.

**MANZINI, GIUSTO DI ANDREA**, was born in 1440. He was a Florentine, and painted by turns under Neri di Bicci, Fra Filippo, and Benozzo Gozzoli. In his own diary he tells us that, under Benozzo, he painted the saints at the sides of the window in the choir of S. Agostino, and the four apostles on the vaulting of the entrance. The former are obliterated but the apostles remain, and show that Giusto was far inferior to his master. Crowe and Cavalcaselle enumerate five pictures which they ascribe to him. He died in 1498.

**MANZINI, RAIMONDO**, a painter of Bologna, was born in 1668, and was probably first instructed by his father, CESARE MANZINI. At Bologna there is a collection of pictures of fishes, birds, and flowers by him. At one time of his life he was appointed *scrittore* to the Margrave of Baden. The date of his death is unknown.

**MANZONI, RUDOLPH**, a fruit, flower, and miniature painter, was born at Castelfranco in 1675, and died in 1743.

**MANZUOLI, TOMMASO D'ANTONIO**, (called MASO DA SAN FRIANO,) was born at San Friano in 1536. He was first a disciple of Pierfrancesco di Jacopo di Sandro, and afterwards of Carlo da Loro. An admired work by him is a 'Visitation,' formerly in the church of San Pietro Maggiore at Florence; afterwards taken to Rome, and placed in the Gallery of the Vatican; it was painted when he was

thirty years of age. There are other works, by him in the church of the Santa Trinità, and in the Florentine Gallery. He died in 1575.

**MARACCI**. See **MARRACCI**.

**MARATTI, CARLO**, (or **MARATTA**), an eminent painter, also an etcher, was born at Camurano, in the March of Ancona, in 1625. At eleven years of age he showed so strong a propensity for design that his parents sent him to Rome, where he entered the school of Andrea Sacchi, under whom he studied for several years, and was his most favoured disciple. On the recommendation of his instructor, he made the works of Guido Reni, the Carracci, and Raphael the chief objects of his study. He returned to his own country, and did not revisit Rome till 1650, when he went there in the train of Cardinal Albrizio, Governor of Ancona. He was much employed in painting Holy Families, pictures of the Virgin, and female saints, on which account the contemporary artists, particularly Salvator Rosa, supposing him incapable of higher or more arduous exertions, satirically styled him 'Carluccio delle Madonne.' To counteract the efforts of his enemies, Andrea Sacchi procured him the commission to paint a picture for the Baptistery of the Lateran, where he represented 'Constantine destroying the Idols,' a performance which silenced his calumniators, and was esteemed one of the ablest productions of the time. It procured him the patronage of Alexander VII., under whose protection, and that of his successors, he became the most popular artist at Rome. In 1704 he received the Order of Christ from Pope Clement XI. for cleaning Raphael's frescoes in the Vatican, and Louis XIV. appointed him court painter through admiration for his picture 'Daphne.' Maratti died at Rome in 1713. Among the best of his more accessible works are:

- Brussels Museum Apollo and Daphne.
- Chiswick Pope Clement XI.
- Florence, Pitta Collection. St Philip Neri.
- Hampton Court Virgin and St Francis.
- Louvre Sleep of the Child Jesus.
- " Marriage of St Catherine.
- " Portrait of Maria Maddalena Rospigliosi.
- " His own portrait.
- National Gallery Portrait of a Cardinal.
- National Gallery of Ireland Europa.

By Maratti we have several etchings executed with much freedom and spirit. Some of these are original, others after various Italian masters.

**MARATTI, MARIA**, daughter and pupil of Carlo Maratti. She married Giambattista Tappi, a poet, and abandoned painting for literature. Her portrait, painted by herself, is in the Corsini Palace at Rome.

**MARAZZONE, IL**. See **MAZZUCHELLI**.

**MARCA**. See **MARCH**.

**MARCA**. See **DILLA MARCA**.

**MARC-ANTONIO**. See **RAIMONDI**.

**MARCEL, N.**, was born at Frankfort in 1628, and was a scholar of Georg Vlucels, an indifferent painter of still life. Marcel greatly surpassed his master, and his pictures of flowers, fruit, shells, &c., are highly finished and good in colour. He died at Frankfort in 1683.

**MARCEL, PROVENZALE**, an Italian painter, was born at Cento in 1575. He was a pupil of Paolo Rosetti, and executed a 'Mater Dolorosa.' He died in 1639.

**MARCELLIS, OTTO** (or **MARCELLUS**). See **SCHRIECK**.

**MARCENAY, ANTOINE DE GUY**, a French engraver, was born at Arnay le Duc in 1724, and died in 1811. He was one of the most successful

imitators of the style of Rembrandt, and has engraved several plates of portraits and other subjects in which the dry point is used with great dexterity. Among others, we have the following prints by him

## PORTRAITS

Henry IV of France *after Janet*  
The Duke of Sully *after Poussin*  
The Chevalier Bayard  
The Maid of Orleans  
Viscount Turenne *after Champagne*  
Prince Eugene *after Ruyter*  
Marshal Villars, *after Rigaud*  
General Paoli  
Stanislaus Augustus, King of Poland *after Bacciarelli*  
Marshal Saxe *after Inoué*  
The Portrait of Imhotep *after a picture by himself*  
A half-length of Rembrandt, with a palette

## SUBJECTS

Sunset, *after Tenet*  
A View of the Sea coast with Fishermen, *after the same*  
A Land-storm *after Tintoret*  
A Skirmish of Cavalry *after Tintoret*  
The Testament of Judas *after Verelst*  
Tobit recovering his sight *after Rembrandt*  
The Lady with the Pearl, an oval with the date 1708, *after the same*  
The (lady) Gardener *after Correggio* with the date 1766

MARCHI, LUDOVICO (or MAR) was according to Palomino, a native of Valencia and a scholar of Pedro Orrente, under whom he became an eminent painter of battles. He adopted the Venetian style of painting, and became a kind of Quixote in his art. In order to rouse his imagination he would arm himself in a place of arms, and to the sound of drums and trumpets make a furious attack on the walls of his atelier. In the church of San Juan de Mercado at Valencia, is an altar piece of the Last Supper highly commended by his biographer and for the Museo Retro he painted a large picture of the 'Marriage at Cana.' He died at Valencia in 1660 at an advanced age. His works are chiefly to be found at Valencia and Madrid.

MARCHI, MIGUEL (or MARC) the son and scholar of Estéban Marchi, was born at Valencia in 1633. He painted history and battles in the style of his father, but with much less ability. One of his best performances is the 'Death of St Francis,' in the church of the Franciscans at Valencia. Much died at Valencia in 1670.

MARCHAL, CHARLES FRANÇOIS, a French subject painter, born in Paris in 1825. He entered the École des Beaux Arts in 1843, and studied under Drolling and Dubois. His reputation was acquired by his pictures of Alsatian life and customs. He first exhibited at the Salon in 1852. He died by his own hand in Paris in 1877. Amongst his chief works are

Fête de la Mère 1857  
Wasted Labour 1860 (*Bischofs Museum*)  
Interior of an Inn at Bouxwiller 1861  
The Servants' Fair, Bouxwiller 1864 (*Luxembourg Gallery, Paris*)  
Spring-time 1866  
Penelope 1868  
Alsace 1873  
The Return from the Masquerade  
Phryne

MARCHAND, GABRIEL, an engraver, was born in Paris about 1755. He was a pupil of E. Vozard, and executed several works after Barbier, Schmutzer, and others.

MARCHAND, JOHANN CHRISTIAN, an engraver, son of Johann Jakob Marchand, a portrait painter,

was born in 1679. He was a pupil of Preissler and Bernageioth, and engraved some portraits and historical pictures. He died in 1711.

MARCHAND, PIERRE (or MARCHANT) Florent le Comte and Professor Christ mention an artist of this name, who lived about the year 1577, and engraved both on wood and on copper.

MARCHANT, J., engraved a portrait of Mrs. Cibber, after Hudson, in 1749.

MARCHANT, JAN, an historical and still-life painter, was born at Antwerp in 1808. In 1832 he migrated to France, and became Professor of Drawing at the Cavalry School at Saumur. He died in 1864.

MARCHANT, PIERRE. A book of goldsmith's ornaments executed with the graver, is signed, *Pet. et Marchant fecit 1622*. Perhaps identical with Pierre Marchand (q.v.).

MARCELLI, ROBERTO, an Italian painter, was born at Genoa in 1661. He was a pupil of Murri, but abandoned painting for commerce, and died in 1751.

MARCHESE, FRANCESCO and BERNARDINO. See DE ZAGANELLI.

MARCHESE DI COLOGNO, GIROLAMO flourished in the early part of the 16th century and was probably a pupil of Zaganello. The church of San Francesco at San Marino, contains his two first pictures, both Madonnas with Saints and Angels. In Lord Ashburton's collection there is a 'Holy Conversation' signed and dated 1513, and the Bologna and Berlin Galleries possess works by him dated from 1516 to 1526. Vasari asserts that he painted the portrait of Gaston de Foix when he lay wounded at Ravenna in 1512, he also says that during his latter years Marchesi went to Naples and then to Rome, where he painted the portrait of Paul III., and that he died there in his 64th year of a broken heart, though having been entrupe into marriage with a woman of ill fame. His will was made at Bologna in 1531, and can still be seen. The following are among his works.

Berlin	Museum	Marriage of the Virgin 1511
"	"	St. Bernard and his Disciples 1526
Bologna	Pinacoteca	Marriage of the Virgin
"	"	Virgin, Child, the Baptist, and Saints
"	"	Tridella—The Annunciation, Nativity, Light into Egypt
Ferrara	S. Maria in Vado	Justice and Might
Paris	Louvre	Bust of Christ bearing His Cross, (Signed apparently Hieronymus Marchesius de (?) Cologno a faciebat 1520 (?) )

MARCHESE, GIUSEPPE, called IL SANSONE, was born at Bologna in 1699, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani. To the vigorous colour and fore shortening of his first instructor, he united the correct design of Milani. He has left many works in the churches of Bologna. In San Pietro there is a 'St. Ambrose repulsing Theodosius,' His picture of the 'Birth of the Virgin,' in La Madonna di Gidea, and that of the 'Resurrection,' in Santa Croce, are painted in the style of Franceschini. One of his most esteemed works is the 'Martyrdom of St. Prisca,' in the cathedral of Rimini, on the conception of which the 'St. Agnes' of Domenichino seems to have had some influence. Marchesi died in 1771.

**MARCHESINI, ALESSANDRO**, according to Orlandi, was born at Verona in 1664, and received his first instruction in art from Biagio Falcieri. At the age of sixteen he was sent to Bologna, and placed under the tuition of Carlo Cignani. Under that master he became a reputable painter of history, and on his return to Verona was employed in San Biagio, La Madonna della Scala, and other public edifices. He resided some time at Venice, where he was chiefly occupied in painting cast pictures of historical and fabulous subjects. He died in 1739.

**MARCHESINI, PIERO**, born at Pistoja in 1697, was a pupil of Gabbiani at Florence. He painted several pictures for the churches and palaces in Florence and Pistoja. He died in 1757.

**MARCHETTI, DOMENICO**, (or **MARCHETTI**) an engraver, was born at Rome in 1780, and was still living in 1831. He worked in the manner of G. Volpato. Among his best productions are

*Dante and Beatrice, after Apollonia*  
*Religion with the Cross, after Caracci*  
*The Tomb of the three Saints, after the same*

**MARCHETTI, MARCO** (called **MARCO DA LAINZA**) flourished at Rome in the pontificate of Gregory XIII, who employed him in ornamenting the Loggia of the Vatican with arabesques, in which he sought to follow the style of Giovanni da Udine. He decorated twenty rooms in the ducal palace at Florence in the same fashion. His talents were not, however, confined to that branch of the art. He painted historical subjects which were correctly and elegantly designed, with a more than usual mystery of the nude. Of this his 'Murder of the Innocents in the Vatican' is an example. In the church of the Limba de Monti he painted a series of pictures of the life of St. Francis di Paolo. He died in 1598.

**MARCO, DOMENICO**, known as **TEMPESTINO**, also Dom. **TEMPESTA** was according to Lanzi born at Florence in 1652 and was a scholar of Baldassare Franceschini. He painted portraits and landscapes but distinguished himself more as an engraver than as a painter and is said to have received instruction in that art from L. Nintomi and Gerold Edelink. Among other plates he engraved a set of portraits of the Electors Palatine. He was called 'Tempestino' from having been a pupil of Peter Molyn, who was named Tempesta. He was a great traveller and there is much uncertainty in his history. The date of his death is variously given, some placing it in 1718, others in 1737. It may be, however, that there were two artists called Domenico Tempesta and that the accounts of them have been blended.

**MARCHI, GIUSEPPE FILIPPO LINDRATI**, was born at Rome about 1735 and brought to England in 1782 by Sir Joshua Reynolds. By him he was much employed in preparing his palette, in painting draperies, and in 'forwarding' pictures. He attempted about 1770 to establish himself as an independent portrait painter, but after some brief experience both in London and in Wales, he was glad to return to his former employer. He died in London in 1808. He engraved several plates in mezzotint from portraits by Sir Joshua, among them we may name:

*Lady Mulgrave, when Miss Cholmondeley.*  
*Mrs. Crew and Mrs. Bouverie*  
*Mrs. O'Neil*  
*Dr. Goddard*  
*Mrs. Hartley, with her child*

**MARCHIORETTO, PIETRO**, painter and draughtsman, was born in the neighbourhood of Feltre in 1772. He owed his education in art to a Venetian noble, who placed him first with Lazzarini, and afterwards with Frans Cauzitsch. He afterwards settled down as a teacher at Verona, and was also employed in the chalcographic institute of Bisdolini. He painted a 'Holy Sepulchre' for the church at Brixen, and a number of north Italian landscapes for the Countess Kuchmannsegg.

**MARCHIS, ALESSIO DI**, was a Neapolitan, and was born at the beginning of the 18th century. He painted landscapes, sea-ports, and towns on fire, in which he followed the style of Salvator Rosa. His principal works are at Perugia and Urbino. Lanzi reports that, in order to imitate nature more exactly in his conflagrations, he set fire to a barn for the purpose of study, the fact being discovered, he was sent to the galleys for some years, but was released from his punishment in the pontificate of Clement XI, who employed him in his palace at Urbino, which he decorated with several of his best works. One of his most celebrated pictures is the 'Burning of Troy,' in the Palazzo Sempione. He died about 1742.

**MARCHISAT, GUILLAUME PHILIPPE DI**, (called by others **GUILLAUME TA MARIGIA** or **GUILLAUME DE MARCHISAT**) who was chiefly a painter on glass, was born at St. Michel, near Verdun, or, according to others at Marseilles in 1175. He was instructed in the art by Claude (Claude-François), at Nevers, and there entered the order of the Dominicans. Subsequently the two went to Rome together, and painted in the Vatican and in Santa Maria del Popolo but their works in the Vatican have disappeared. While in Rome Marchisat entered the order of the Benedictines in 1509 and subsequently executed from the designs of Claude, several works for Cardinal Passerini at Cortona, and others at Arezzo, Florence, Perugia, and Castiglione. He died at Arezzo in 1557.

**MARCKI, JULIE LOUISE VAN**, was born in 1801. She was the daughter of M. Lebert, director of the Sèvres factory and married J. VAN MARCKI, a landscape painter and pupil of Watteau. She painted fruits and flowers. Her death took place in 1875. Her two sons have both reached fame as painters.

**MARCO CATABRISI**. See **CARDISCO**.

**MARCO DI ANTONIO**. See **PAIMEZZANO**.

**MARCOLA** MARCO an Italian historical painter, was born at Verona in 1728, and died in 1790. Nothing is known of him.

**MARCOLINI, FIANESCO**, an Italian engraver on wood was born at Lodi about the year 1500. He was from 1530 to 1535 a printer at Venice, but after that he settled at Verona. In 1540 he published a book entitled 'Il Giardino de' Pensieri,' with woodcuts, executed by himself, after the designs of Giuseppe Porta.

**MARCONI, ROCCO**, painter and engraver, was a native of Treviso, and flourished about the year 1505. He was probably a pupil of Giovanni Bellini. His chief performances are in the Academy at Venice. His picture in the church of San Niccolò, which is considered one of his earliest works, is dated in 1505. One of his best pictures is the 'Adulteress before Christ,' formerly in San Giorgio Maggiore, now in the Procuratie Nuove, at Venice. Another example of the same subject is in the Gallery at Berlin. Dresden, St. Petersburg, and Treviso also possess pictures by him. Marconi engraved some plates.



**MARCOVALDO, COPPO DI**, was a contemporary of Andrea Tafi, and the author of a picture representing the 'Virgin enthroned,' in the convent church of the Servi at Siena, and dated 1261. He is also known to have executed between the years of 1265 and 1275 a number of wall paintings and a 'Madonna' in the cathedral at Pistoja. These have now all perished.

**MARCUARD, ROBERT SAMUEL**, an English designer and engraver, was born in 1751, and died about 1792. He was a pupil of Bantolozzi, whose manner he followed, and was considered one of the best scholars of that master. His engravings are chiefly after the works of contemporary painters, particularly Cipriani, Angelica Kauffmann, W. Hamilton, Hopper, Flaxman (sculptor), Stothard, Peters, and Sir J. Reynolds.

**MARCUCCI AGOSTINO**, was a native of Siena. He was educated at Bologna, and had the advantage of studying in the school of the Carracci until Pietro Bacci attempted the establishment of a rival academy, to which Marcucci attached himself. He painted some pictures for the churches at Bologna, among them 'The Death of the Virgin' in the Church of the Conception. Marcucci died early in the 17th century.

**MARCUS, JACOB JANSZ**, was born on the island of St. Eustatius in 1771, and instructed in the rudiments of design by S. Goble and in engraving by Vinkles at Amsterdam. In 1798 he obtained the first prize at the school of design, and in conjunction with Fork founded a society of artists, 'Kunstgezinsbond.' Though his landscape drawings were esteemed, he distinguished himself more as an engraver, and we have by him a series of one hundred plates representing landscapes and portraits after the designs of Caspar Meuser, died at Amsterdam in 1826.

**MARE JACOB CHARLES** born at Berlin in 1772 was an engraver and pupil of the Berlin Academy, of which he became a professor in 1813. He died in 1855. Besides several maps, he engraved some pictures, among others the 'Crowning of the Monument of Lycabettus at Athens' after Matthias Much.

**MARE, PIERRE SEBASTIEN**

**MARE, RICHARD DIETZ** See DIETZ MARE. **MARECHIAL, —**, a painter, who died in 1803, is chiefly known by his paintings, on parchment, of Mammalia in the Paris Zoological Museum. Lullier and others have engraved after him.

**MARECHIAL, LAURENT CHARRIS**, was born at Metz in 1801. He studied under Regnault, and distinguished himself chiefly as a painter on glass. He died in 1877. He has left a few graphic pieces in oil and pastel.

**MAREES** See DESMAREES.

**MAREL, or MARRELLUS, JACOB**, painter of still life, was born at Frankfort about 1614. He is said to have been a pupil of Georg Flegel at Frankfort, and of J. D. de Heem at Utrecht. He was the first master of Abraham Mignon. His pictures are very rare, but one has recently been added to the Rijks Museum, Amsterdam, with the inscription *Jacobus Marrellus fecit Utrecht, 1634*. Marel died in Brussels about 1685.

**MARESCALCO, IL** See BUONCONVITO.

**MARESCALCO, PIETRO**, called *Lo Spada*, a native of Feltre, was a portrait and historical painter, and flourished about 1576. At Feltre there is a 'Madonna' by him; at Dresden a 'Salome' bearing the head of John the Baptist; and at 'Salomon and the Queen of Sheba.'

**MARESCOTTI, BARTOLOMEO**, was a native of Bologna, and was brought up in the school of Guido Reni, of whose style he was an unsuccessful imitator. There are some of his works in the churches and public edifices at Bologna, in San Martino Maggiore, the 'Martyrdom of St. Barbara,' in San Stefano the 'Crowning of the Virgin,' and 'St. Sigismundo condemned to death,' in the church dedicated to that saint. He died in 1630.

**MARGARITONE II MAGNANO**, was born at Arezzo in 1216. He was painter, sculptor, and architect, and a man of note in his day. Influenced however, by the fact that he was a fellow townsman of Vasari, is spoken of him at greater length than the excellence of his works will justify. Of these the best is a 'Madonna with scenes from the lives of the Saints' now in the National Gallery. Margaritone's chief work in sculpture is the monument to Gregory X in Arezzo Cathedral. He died at Arezzo in 1293. The date of his death has sometimes been given as 1313, which would make him 97 years of age. This was a mistake arising apparently through the transposition of 12 in the Roman numeral. Margaritone's chief surviving works are

Arezzo	S. Francesco	A Madonna
		Christ on the Cross (colossal)
Fivizzano	J. tithe	Crowning of the Virgin
London	Nat. Gal.	Madonna with scenes from the lives of the Saints
Surgiano near Arezzo	A St. Francis	

The picture ascribed to him in the Guesse collection at Christchurch, Oxford, is a Byzantine work of the 17th century.

**MARGHINOTTI GIOVANNI** was an Italian historical painter of some talent. He was a pupil of Charles Albani of Savoy, and died in 1865.

**MARGHUCI GIAM**, an engraver and print-seller of the 18th century. He has left some plates of antique busts and statues.

**MALGUIRITI** Archduchess of Austria, who was born at Bressan in 1480, painted a few portraits with some skill. She died in 1530.

**MARI, ATISSAMIR** was born at Tunis in 1650, and was first a scholar of Domenico Tola of Genoa, but afterwards went to Venice, where he studied some time under Cavallotti. He next visited Bologna, and passed some years in the school of Lorenzo Pissinelli, and on leaving that master, painted some pictures for Bologna churches. His principal residence was at Milan for a time, where he gained considerable reputation by painting symbolical subjects, in imitation of the old masters. According to Lanzi he went to Spain, and died at Madrid in 1707.

**MARIA, ERC DI** See SAN GIOVANNI.

**MARIA, FRANCESCO DI**, was born at Naples in 1623, and became a disciple of Domenichino, when he resided in that city. Like his instructor, he studied the subjects he painted with the most profound attention, and, like him, patiently endured the taunts of his contemporaries for tardiness and irresolution. His historical works are not numerous. He excelled in portrait painting; and Lanzi reports, that a portrait by him being exhibited at Rome with one by Rubens, and another by Van Dyck, the preference was given by the judges, Niccolò Poussin, Pietro da Cortona, and Andrea Sacchi, to that of Maria. He died in 1690.

**MARIANI, GIOVANNI MARIA**, was a native of Ascoli, and flourished about the year 1655. He was a scholar of Domenico Fiasella at the time

when Valerio Castelli was also under that master, and in conjunction with him distinguished himself by several works at Genoa both in oil and in fresco. His picture in the oratory of San Jacopo of the baptism of that saint, may be ranked with the best productions of his time. He passed some part of his life at Rome and was received into the Academy there in 1650. He sometimes painted historical subjects of an easel size. His works of this class are found in the collections at Genoa and Florence. One of the best is a *Lupe of the Sabines*, in the Florentine Gallery.

**MARIENTHOL** A Dutch painter, was born at Gorcum in 1650. It is not known by whom he was taught but according to Desmays he possessed the only part of his life in study and giving the works of Rubens. He afterwards settled at Brussels where he was much employed in painting, small head in pictures in the manner of that master. He died young. Talk meys in 1672.

MARIE-SOULIYE (1711-1794) the wife of Michele Marie In was born at Venice in 1711. After being in France in 1749 and possibly by his father he became a student of Gasparo Pannini. He painted architectural subjects and views of Venice in which he introduced the style of Canaletto. The National Gallery of Britain has two of his works. He visited America and was there on deposit from the National Gallery of London. He died in 1794.

MARKUSCH, Hermann, was a native of Vienna. He excelled in painting, but his views were not perspectives, and he lost the first part of his life in Germany, where his works were much esteemed. On his return to Vienna, he painted the most remarkable views in that city, several of which moreover he engraved. He died in 1711.

MARIE JEAN, an engraver, Chen river and print seller was born in Paris 1641. He was instructed in drawing by his brother in law, J. B. Cornille, with the intention of becoming an apothecary but by the advice of Christ. B. he became a painter and devoted himself to engraving. He died in Paris in 1712. Several fine plates are from his own designs. He worked both with the point and the burin. We have a great number of plates by him the greater part of which are frontispieces vignettes and other decorative motifs. The following are the most marked specimens.

The Deceit from the Cross *It is I, I am*  
The Angels ministering to Christ in the Days of  
the same

St Peter delivered from Prison  
Moses saved from the Nile  
Joseph making himself known to his brethren  
M Cornell

St. Louis receiving the Communion after the Holy Communion

St. Louis received into Heaven after the ...

**MARIETTE** Pierre Jean was the son of Jean Mariotte, from whom he inherited a very considerable property, and an extensive collection of prints, which, by continual additions he rendered the most numerous and select of any private gathering in Europe. His immense collection was sold in Paris in 1775. In his amusement he etched a few landscapes, after Guercino and some heads and studies, after the Carracci and Piombo del Vaga. He also brought out a 'Traité des Pierres gravées' with 250 engravings of antique gems from his own hand, in 2 vols., folio. He died in Paris in 1774.

**MARIGNY, MICHEL**, a French historical painter, was born in Paris in 1797, and died there in 1829; he was a scholar of M. Lafont and the Baron Gros. He painted several pictures of large dimensions for churches at Paris and Rouen, and one of 'Moses, as the Law giver,' for a council-chamber in the Louvre. His last production, a 'Wounded Soldier,' was exhibited at the Luxembourg in 1830.

MARILLAT, PHOTUR, was born at Vertuisson, in the south of France, in 1811, and entered the *Académie de Peinture* at Paris in 1829. There he executed several landscapes in the classic manner. From 1843 he travelled in Greece, Syria, Palestine and Egypt. There his natural bent was developed, and he studied nature long and conscientiously. His power was chiefly shown in his rendering of southern light. He attracted attention at once with his oriental subjects, but he improved steadily up to his last years. Marillat died in Paris in 1847. His best pictures are

James of the Massena Indian Reservation

### The Isolated Space Control

(continued)

### Symptoms in the March

## A Day in the Life

MAHIEUX, GUSTAVE LOUIS, a French designer and engraver, was born at Dijon in 1740, and died in the city of Paris in 1808. He first turned his talents to the study of architecture, but the encouragement of his family compelled him to illustrate the artist's numerous drawings of objects from the East, and for the works of Diderot, the Abbé Trévoux, and Richter. Amand Le Coultre, a French engraver, and Suvary. He also engraved for his own designs the medals for 'Les Veuves en France,' 'Les Nuyes en Grèce,' and 'L'union d'Alsace.'

MAISON I AMIGNI. This SERRAS a French  
intermediate type, born in Paris in 1797.  
It died in 1800. The italic graphs form has best  
count, born in 1800. The best use

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MATTIOLI ON a painter and engraver, was born at Udine in 1627. He was first instructed by his father PIETRO MATTIOLI and afterwards by his cousin GIULIO. He and for some time of a low, finished and laboured manner of the north but afterwards adopted a larger style. His principal works are in the church of Santa Maria Maggiore and in that of San Simone at Udine. He died in 1715. Among his paintings are

A set of portraits of painters (Florence)

St. Jerome

St. Andrew for the sick

The Hem preceding the climax of the Sun

He completed 19 plates for a mathematical treatise, written by him.

MARINAS DE LAS (or DRILL MARINE) See  
DE LAS MARINAS

MARINI, ANTONIO was born at Prato in 1788. He was a pupil of the Academy at Florence. In 1821 he introduced the art of lithography into Italy and twenty years later was admitted a member of the Florence Academy. He restored several of the frescoes of Giotto, Gaddi, and Gozzoli, and

Painted various Madonnas in the style of the old masters. He died at Florence in 1861.

**MARINI, BENEDETTO**, was a native of Urbino, and flourished about the year 1625. According to Lanzi, he was one of the most distinguished scholars of Claudio Ridolfi, and on leaving that master resided some years at Piacenza, where he painted several altar pieces and other works, in which he united the Lombard with the Venetian style. The most celebrated of his performances is his picture of the 'Multiplication of the Loaves' in the refectory of the Conventuali painted in 1625. An immense composition, painted in oil and mingled with surprising magnificence and variety.

**MARINKELLER, JESSE** (called **MARINKELLER**), a Dutch painter, was born at Rotterdam in 1732. His nickname was an allusion to his small stature. He was a miniature and portrait painter and in practice for a long time at Amsterdam. He died in 1776, and his death has been ascribed partly to chagrin caused by a lampoon from a portrait of an author whom he had failed to paint. His portrait.

**MARINUS, IGNATIUS CANTIS** a Dutch engraver, was probably born about 1587. The date of his death is uncertain. His principal work was at Antwerp, where he cut several plates in a neat but singular style. They are worked entirely with the graver with very distinct strokes crossing each other and full of pathos. His best are named in the following list:

- The Flight into Egypt. a night piece. after Paul Veronese.
- St Ignatius Xavier resuscitating a Dead Person. after the same.
- The Adoration of the Shepherds. after Titian.
- Christ before the High priest Caiaphas. after the same.
- The Martyrdom of St. Agatha. after the same.
- A Concert of Village Children. after Schell.

He also engraved some plates after M. A. Cuyp, v. d. V. and others.

**MARINUS DE ZEEUW** or **VAN ROMER SWALE**, a Dutch painter of the sixteenth century. The dates on his pictures run from 1521 to 1600 and he seems to have been alive as late as 1567. There can be little doubt that he is the Marinus de Swale of Vism, in the Munster district of Groningen, for Zwicksee is a town in the district of Schonwen part of the province of Zeeland. The name de Zeeuw, which may signify the sea, is not to be found on a signed picture by Marinus, but only this latter appellation combined sometimes with Romerswale, or Roymerswale. Hence we may fairly conclude that Marinus is nothing more than a Latinized form of de Zeeuw, while Romerswale, or van Romerswale, may be a family name. Nothing as yet has been recovered as to the facts of this painter's life. His pictures, however, show that he must have been a disciple if not a direct pupil, of Jan or Quentin Matsys. One of the best of them is a 'Money changer' in the National Gallery, where it used to be ascribed to Quentin Matsys.

**MARIO DI FIORI**. See NITZI.

**MARIOTTI**, —, who was a native of Italy, and probably a painter, is known only by a slight spirited etching of a frontispiece to a collection of altar-pieces, published at Rome by Giacomo Rossi. It is after a design by Ciro Ferri.

**MARIOTTI, CARLO SPIRIDONE**, an historical painter, and native of Perugia, is supposed to have been a pupil of Subleyras. He died in 1775.

**MARISSAL, PHILIP**, a portrait and still-life painter, was born at Ghent in 1698. He was a pupil of Leplat. There are several large decorative pictures by him at Ghent. He died in 1770.

**MARKO, KARI**, was born at Lautschau, in Hungary, in 1790. He studied in Vienna, Rome, Pisa, and Florence. His pictures are mostly landscapes with figures, in the style of Gaspar Poussin. He died in 1860.

**MARKOS, GEORGIOS**, a native of Argos, who, early in the last century, painted a number of frescos in the church of the Panagia Plancourmen in the island of Salamis. In this work he was helped by his pupils. It was finished in 1735.

**MARLET, JEAN HENRI** a French portrait, historical, and portrait painter was born at Autun in 1771 and was a pupil at the Academy at Dijon, and afterwards of the Baron Regault. His compositions are numerous, embracing a great variety of subjects from poetry, history, anecdote, and fable. He has published some works in lithography among them Les Tableaux de Paris. He died in 1846.

**MARIE, JESSE ELIZABETH**. See LITTON.

**MARLOW, M.**, an obscure English engraver, lived towards the end of the 17th century. He appears to have been employed only by the booksellers, in that capacity he engraved a portrait of John May, Anthonetum, prefixed to his 'Clavis Commercii' dated 1674.

**MARLOW, WILLIAM**, an English landscape painter and engraver was born at Southwark in 1740. He was educated at the marine painter, and also studied in the St Martin's Lane Academy. He joined the Incorporated Society of Artists, and from 1762 regularly exhibited at Spring Gardens. In 1788 he was elected an exhibitor at the Academy until 1796 and a year for the last time in 1804 when his picture was 'Twickenham Ferry by Moonlight'. In his earlier career he had painted views of several English noble mansions, and from 1764 to 1768 he travelled in France and Italy. On returning home he settled first in Leicester Square and afterwards at Twickenham, where he died in consequence of an aneurism in 1813. He painted several of the best works of the Thames, and also in the neighbourhood of Richmond and Twickenham. He also painted and etched some of the views of the city of London, with the addition of the St. Paul's. Some of his pictures are in the Louvre. He signed several have been engraved in India by the Westminister and the National Gallery. The South Kensington Museum possesses some of his works by him.

**MARMINI, TEOBALDO**, an Italian engraver, was born at Parma in the 15th century. He was a pupil of his father, Francesco Marmini. He went to Rome in the train of Cardinal Salviati, and there made a certain reputation.

**MARMION, SIR LIONEL** was an English designer and engraver of the time of the two Charleses, who has left a few etchings of domestic subjects of ladies and gentlemen from his own designs. His prints bear some resemblance to those of Gaywood, though inferior. There is a portrait of George Locke of Popes, by him which is scarce, also some portraits in the style of Van Dyck.

**MARMION, SIMON**, a painter of Valenciennes, flourished from about 1425 to about 1489. According to contemporary chroniclers, "was worthy of great admiration" in his time. He was at once painter and illuminator, and we know that he

painted a number of miniatures for a missal of Philip the Good. The first mention of him occurs in 1458, in which year he painted a picture for the town-hall of Amiens. In 1460 he appears among the founders of the Guild of Valenciennes, and in 1468 he was raised, at Tournai, to the rank of master. No picture can with certainty be assigned to him, but in all likelihood he painted the altar screen formerly in the Abbey of St. Omer, which is now in the king's palace at the Hague.

**MARMOCCHINI, GIOVANNA** (CORTI), was born at Florence in 1670. She was first a pupil of Lucien Mehus, and afterwards of Pietro Dandini and Ippolito Galantini. Although she chiefly excelled in portraits in miniature, she practised both in oil and in engravings. The grand duchess of Tuscany was her patroness. She died in 1736.

**MARMOLFO**. See VITTIAS MARMOLFO.

**MARNE**. See DE MARNE.

**MARNIELL, FRANCIS DE**, an obscure Flemish landscape painter, born in 1793, and died in 1877.

**MAROLI, DOMENICO** was born at Messina in 1612. He was a scholar of Antonio Ricci, called Barbilunga, and on leaving the school of that master visited Venice, where he studied with profit the works of the great Venetian masters. Among his pictures are the 'Martyrdom of St. Philip' in San Paolo, and the 'Nativity' in the Church of the Grotta at Messina. While at Venice he painted with success some pastoral subjects, in the style of Giacomo Bassano. Married a victim to the revolution which took place in Sicily in 1674.

**MARON, ANTON VON** was an Austrian portrait painter, born at Vienna in 1733. He was a pupil of Menes whose sister Teresa he married. He painted a portrait of the Emperor Joseph II. His death took place at Rome in 1808.

**MARON, LUCAS** a sister of Rafael Menes was born at Anser in Bohemia about 1433. She studied painting under her father, and in 1452 went to Rome with her brother Rafael. She married Anton von Maron, and attained to some excellence as a miniaturist.

**MARON, JACOB** was a native of Alexandria and flourished from about 1441 to 1484. He spent most of his life in and around Genoa where he painted several altar pieces for the churches. In the church of San Tropeo at Savona is a picture of the 'Nativity' by him, painted in tempera in a careful, high finished style. In Santa Brigida at Genoa, are two pictures by this master, dated 1481 and 1484.

**MAROT, DANIEL** the son of Jean Marot was born in Paris about 1600-25, and distinguished himself as a poet, designer and engraver. He usually styled himself to William III. King of England. He engraved several plates in the style of his father, which were published at Paris, with some of those of Jean Marot, entitled 'Recueil des planches des Sieurs Marot, pere et fils.' He also engraved a set of architectural plates, which were published at Amsterdam in 1712, and the statues and vases in the palace at Lou. He was living in 1718. We have also the following prints by him:

The great Fair at the Hague, with the Burgers under arms, saluting the Prince and Princess of Orange, in two sheets.

The great Fair at Amsterdam, with the Citizens under arms.

The Festival of the Birth-day of the Prince of Orange, 1694.

The Interior of the Audience-chamber at the Hague.

A perspective View of Voort.

**MAROT, FRANÇOIS**, a French painter, was born in Paris in 1667. He was the best scholar of Charles de la Fosse, and painted history in the style of that master. One of his most esteemed works is a picture in the church of Notre Dame, representing 'Christ appearing to the Three Marys'; another is the 'Martyrdom of St. Lawrence,' in a church at Rotterdam. He died in 1719. Moreau, Chéron, and others have engraved after his works.

**MAROT, JEAN**, a French architect and engraver, was born in Paris in 1620. We have by him several architectural plates, plans and elevations of the most remarkable edifices in Paris and its neighbourhood. In conjunction with S. de la Boissière, Is. Silvestre, L. de Pautre, Seb. Le Clerc, F. Chaveau and other artists, he executed several of the plates for the cabinet of the King of France. The following are his principal prints:

A set of thirteen plates of Churches and public edifices at Paris, designed and engraved after their measurement by J. Marot.

A set of twelve plates of the same.

Twenty six Views of the Chateau de Lucheu.

Plans and Elevation of the Louvre, three plates.

Plans and Views of the Chateau de Vincennes, three plates.

Plan and Elevation of the Chateau de Madrid, two plates.

**MARQUEZ ESTERAS**, a Spanish historical painter, was born in Estremadura about the middle of the 17th century, and was a scholar of his uncle Fernando Marquez de Loy, who followed the school of Murillo. At the death of his uncle Marquez went as a workman to one of the establishments where they manufactured pictures for exportation to America. But not having had sufficient practice and experience in this sort of work, he became the butt of his fellow workmen and was obliged to quit Seville and return to his native place. After a while he returned to Seville, and having, by close application, acquired considerable facility in imitating the style of Murillo, he surpassed all those who had before him the object of their mockery. His works are nearly all in Seville. He died at Seville in 1720.

**MARQUEZ DE JOYA, FERNANDO**, uncle of Fernan Marquez was a painter of portraits, among which he in 1649 painted that of Cardinal Spaula, which is engraved by Van der Grouwen. He followed the manner of Murillo, and was a frequenter of the Academy of Seville from 1668 to 1672, when he died.

**MARQUIS** an English portrait painter, who painted small portraits in oil in the reign of James I.

**MARQUIS, PIERRE CH.** a French historical painter was born at Pau in 1798. He was a pupil of Lethière. He died in 1874.

**MARR, JACOB HENRI EDWARD**, was born at Hamburg in 1809, he there studied under Sühr and Rosenberg, and afterwards at Munich and Rome. His pictures deal principally with Bavarian and Italian peasant life. He died at Munich in 1871.

**MARRACCI GIOVANNI**, was born at Lucca in 1637, and was first a scholar of Pietro Paolini. When he was fourteen years of age he went to Rome, where he had the advantage of being received into the school of Pietro da Cortona, under whom he studied some time, and before he was twenty-five had distinguished himself as an historical painter. On the death of his father he returned to Lucca, where he painted several pictures for the fraternity of San Lorenzo, and the

Collegiate de San Michele. In the cathedral of Sant' Ignazio, at San Giovanni, he painted some considerable frescoes. His brother HILARIO worked with him. He died in 1704.

MARREBECK, J., was probably a native of Holland, and flourished about the year 1700. We have a few mezzotint portraits by him.

MARRON, MARIE ANNE CARRIERE, historical painter and poetess, was born at Dijon in 1725. The cathedral of that town possesses a 'Conception' by her. She died in 1778.

MARSDEN, BARBARA. See under MEYER, JEREMIAS.

MARSEUS. See SHILCK.

MARSHALL, ALEXANDER, a water colour painter, who practised in the latter part of the 17th century. He worked in Audley's ark, and made some good copies after Vandyck.

MARSHALL, BENJAMIN, an English animal painter, born in 1767 who practised in London and Newmarket. His specialty was horses, and he contributed to the 'Sporting Magazine'. His works occasionally appeared at the Academy between 1800 and 1819. He died in 1837.

MARSHALL, GEORGE, a Scottish portrait painter, born in the latter part of the 17th century. He was a pupil of G. Scougill and Knechtel and also studied in Italy. He practised in York and in his native country. He died about 1752.

MARSHALL, PHILIP, born in 1762, died at Edinburgh in 1826. He practised as a painter but is chiefly known as the inventor of a mechanical contrivance known as the 'Portrait-hic Jernier'.

MARSHALL, THOMAS, an English subject painter, born at Liverpool in 1818. He first exhibited at the Royal Academy in 1837 and in 1840 obtained a silver medal at the Society of Arts. His practice lay chiefly in Liverpool and Manchester. He died at Kensington in 1878. Amongst his works are

The coming Footstep 1847 (South Kensington Museum)

The Parting Day

Sad News from the Seat of War

MARSHALL, WILLIAM, was an English engraver, who probably began to practise the art early in the reign of James I. his works are dated from 1591 to 1649. He engraved chiefly for the booksellers by whom he was employed upwards of forty years. He worked entirely with the graver, in a stiff style, without taste. His best prints are his portraits, of which he engraved a great number mostly from his own designs. Although indifferently executed, they are interesting to the collector on account of the personages they represent. He also engraved several frontispieces and other book ornaments. His portraits include the following

Sir Thomas More

Desiderius Erasmus

William Cecil, Lord Burleigh

Robert Dudley, Earl of Leicester

Nicholas Ridley, Bishop of Rochester

Lady Jane Grey

James I.

William Camden, Historian, &c

William Shakespeare

Ben Jonson

Charles I., three prints

Francis, Lord Bacon

George Villiers, Duke of Buckingham

Robert Devereux, Earl of Essex

William Alexander, Earl of Stirling

William Laud, Archbishop of Canterbury

Nathaniel Bernard, Rector of Ramenham.

Dr Donne, when 18 years of age 1635.

The Rev Dr John Taylor

The Rev John Sym

The Rev Josiah Shute

James First Duke of Hamilton

John Milton at the age of 21

James Shirley, Poet

Sir Robert Stapleton, Poet 1610

Sir John Suckling, Poet

IR NISH II IS

To the Arcadian Princess 1635

To the Evangelical Harmony

To Virgil's Works by Ogilby 1619

MARSHALL, WILLIAM, was an engraver and draftsman who edited in 1771, Desgodet's fine work 'The Ancient Edifices of Rome'.

MARSHALL, ENRICO, born at Naples about 1790, was professor of the Academy at that town. His best performance as a painter is 'Homer and the Shepherd'. Some of his works are in the Palazzo Reale. Others in the church of the Campi Santo.

MARSHALL, GUTHRIE, DA. See MARSHALL.

MARSSIN, SEYMOUR.

MARSTRAND, WILLIAM NIELSEN, a Danish genre and portrait painter, born in 1810 at Copenhagen. He studied in the Academy there and also at Munich and Rome. On his return he became professor, and subsequently director of the Copenhagen Academy. His subjects were chiefly chosen from the manners and customs of his country, the plays of Homer, &c. He died in 1873. Among his works are

Copenhagen. Gull of Dalarna crossing the Suljan on their way to church

" " Erasmus Martinus

" " Scene from Holberg's 'Barnes'

" " The Visit

" " Portrait of Constantin Hansen

Hamburg. " " Scene from Holberg's 'Potter and Pann'

MARTEAU, GILLES DE, the elder, was born at Lige in 1622. He went to Paris when he was young, and there acquired considerable reputation as one of the most successful revivers of the dot style of engraving. He was elected into the Academy at Paris in 1764. He engraved several plates of academic figures after the designs of some of the most eminent French artists. We have the following prints by him

The Portrait of C. van Tee Painter

The Education of Cupid after Rocher

Venus and Cupid after the same

The Head of Heliodorus after Raphael

Part of the Virgin after J. M.

The Entombment after St. Isaac

Justice protecting the Arts after Cochin

Younger wounded after the same his reception plate

An Allegory on the Death of the Dauphin, after the same

A set of six Landscapes after J. Houel

MARTEAU, GILLES DE, 'the younger,' the nephew and pupil of the elder artist of the name, was born at Lige about the year 1750. He engraved some plates in the style of his uncle. Among others we may name

Innocent Pleasure after Huot

The Pitt Lanch after the same

Two Hunting pieces after the same

Cupid crying after the same

MARTEAU, LOUIS, a French portrait painter, born in Paris, who spent most of his life in Poland and died there in 1805.

**MARTEN, JOHN**, an English water-colour painter, who practised at Canterbury at the end of the 18th and the beginning of the 19th centuries. He exhibited at the Academy in 1794 and 1808 'There is a water-colour view, 'Near Dover,' by him, dated 1803, in the South Kensington Museum. R. H. MARTEN painted in water colour about the same time.

**MARTENASIE, PIERRE** a Flemish engraver, was a native of Antwerp, but was instructed in engraving in Paris by J. P. Le Bas. We have the following prints by him

The Waiting-place *after his own*  
The Father of a Family *after Goussier*  
The Rape of the Sabines *after Luden*

**MARTIN, DAVID**, an English portrait painter and mezzotint engraver was born at Ainscuth, in Fife, in 1736. He was a pupil of Allan Ramsay, and when just young accompanied him to Rome, after which he studied at the St. Martin's Lane Academy. He joined the Incorporated Society of Artists, and in 1775 settled in Edinburgh, and was made chief painter to the Prince of Wales for Scotland. But before long he married a wealthy lady in London and removed to Soho, where he lived till his death when he returned to Edinburgh and died there in 1798. Among his painted portraits were Dr. Franklin and Lord Mansfield both of which were afterwards engraved in mezzotint the former at last by himself. He engraved several portraits and medals which are

L. F. Roubillac, Sculptor *after J. C. P. T.* 1765  
Lady F. Manners daughter of the Marquis of Granby 1772  
J. J. Rousseau *after J. C. P. T.*  
David Hume *after J. C. P. T.*

**MARTIN, LEON** a painter and engraver was born in Sweden in 1739. In 1769 he came to England and became a member of the Royal Academy. He painted portraits and landscapes and some pieces in oil and water colour. One of his best performances is a view of Westminster Bridge, with the arrival of the King of Denmark. Several of his portraits have been engraved. He is acquainted with an engraver who has by him six plates, called 'A Daughter's Education from Cradle to Marriage.' On his return to Stockholm in 1760 he became court painter and published with his brother, J. HANS, Lithograph Martin, a series of views of Stockholm. He died in 1818.

**MARTIN, P. B.** an English engraver in the latter part of the 18th century. Amongst his plates are

Maria Cosway *after R. C. Smith*  
Sophia Western *after H. P. P.*

**MARTIN, GUILLAUME** a French painter born at Montpellier in 1737. He was a pupil of Cipriani but was more engaged in selling pictures than in painting them. He died in Paris in 1801.

**MARTIN, JOHANN FRIDRICH** engraver was a brother of Elias Martin, A. R. A. He was born at Stockholm in 1745 and died there in 1808. In 1790 he visited England. He published a series of views of Stockholm in conjunction with his brother Elias.

**MARTIN, JEAN BAPTISTE** called 'Martin the elder,' was born in Paris in 1659, and was a pupil of La Hire. He also studied fortification and was draughtsman to Vauban. He succeeded Van der Meulen as director of the Gobelins, and

accompanied the king and the dauphin in all their campaigns. He has been called 'Martin des Batailles,' from the contests and victories with which he decorated Versailles and the Invalides. His death occurred in Paris in 1736. Of his works we may note

Luneville *Gallery* A series of twenty pictures from the career of Charles V. (painted for the Duke of Lorraine)  
Paris *Tourne* Siege of Trianon  
Versailles Forty five battles (by or after him)

**MARTIN, J. H.** an English landscape and historical painter born at Haydon near Hexham, in 1789. He originally worked at heraldic coach-painting and at the decoration of china. He came to London in 1806, and diligently occupied his spare time in studying for the higher branches of art. Dying at the early age of 19, he was compelled to exert himself strenuously, and in 1812 he produced his first picture 'Sulak in search of the Waters of Oblivion.' Owing to the manner in which one of his pictures was hung at the Academy in 1814 he commenced a life long but not very bitter struggle with that body. He did not discontinue to send his pictures to its yearly show. In 1817 and 1821 his contributions obtained prizes at the British Institution and his art became widely popular. He was instrumental in the foundation of the Society of British Artists where his works appeared for some years. He did not confine himself to the oil colour but he painted many sketches in water colour. He furnished illustrations to the publication of 'Paradise Lost.' Many of his own pictures were engraved by himself. He lived at Douglas in the Isle of Man (whether he had not for the benefit of his health after a protracted stay) in 1834. Among his chief works are

The Great Communion at St. Michael's 1816  
The Fall of Troy 1819  
Elizabeth's Feast 1819  
The Destruction of Herne's Oak 1822 (Manchester Art Club)  
The Fall of Norwich 1825  
The Deluge 1825  
The Fall of Man 1825  
The Seventh Plague 1825  
Destruction of the Great G. M. 1832  
The Last Judgment  
The Creation of Man  
The House of David  
Mountain Landscapes (St. Michael's Museum)

**MARTIN, J. H.** a French still life and historical painter born in France in 1817 and died in 1861.

**MARTIN, PIERRE DENIS**, 'the younger,' who painted during the early part of the 18th century, is said to have been a cousin of Jean Baptiste Martin. He was also a pupil of Van der Meulen. He painted a number of views of royal residences, which are now at Versailles. One is signed, 'P. D. Martin, peintre ordinaire et pensionnaire du Roi, 1722' on another is added 'pensionnaire de sa Majesté Catholique.' Like his cousin, he was employed at the Gobelins. He painted a few hunting and battle pieces. The Louvre possesses a 'Louis XV. hunting by him.

**MARTIN, PIERRE EDMOND**, painter, was born at La Rochelle in 1783. He was instructed in Paris by Vincent, but afterwards went to Italy. On his return he painted portraits, but was principally engaged in the restoration of pictures.

**MARTIN, WILLIAM**, an English historical painter, who practised in the end of the 18th and the 19th centuries. He was a pupil of Cipriani, and in 1766 obtained a gold palette from the Society of Arts. His works were exhibited at the Academy from 1775 to 1816. He was patronized by George III., to whom he was appointed history painter and for whom he executed some decorative works at Windsor Castle. There are at St Andrew's Hall, Norwich, by him

Edward and Eleanor  
Execution of Lady Jane Grey

**MARTINEAU, ROBERT BRATHWAITE** painter was born in London in 1826. At first intended for a lawyer, he forsook that profession for art and became a student at the Royal Academy. Afterwards he was for a time a pupil of Mr. Human Hunt. He began to exhibit in 1852, and in 1862 attracted great attention by a picture called 'The Last Day in the Old Home'. His later works were inferior to this. He died somewhat suddenly in 1869.

**MARTINELLI, GIOVANNI**, painter, flourished at Florence about the middle of the 17th century. In the Florentine Gallery there is a fine picture by him of the 'Feast of Belshazzar', and in Santa Lucia de' Bardi, the 'Guardian Angel', but his best work is a 'Miracle of St Anthony' at Pistoia.

**MARTINELLI, GIULIO** and **LEA** painters were brothers, and pupils of J. Bassano. Giulio painted twenty-eight scenes from Genesis in the church at Enegro.

**MARTINELLI, GIUSEPPE**, an obscure landscape painter, was born at Bologna about 1740, and died there about 1795.

**MARTINELLO DI BASSANO** an obscure Byzantine, who worked at Venice in the 13th century.

**MARTINET, ANTOINE LOUIS** a French engraver, was born at Paris in 1806 and instructed by Hummel and Forster. In 1830 he received the 'prix de Rome.' He died in Paris in 1877. Among his best plates may be mentioned

The Last Honours paid to Counts Egmont and Horn,  
*after Gallait*  
The Sleep of Christ *after Raphael*  
Tintoretto's Daughter *after L. Cogniet*  
The Birth of the Virgin *after Murillo*  
The Madonna with the Pink *after Raphael*  
The Madonna with the Lily, *after Bellinotto (?)*, in the  
*Pal. Albani*

**MARTINET, ANGELOICA**, a French engraver was born in 1731. She was a niece of N. Dupuis. Her brother, **FRANZ NICOLOUS**, also an engraver, produced some small vignettes of animals, landscapes, &c. Angelica died about 1780. Among her plates are

Old Age, *after Verel*  
The After Dinner Walk, *after Verel*  
The Little Musician, *after Schenau*

**MARTINET, E.**, a French painter of little note who lived early in the present century. He was a pupil of Fontaine.

**MARTINEZ, AMBROSIO**, was born at Granada about the year 1630, and was brought up in the school of Alonso Cano. With the help of that artist, he became a reputable historical painter. His principal works are in the churches of the monasteries of S. Jerome, and of the Carmelites, in his native city. He died at Granada in 1674.

**MARTINEZ, CASSIOMORO**, of Valencia, a painter and engraver of considerable merit, flourished about 1680. He engraved portraits, and also twenty plates for a work on anatomy. He painted several devotional works for the church of S. Philip Neri

Pictures in the church of S. Michael and in the Carmelites are ascribed to him. He died in 1694.

**MARTINEZ, DOMINGO**, was born at Seville near the close of the 17th century and after having learned painting with an obscure artist named Juan Antonio, became one of the most popular artists in Seville. The Frenchman Ranc sought his friendship and he died rich and honoured in 1750. According to Juan Bermudez his best paintings are those in a chapel in Seville Cathedral. His fame was hardly deserved.

**MARTINEZ, FRAY ANTONIO**, a son of José Muñoz and painter to Philip IV of Spain, was born at Saragossa in 1638. He studied first with his father, and afterwards at Rome. On his return to Spain he helped his father in many of his works, and entering the convent of Santa Clara in 1690 he there painted some creditable pictures from the life of St. Bruno.

**MARTINEZ, GREGORIO**, a painter of repute in Valladolid, was employed in 1594 by the chapter of Burgos to gild the high altar of their cathedral. Juan Bermudez mentions having seen a small picture on copper, signed with this master's name. The subject was a Virgin with Saints.

**MARTINEZ, JOSE**, a painter and engraver, was born at Saragossa in 1613, and went young to Italy, where he studied some years at Rome. On his return to Spain he was employed in several creditable works for the churches and convents at Saragossa and made court painter by Philip IV in 1642. His chief productions are in the cathedral at city and in the convent of Santa Mariana. P. Llanos mentions a series of pictures of the life of St. Severus in the cloister of San Gerónimo. He has also done an engraving of the portrait of Mathias Prádena, and a work on art and artists entitled *Discurso particular del nobilísimo arte de la Pintura*. He died at Saragossa in 1682.

**MARTINEZ, JOSE** flourished at Valladolid towards the close of the 16th century. He painted so exactly in the style of the early Florentine masters that it is supposed he studied in their city. For the chapel of the Annunciation in the Augustine convent he painted various pictures from the life of the Virgin, also fresco decorations, and the designs for the tiles on the walls. This chapel was finished in 1598, and destroyed by the French in 1811. A picture then rescued is now in the Museum at Madrid. In this the drawing is good, the colouring rich and the disposition finely cast. He painted a few pieces for the Bernardine nuns.

**MARTINEZ, JOSE LUXAN** See LUXAN

**MARTINEZ, JUAN BAUTISTA DEL MAZO** See DEL MAZO MARTINEZ

**MARTINEZ, SIRASIAN**, a Spanish artist, was born at Jaen in 1602. He was a reputable painter of history, and, according to Palomino, resided during the early part of his life at Cordova, where he painted several pictures for the churches, particularly three altar pieces for the convent of Corpus Christi representing the Immaculate Conception, Saint Francis of Assisi, and the Nativity. On the death of Velazquez, he visited Madrid, and was appointed painter to Philip IV. He died in the capital in 1667. He was an excellent landscape painter, and also produced many cabinet pictures, which are to be found in private collections at Jaen, Cordova, Seville, Cadiz, and Madrid.



**MARTINEZ, TOMASO**, a Spanish historical painter, born at Seville. He was a pupil of Gutierrez, an imitator of Murillo. He died in 1734.

**MARTINEZ DE GRADILLA, JUAN**, was a painter of Seville, and an office-bearer in the Academy there for some years. He was a pupil of Zurbaran, and painted a fresco in the Convent of Mercy, which in the time of C. Bermudez was his only surviving work. It has been completely ruined by frequent restorations. He died probably in 1673.

**MARTINEZ DE BARRANCO, BERNARDO**, was born in 1738, at La Cuesta, in La Rioja. After preliminary study at Madrid, he went to Italy, visiting Turin, Rome, and Naples, and studying the old masters, especially Correggio. Returning to Madrid he was elected into the Academy of St. Ferdinand in 1774. He painted a portrait of Charles III., and designed some of the illustrations for the fine edition of 'Don Quixote,' Madrid, 1780. He died in 1791.

**MARTINEZ DE LOS CORRALES, JUAN**, a miniaturest of Toledo, began in 1583 to illuminate a mass book for the cathedral of his native town, and in seven years had finished two volumes, which are characterized by fine colour and tasteful arabesques.

**MARTINI, BERNARDINO**, who is better known as ZENALE, was born at Treviso in 1436, and was a disciple of Loppa. In early years he worked in common with Bernardino Jacobi of Treviso, who was surmamed Buttinone, and orders were given to the two painters conjointly. Zenale was the friend of Leonardo da Vinci, and was probably working at Santa Maria delle Grazie while the great Florentine was painting his Last Supper. Vasari tells a story how that Da Vinci, desiring of Leonardo to produce a face which should express his ideal of the Saviour, went to Zenale for advice and sympathy. When Zenale had seen and fully admired his friend's labours, he told him that what he had already produced was so fine that it was useless to think of surpassing it. 'Let it fancy that the Christ could be conceived in no other linaments as to covert attributes little short of divine.' Zenale was a master of theory, and in 1524 wrote a treatise on perspective. The majority of his frescoes have now disappeared, and we can point to only one fully authenticated work by his hands. This is an altar-piece in the parish church of Treviso on which he worked jointly with Buttinone, a fact which makes it difficult to us, the picture is a standard to test other works ascribed to Zenale. From 1501 when he finished a design for an intended decoration at Santa Maria sopra Minerva until his death in 1526, he seems chiefly to have devoted his time to architectural paintings. Pictures ascribed to him with more or less probability are to be found in the galleries of Bergamo, Berlin, Hanover, Milan and St. Petersburg.

**MARTINI GIOVANNI** (or GIOVANNI DA UDINE) and GIROLAMO, were Friulans sons of Martino and nephews of Domenico da Tolmezzo. In 1501 Giovanni competed with Pellegrino da San Daniele in the decoration of two chapels in the cathedral of Udine, and acknowledged his inferiority by signing an altar-piece representing the glory of St. Mark, "1501, Johannes Udinensis hoc parvo ingenio fecit." The cathedral of Spilimberg has a 'Presentation in the Temple' by Giovanni. In 1503 he began to make carved and coloured altar-pieces, his best work in this branch of art is the altar of the church of Mortighano, finished in 1527. Most of his works are still in the province of Friuli.

**MARTINI, SIMONE**—called by Vasari **SIMONE MEMMI**—a Sienese, was born in 1283. He married, in 1324, Giovanna, the daughter of the artist Memmo di Filippuccio. He was a contemporary of Giotto. One of his earliest frescoes is that in the Hall of the Palazzo Pubblico at Siena, representing an enthroned 'Virgin and Child,' with numerous figures of 'Saints and Angels,' enclosed in a border decorated with shields of arms and medallions. The date of this design is about 1316, and existing records prove that in 1321, Simone received twenty six livres for the renewal of certain portions that had been injured by damp. In 1320 Simone executed an altar-piece for the Church of Santa Caterina, Pisa. This has since been dismembered, and parts of it may be seen in the Library of the Seminario Vescovile, and the remainder in the Academy of Pisa. At about the same date he painted an altar-piece of the 'Virgin and Child with Saints and a kneeling donor,' for the high altar of San Domenico, Orvieto, which is now in the Cathedral. There it has for companion an altar-piece with the 'Virgin and Child and Angels.' In 1321, Simone seems to have been at Assisi, and amongst other works executed there by him, he decorated the chapel of San Martino in the cathedral by order of Cardinal Gentile. These frescoes fill the entire chapel, and illustrate different episodes in the Life of St. Martin. They contain figures of the Cardinal, and of numerous Saints and Angels. Simone also commenced a series of eight half-length Saints in the Lower Church of Assisi, but these are said to have been finished by Lippo Memmi. Up to p. 5, Simone seems to have principally resided in Siena, where he executed many frescoes and paintings which cannot now be traced. In 1339, Simone went to Avignon with his wife and his brother Donato, and there made the acquaintance of Petrarch and of Laura whose portrait he painted. Whilst in Avignon Simone decorated two chapels in the Papal Palace and some other rooms, and in 1349 painted some frescoes in the portico of the cathedral. These consisted of a St. George and the Dragon, with a small figure supposed to be Laura, which has now disappeared, and a Virgin and Child, enthroned with angels and donor and also a 'Saviour in Benediction.' Both of these latter are still visible. Among his works we may name.

Antwerp	Gallery	Emptich, Annunciation
		Crucifixion and Deposition.
Avignon	Cathedral	Fresco of Virgin and Christ
Bologna	Chapel	The Annunciation
Liverpool	Institution	Return of Christ from the Temple
		(This picture is dated 1342, so must have been painted during Simone's stay at Avignon)
Milan	Ambrona	Miniatures of Petrarch's Virgil
Munich	Institution	Coronation of Virgin and Saints
Naples	Ch of S. Lorenzo	St. Louis of Toulouse Crowning his brother
	Manziore	Virgin and Saints
Orvieto	Cathedral	Christ going to Calvary
Pisa	Church	Virgin and Saints
Pisa	Academy	Virgin and Saints. Fresco.
Siena	Public Palace	Equestrian Portrait of Fogliano de Ricci
"	"	

**MARTINI, PIERRO** See MERIA.

**MARTINI, PIERRO ANTONIO**, an Italian engraver, was born at Parma in 1739. He visited Paris when young, where he produced some plates after Teniers.

and other Florentine artists; these were finished by Le Bas. Martini worked for a time in London.

**MARTINIERE, LA.** See **MAYER**.

**MARTINO, MAURO SAN.** See **SAN MARTINO**.

**MARTINO DI BARTOLOMEO.** See **BIAGIO**.

**MARTINO DI BATTISTA**, also called **MARTINO DA UDINE**, and **PELLEGRINO DA SAN DANIELE**, was the son of a Dalmatian named Battista da San Daniele, who sometimes lived at Udine. In 1491 he was partner with Ser Giovanni Antonio of San Daniele as goldsmith, but left that place and went to Venice, where he was commonly called Pellegrino, most likely in allusion to his foreign origin.

In 1494 he received the commission for the altarpiece now in the church of Osopo, which represents an enthroned Virgin and Child between SS. Columba and Peter, with Angels and Saints. In 1495-96 he painted altarpieces for the cathedral of Udine, and for the church of Santa Maria di Piazza. He then determined to go to Rome, and according to the custom of his time, in his will before starting. His friends, hearing of this, determined to prevent his departing by offering him some important work and through their influence the brotherhood of Sant'Antonio gave him a commission to decorate their church at San Daniele. This undertaking, which was commenced about 1498, suffered many interruptions through foreign wars and internal feuds, but was finally completed in 1522. These frescoes, which cover the entire sanctuary and chancel end of the church, consist of various scenes drawn from the life of Christ, St. Anthony, St. Sebastian, St. George, and other Saints, as well as numerous figures of Prophets, Doctors, Saints, and Martyrs, drawn from Old Testament History. They vary in style and betray the successive influences exercised over Pellegrino by artists with whom he was brought into contact during his travels in North Italy.

In 1501, in friendly competition with Giovanni Martini, he painted the altarpiece of the 'Glory of St. Joseph,' for the cathedral of Udine, and as a reward was elected a member of the city council for the years 1501 and 1503. In 1506 he retired to San Daniele and painted a fresco known as 'La Vergine di Studi' in the church of the Madonna. Between 1508 and 1512 he visited both Venice and Ferrara. In 1512 he returned to Udine and designed the Altarpieces of Religion, Justice, Victory, and Fame, for the monument of Andrea Trevisano in the Palazzo Pubblico, and recommenced his labours at Sant'Antonio. In 1521 he painted the organ doors of the cathedral, which were divided by Giovanni Martini and Sebastiano Fioravanti.

These though much injured are still preserved in the Town-hall of Udine. He is also known to have painted several banners, none of which are now extant. In the close of 1529 he produced the 'Madonna and Child with six saints between SS. Michael and Sebastian, now in Santa Maria, Cividale, after which he devoted most of his time and energies to dealing in timber. He died in 1547, more than eighty years old. Besides the works we have mentioned, we may name an 'Annunciation,' in the Venice Academy, and a 'Madonna and Saints,' in the Palazzo Giovanelli, as among his best productions.

W. A. B. Crowe and Cavalcaselle, 'Painting in N. Italy,' vol. ii. p. 189, and Morelli, 'Italian Masters in German Galleries,' p. 18.

**MARTINO DI CANDIDO.** See under **TORRIZZO**.

**MARTINOFF, IWAN**, painter, was born at St

Petersburg in 1765, and was a student in the Academy there. He painted landscapes and scenes for the theatre. He also painted thirty-six views of St. Petersburg.

**MARTINOTTI, EVANGELISTA**, was born at Castel Monferrato in 1634. He was a scholar of Salvator Rosa and, according to Orlandi, excelled in painting landscapes, with figures and animals. Lanzi mentions him as a painter of history, and commends his picture of the 'Baptism of Christ by St. John,' in the cathedral of Casale. He died in 1694. He had a brother, **FRANCESCO MARTINOTTI**, who was also a disciple of Salvator Rosa, and painted history. He died in 1694.

**MARTIS, OTTAVIO DE** See **NELLI**.

**MARTIS, OTTAVIANO** born at Gubbio, flourished from 1400 to 1444. In the church of St. Maria Nuova is a fresco of the Virgin and Child by this artist, dated 1403.

**MARTIUS**. This is the name of a large family of artists who resided at Ghent. **BARTHOUS** was the eldest son of Jan Martius, entered the Corporation in 1432, was master painter in 1484, and Dean in 1475. **GERARD** master painter in 1498. **GHOERT**, master painter in 1498. **GHIJS**, master painter in 1496. **JAN**, a painter at Ghent who, in conjunction with Van Ansjore, executed frescoes for the Counts of Flanders. He also worked at Tournai. **LAURENS**, father and son, flourished in 1364 and 1380 respectively. **NABUR**, **NAYON**, or **NAMMENT**, was born at Ghent in 1404. He was the son and pupil of Jan Martius. He worked for the city and churches of Ghent and Oudenarde. He died in 1453. **RICHTER**, son of Baudouin, flourished from 1447 to 1472.

**MARTORI, GARYA** was born at Naples in 1670 and was a pupil of Cammarano del Po or N. Massimo. His first attempts were in historical subjects, but not succeeding to his wishes, he abandoned that branch of the art, and applied himself to landscape painting in the style of Salvator. He died in 1723.

**MARTISS, JAN** de Jonge (or **MARTIN**) incorrectly known as **J. M. de Joux** (or **Joux**), was a Dutch etcher and probably painter, who flourished about 1650. We have by him a set of etchings of battles, which he executed with great spirit and appeared to be from his own designs. His manner is somewhat peculiar, it is built up of bent strokes with very little hatching. He marked his prints *J. M. D. Jonge fecit*, and *J. M. D. J. p.*

**MARUCCI, GIOVANNI SILVANO**, (or **MARUSILLI**) was born at Lucca in 1586. He was a scholar of Andrea Politi, and distinguished himself as a painter of history although he was more celebrated as an architect and engineer. His principal residence was at Pisa where he painted, in the tribune of the cathedral, Abraham and the Angels, and 'The Martyrdom of St. Bartholomew.' He died in 1646.

**MARULLO, GIUSEPPE** a native of Ceta in the kingdom of Naples, studied under Massimo Stanzioni, but copied the style of his master's rival, Spignoletto. He died in 1685. His son **ANGELO**, also a painter, died early.

**MARVILLE, MARTIN**, painter and engraver, was born in Paris in 1712. We have several prints by him, and among others 'The Siege of Borgen op Zoom,' after Bonard, plates in Blondi's 'French Architecture,' and others.

**MARVY, LOUIS**, a French engraver, born at Versailles in 1815. He was a pupil of Jules

Dupré, and engraved several pictures after Rembrandt, Corot, C. Flors, Decamps, Diaz, &c. He died in 1860.

**MARY DE' MEDICI**, wife of Henry IV of France, born in Florence in 1573, died at Cologne in 1642. At the age of eleven years she engraved a portrait of herself on wood, and signed it *Maria Medici F MDI XXVII*. Another plate is inscribed to her, the portrait of a girl, signed L. O. 1587.

**MARZIALE**, MARO, was living in the early part of the 16th century. Of his life very little is known except that he was employed by Giovanni Bellini as journeyman, at a salary of twenty four ducats per annum, in the Hall of Great Council at Venice in 1492. In the Conservatorio de' Penitenti at San Giobbe, Venice, is a 'Circumcision' painted by him in that same year, and in the Academy of the same city is a 'Christ and the Apostles at Emmaus,' dated 1506. In the Gallery of Berlin is a similar subject, painted in 1507, which shows a strong leaning towards the German feeling. His two best works, however, are in the National Gallery. These are, 'The Circumcision' signed and dated 1500, and 'The Madonna and Child with Saints' 1507. In the Loculus Carrara Gallery at Bergamo there is also a Virgin and Child with profile portrait of donor, dated 1504. He dates on his pictures range from 1499 to 1507. His works are fairly numerous but many of them are ascribed to Bellini and other members of his school.

**MARZIO DE' COLANTONIO** flourished at Rome in the 16th century. He painted landscapes and battle-pieces. He was for a time at Turin in the service of the Prince of Savoy.

**MARZO**, ANDREA and URBAN were two brothers of Valencia, and painters of some credit. In about 1620 Andrea executed two pictures of St. Anthony of Padua for the parish church of Santa Cruz and Santa Catalina; he also designed the title page for a book describing a great festival in the city published in 1603 by Don Juan Bautista de Valdivia. Urban painted a picture of 'Christ bearing the Cross' said to possess some merit. It is in a private collection at Valencia.

**MARZY**, JOHANN HEINRICH, an engraver, was born at Iglau in Moravia in 1722. He became a teacher in the Normal School and afterwards devoted himself to engraving. He died in 1801.

**MASACCIO**. See GHIOTTO MASO.

**MASACCI**, DONATO, (or MASACCIO) called FRA ARSENIO was born at Florence in 1379 and was one of the ablest scholars of Filippo Lippi. Soon after leaving the school of that master he became a Servite monk, and took the name of Fra Arsenio, by which he is generally known. He painted several altarpieces for the churches at Florence, particularly for that of his monastery. His principal performance is a large picture at Vallombrosa, which Lanzi mentions in very favourable terms. He also worked in Spain early in the 15th century, chiefly in the convents of Valladolid. He died in 1466.

**MASCALI**, EDWARD, an English portrait painter flourished about the year 1650. He painted a portrait of Oliver Cromwell, which was once in the possession of the Duke of Chandos. We have a print, by James Gammon, from a portrait of Mascali by himself.

**MASCHERINI**, OTTAVIANO, a painter and architect, was born at Bologna in 1530. He was a pupil of the Carracci, but he abandoned painting for architecture. He died about 1610.

**MASIJS**. See MARSYS.

**MASOLINO DA PANICALE**. See FINI.

**MASON**, ABRAHAM JOHN, wood engraver, was born in London in 1794. He was apprenticed to Robert Branstetter, and in 1821 he set up on his own account. In 1829 he went to New York, where he was elected Associate of the Academy and Professor of Engraving. He engraved Cruikshank's illustrations to 'Tales of Humour and Gallantry.'

**MASON**, GEORGE HIMMING was born at Wetley Abbey in Worcestershire in 1818. His parents were well to do people, and by his father's wish he studied for the medical profession, but abandoned it in 1844 for art. In company with a brother he travelled through France, Germany, Switzerland and Italy, residing at Rome for several years. While Mason was in Rome he received news of financial losses at home, which for a time threw himself and his brother entirely on their own resources. Better times came, however, and in 1850 he was enabled both to contribute to and to visit the Paris Exhibition. He contributed to the Academy from 1857, in which year he returned to England and married, till 1872. All the subjects now chosen by him were taken from the neighbourhood of his home at Wetley. In 1865 he settled in London, in Shaftesbury Road, Hammer-smith, where he remained faithful to the same rural themes. In 1868 he was elected A.R.A., and moved to a larger house and studio, where he worked for three years, and where he died in 1872. His two best works, perhaps, are, 'Girls dancing by the Sea' etched in 1886 by Mr. R. W. Macbeth as a Pastoral Symphony, and 'The Harvest Moon,' also etched by the same artist. The former is in the collection of Lord Wantage. Besides those he designed

Went to the Well  
Mist in the March  
Cathedral  
Crossing the Heath  
Lovers in the Houghing  
The Cest Shire  
Green  
The Gull  
Young Angels  
Unwilling Hymnates  
Evening Melick  
The Evening Hymn  
Only a Shower  
A Derbyshire Landscape  
Blackberry Gatherer  
The Milkmaid

**MASON**, JAMES, an English landscape engraver, was born in 1710 and died about 1780. He belonged to the Incorporated Society of Artists, and was very eminent in his line, his works being held in great esteem by foreign amateurs. His principal pieces are after Claude L. P. Poussin, Swanveldt, Hobbins, Wilson, Lambert Scott and Zuccarelli. 'The Landing of Æneis in Italy,' after Claude, is one of his finest landscapes, and he is no less admirable in the print after Andrea Sacchi, of 'Venus at the Bath surrounded by Cupids.' He sometimes engraved in conjunction with Canot, Vivares and other masters of the period, who, like himself, were employed by the enterprising Baylell.

**MASON**, WILLIAM, an English animal painter in the latter part of the 18th century. His works were engraved by J. Jenkins, R. Pollard, and Val. Green.

**MASQUELIER, Louis Joseph**, a French engraver, was born at Cesson, near Lille, in 1741. He was a pupil of J. P. le Bas at Paris, where he engraved several plates which possess considerable merit, particularly his landscapes. He died in 1811. He engraved several of the plates for 'Le Voyage d'Italie,' by St. Non, also several of the French battles and victories, and other subjects after Monnet and Vernet; some of the plates for the voyage of La Pargouse, and numerous designs illustrative of the 'Metamorphoses' of Ovid, the Fables and the *Kisses of David*, and in conjunction with M. Née, the work entitled 'Tableaux de la Suisse,' consisting of 216 plates in folio. He was also director of the publication of 'L'Album de Florence,' for which he engraved several of the pictures, statues, canons, and bas-reliefs, and for which he obtained the gold medal in 1802. Numerous other works were produced by him, which are well known to amateurs of engraving. Among others, we may name the following:

The Arrival of Voltaire in the Physician's Chair, after *L. Boulton*.

An old Man kneeling near a Skull called *Du Gènes*, after *G. Dou*.

A View in Flanders, after *Leiris*, etched by *M. C. Lier* and finished by *Lebas*.

A Landscape with Cattle, after *J. E. H.*

A pair of Landscapes, the first etched by *M. Paul*, and the second by *Lebas*.

A View in Italy, after *Lebas*.

A Shipwreck, after *Lebas*.

Two Views of Ostend, after *Lebas*.

A Landscape, with a Waterfall, after *Ducloux*.

He was the instructor of his son, **CHATELIER**, in 1848. **MASQUELIER**, born in Paris in 1781, who engraved 'The Intombment of Christ,' after Raphael. He obtained several gold medals and prizes, and was professor at the Académie de France.

**MASQUELIER, Nicolas Francis Joseph**, called 'the younger,' was a relation and scholar of Louis Joseph Massard. He was born at Lille in 1760, and died in 1809. He received lessons also from L. J. Watteau and Guéret. He engraved a 'Corps-de-garde,' after *Edouard Casar* at the Tomb of Alexander, after *S. Bourdon*, 'Extreme Unction,' after *Jouvenet*, 'Christ at the Column,' after *Vouet*, all for the Musée Napoléon, and several other pieces for the same collection. He also assisted in engraving the canons and bas-reliefs for the Galerie de Florence.

**MASQUERIER, John James**, a portrait painter, born of French parentage at Chelmsford in 1778. He went back to France with his parents in 1789, and received some instruction from Vernet. Returning to England in 1792, he became a student in the schools of the Academy, where his first exhibited work appeared in 1796. In 1800 he made a second visit to Paris, where he was enabled to take a portrait of Napoleon. This on being exhibited in England, where it was the first authentic portrait of the emperor, proved a source of considerable gain to the painter. After a successful career as a portrait painter—he painted 400 portraits in twenty-eight years—he was enabled to retire in 1828 with a competence to Brighton. Here he died in 1855.

**MASRELIEZ, Louis**, a painter, was born in Paris in 1747. In 1752 he was taken to Sweden, but returned to Paris to study art, proceeding later to Italy. On his return to Stockholm he was made Director of the Swedish Academy. He painted portraits, landscapes, and historical subjects. He died at Stockholm in 1810.

**MASSA, Giovanni**, was a native of Carpi. He was a pupil of Grifoni, and, in conjunction with Giovanni Pozzuoli, worked at architectural views and designing. He died in 1741.

**MASSARD, Jean**, a French engraver, was born at Bellemé in 1740. He was instructed in the rudiments of his art by Martinet, but owed more to private study. In 1814 he received the title of Engraver to the King. He was a member of the Academy, and died in 1822. His best plates are

Adam and Eve, after *Cygnani*.

La Mère bien aimée, after *Griseuse*.

La plus belle des mères, after the same.

Abraham and Hagar, after *Griseuse*.

The Family of Cleopatra, after *Van Dyck*.

The same, after *Verel*.

The Death of Socrates, after *David*.

**MASSARD, Jean Baptiste Louis**, an engraver, was born in 1774. He was the eldest son of Jean Massard. Among his works were 'The Magdalene,' after *St. Pierre*, and the portrait of Francis I., after *Pittori*. He died about 1810.

**MASSARD, Jean Baptiste Raphael Urbain**, a student and scholar of Jean Massard, was born in Paris in 1775. He studied design in the school of David. He engraved many of the plates for the beautiful editions of Virgil and Rucini, published by Didot, also for 'Le Musée Napoléon,' and other collections. The 'St. Cecilia,' after *Raphael*, 'Apollo and the Muses,' after *Giulio Romano*, 'Hippocrates refusing the Presents of Artificers,' after *Guarodot*, and the 'Burial of Attila,' after the same, are among his most esteemed works.

**MASSARI, Francesco**, painter, was born at Bologna in 1561, and was some time a scholar of Bartolommeo Passotti, but he afterwards studied in the school of the Carracci, and then at Rome from the antique and the works of the great masters. His style resembles that of Annibale, rather than Lodovico, and in some of his works he approaches so near to his manner, that they may easily be mistaken for those of that master. He died in 1633. Among his works we may name

Bologna	Life of St. Benedict (four pieces)
"	Marriage of St. Catherine
"	Christ appearing to the Magdalene
"	St. Sebastian
Florence	Holy Family

**MASSARO, Niccolò**, was a Neapolitan, and a scholar of Salvatore Rosa. He painted landscapes, which resemble those of his instructor more in form and scenery than in colour, which is weak. As he was not successful in figures, he was assisted in his pictures by other artists, particularly by the little known Antonio di Simone. Massaro's sons, **GIROLAMO** and **GIENNARO**, were also painters.

**MASSAROLI, Agostino** was born at Cremona in 1655, and for some time studied under Agostino Bonisoli, in his native city. He afterwards visited Rome, where he became a scholar of Carlo Cesi. His principal work is a large picture in the church of Sant' Agostino representing that saint distributing his regulations to his different orders. He died in 1723.

**MASSÉ, Charles (or Macé)**, a French designer and engraver, was born in Paris about the year 1631. He was employed by M. Jabach to make designs from his celebrated collection of drawings, and to etch them. The set consists of 280 prints, among which we may specify

Sixty-seven after Ansd. Carracci.

Fourteen after Titian.

Twelve after Caravaggio.

Four after Campagna.

Several after Correggio, Guercino, Nic. Poussin, Parmigiano, and others.

**MASSÉ, JEAN BAPTISTE**, a French painter and engraver, was born in Paris in 1687. In the early part of his life he applied himself to the sciences, but afterwards took to engraving, and shortly to painting in enamel. By the common device of representing ladies as more beautiful than they were he soon succeeded in making himself the fashion. It was as an engraver, however, that he obtained in 1717 a reception into the Academy at Paris. He undertook the direction of the engravings from the pictures by Le Brun, in the Gallery of Versailles. The work consists of fifty-two plates, entitled *La grande galerie de Versailles et les deux salons qui l'accompagnent, dessinés par J. B. Massé et gravés par les meilleurs maîtres du temps*, Paris, 1752. In 1749 he became a Councillor of State, and in 1760 Inspector of the Gallery at Versailles. He died in Paris in 1767.

**MASSE, SAMUEL**, a miniature painter, was born at Tours in 1671. He settled in Paris, where he died in 1753. Another painter of the same name flourished at Tours at the same time.

**MASSEI, GIROLAMO** was a native of Lucca, and, according to Baglione, flourished at Rome in the pontificate of Paul V., where he painted several pictures for churches and other public buildings. In San Iuliano Francesco is an altar piece by him, representing the 'Martyrdom of St. Sebastian', and in the 'Trinità del Monte' there are several pictures in fresco of the Life and Miracles of St. Francis of Paula. As stated in his 'Descrizione del Vaticano', since he was one of the artists selected by Fra Ignazio Danti superintendent of the works to ornament the Loggia of the Vatican where he was employed as sculp. artist. He returned to Lucca towards the latter part of his life and died there at the age of eighty.

**MASSI, CATALDINO**, painter and engraver, worked at Rome at the end of the 18th century. Among his works are plates from

Cardinal Henry after Raphael.

Pope Clement XII.

St. John of Nepomuk after Fel.

St. Nicolas after Callot.

**MASSI G.** is mentioned by Strutt as the engraver of a portrait of Cardinal Albanus Salviati after P. Nelli dated 1740.

**MASSI GENTILE**, called GENTILE IL NERO (II GIOVANNI) DA FABIANO, was probably born at Fabriano between 1300 and 1370. He learned his art under Allegretto Nuzzi; his death took place between 1410 and 1450, and he was buried in San Francesco Romana, in the Campo Vaccino. He is known to have paid a visit to Venice where he spent some years in decorating the ducal palace, and also painted an altar piece for the church of S. Felice, representing St. Paul and St. Anthony. From thence in 1422 he went to Florence, and in 1425 he was sent for to Rome by Pope Martin V., to paint in San Giovanni Laterano and he painted a 'Holy Family' for the church of S. Maria Maggiore. At Florence, in the church of S. Niccolò, is a subject by him from the life of that saint, and in the sacristy of la Trinità, the 'Adoration of the Magi,' dated 1423. Gentile's masterpieces have perished both at Rome and Venice.

remains of his paintings can be seen at Perugia, at Fabriano, and as under:

Berlin	Museum	Virgin between SS Catharine and Nicholas.
Florence	S. Nicolo	SS Mary Magdalene, Nicholas, John the Baptist, and George 1425.
"	Sacristy	God the Father, Christ, the Virgin, and several Saints.
"	Academy	The Adoration of the Kings 1423.
Milan	Lira	Coronation of the Virgin.
Orvieto	Cathedral	Four figures of Saints.
Paris	Louvre	Madonna.
Venice	Academy	Fragment of a fresco.
		The Presentation in the Temple.
		Virgin and Child.
		Madonna and Infant.

MASSIMI, CAVALLINI. See SIANZONI.

MASSIMO, ANTONIO. See BATTIANO.

**MASSINGER ANTONIA**, an engraver, was born at Wesssburg, Austria, in 1759. He migrated to Vienna, where he died in 1808. Among his plates are

The Spanish Painter after Stille.

A View near Vester after H. Inc.

Sheep and Lambs in groups after H. Ross.

**MASSINI, C.** An etching after a picture of 'Penelope at her Web,' by G. F. Griest, is signed with this name.

MASSOLINI. See AZZOLINI.

**MASSON, ANDREW**, a Scotch landscape painter, born near Edinburgh in 1750, who also practised as a drawing master. In the year before his death he assisted Turner by making wax studies from the Pell Rock Lighthouse. He died in 1825.

**MASSON ANTOINE**, a celebrated French engraver, was born at Lorient in Orleans, in 1636. He was brought up to the business of an armourer, and in 1660 entered the bureau in engraving ornaments on steel. Early in his life he settled in Paris, where he applied himself to drawing with great assiduity and acquired some celebrity in painting and designing portraits. But he is principally distinguished as an engraver, and in some of his plates particularly his portraits, he reached an excellence which has seldom been surpassed. He worked entirely with the graver, which he handled with surprising firmness and facility and at the same time with the utmost delicacy. His portrait of Bismarck known by the name of 'The Grey-headed Man' is a model of lightness and precision. That of Oliver Cromwell is also admirable. Of his subject, the celebrated print of 'Christ with the Disciples at Emmaus' after Titian, commonly called 'The Table cloth' may be regarded as a *chef d'œuvre* in the style to which it belongs. In 1679 he became a member of the Academy in Paris, and died in that city in 1700. The following is a list of Masson's works.

#### PORTRAITS.

Anne of Austria, Queen of France after P. Mignard.

Maria Theresa of Austria, Queen of France, after A. Mignard.

Maria Anne Victoria of Bavaria, Dauphiness.

Louis Augustus Duke de Maine, *ad vivum* &c.

Jean Jacques de Mesmes, Comte d'Avaux 1683.

François de Beauvilliers, Duc de St. Aignan.

François Ronvel de Medavi Archbishop of Rouen 1677.

Maria de Lorraine, Duchesse de Guise, after N. Mignard.

The Count d'Harcourt, called the *Cadet de la perle*; after A. Mignard, extremely fine.

Nicolas de Lamougeon Comte de Courson 1676.

**Jérôme Bignon**, Librarian to the King 1686.  
**Denis Marin**, Secretary to the King 1672.  
**Louis Verjus**, Comte de Crecy 1679  
**Frederick Wilham**, Elector of Brandenburg 1683,  
*source*  
**Guido Patin**, M D, engraved in a singular style, *rare*  
**Charles Patin**, his son, M D  
**Francesco Maria**, Duke of Genoa 1685  
**Harloun de Beaumont**, Archbishop of Paris, *after N Mignard*  
**Emanuel Theodore**, Duc d'Alfort *after the same*  
**Gaspar Charrier**, Secretary to the King, *after Blanchet*  
**Alexander du Puy**, Marquis de St Andre, *after De Nave*  
**Louis**, Duc de Vendome, *after P Mignard*  
**G de Brisacier**, Secretary to the Queen, called 'The Grey-headed Man', *very fine*  
**Olivier Leveur d'Ormesson** President of the Parliament 1688 *very fine*  
**Pierre Dupuis**, Painter to the King *after A Mignard*  
**Antoine Masson**, engraver to the King *see p. 1*

The following life size heads, though finely engraved, are less happy in the execution than the preceding portraits

**Louis XIV** with a Hat *ad vivum fuit* 1687  
**Louis XIV** a large oval *after C le Brun*  
**Louis** the Dauphin, his son, with a Hat  
**Philip**, Duke of Orleans  
**Jean Baptiste Colbert**, Prime Minister 1617  
**François de Harlay**, Archbishop of Paris 1684  
**Claude du Houssat** 1691  
**Henri de la Tour d'Auvergne** Vicomte de Turenne  
**Nicolas Potier de Novion**, President of the Parliament 1679  
**Guillaume de Lamoignon**, President of the Parliament 1675  
**Charles Colbert**, Marquis de Croissy *after H Gallet*

# SUBJECTS

**St Jerome** in Meditation *Messon*  
**The Holy Family** *after A Mignard*  
**Christ** with the Disciples at Limous *after J L de*  
*This fine print is celebrated under the name of 'The Table-cloth'*  
**The Assumption of the Virgin** *after Rubens fine and scarce*  
**The Brazen Serpent**, *after the same in two sheets, fine*

**MASSON, MADAME**, was a relation of Antoine Masson, and was born in Paris about the year 1660. She was a pupil of Antoine in whose fine style she engraved several portraits, or heads life-size. She was living up to 1711. Among others, we have the following by her

**Duke Philippe** of Orleans  
**Elizabeth Charlotte**, Duchess of Orleans, *Mad Masson*  
**Elizabeth** of Orleans, Duchess of Alençon *after I Mignard*  
**Maria Theresa** of Austria, Queen of France *after Habert*  
**Elizabeth Maria** Josephine, Infanta of Spain  
**Victor Amadeus II**, Duke of Savoy  
**Louis Henry de Gondrin** de Montespan, *after a picture by A Masson*

**MASSONE, GIOVANNI**, was born at Alessandria and probably laboured there, but little is known of his life. He is best known by a triptych, executed about the year 1490, which now hangs in the Gallery of the Louvre. It represents the 'Birth of Christ,' 'St. Francis adored by Pope Sixtus IV,' and 'St. Antony of Padua, with the Cardinal Giuliano della Rovere.'

**MASSOT, FIRMIN**, a painter, was born in 1766. He settled at Geneva, after a short stay in Italy, and painted there and at Berne several portraits and miniatures. In later life he produced some genre pictures. He died about 1826

**MASSYS, CORNELIS**, painter and engraver, and the fourth (?) son of Quentin Massys, was born at Antwerp about 1513. Some writers make him the son of Quentin's brother, Jan Masseys the elder. He was received into the Antwerp Guild of St. Luke in 1531. In the Dresden Gallery there is a red chalk drawing by him of 'Lot and his Daughters.' The figures have much elegance and refinement, betraying a master who had visited Italy without leaving his own Flemish manner behind him there. Cornelis was still living in 1580. He usually signed his works with the initials 'C M-A,' or 'C M-E' in monogram, in some times we find the abbreviation 'CER MIA' Works

**1st in Gallery** Landscape with figures (signed (M L 1513))

# ITALY.

**Henry VIII**, in a cap and feather  
**Judith** with the head of Holokriem  
**Scenes** from the lives of Samson, Tobias, and the Baptist  
**Michael** blessing Abraham  
**'Holy Family'** and the Draught of Fishes, *after Raphael*  
**A Battle piece** *after the Louvre*  
**The Lion Kneelers**  
**The Virtues**

**MASSYS, JAN (MISSEYS)** was the son of Quentin Massys by his first wife. In 1516 he was a pupil of Juket Osket and was received into the Corporation of St. Luke in 1531. He visited Italy, but afterwards returned to his own city. His eldest son **QUENTIN**, also a painter, died at Frankfurt. His death occurred after 1568. His two elder brothers, **PAUL** and **CORNELIS**, were also painters. Paul was living in 1619. Among the pictures of Jan are

**Antwerp Gallery** The Virgin and St Joseph at Bethlehem  
**Berlin Gallery** The Healing of Tobias  
**Paris** The Money Changer  
**Petersburg** David and Bathsheba  
**Rotterdam Gallery** The Money Changers (two examples)  
**Stockholm** Portrait of a Lady  
**Vienne** The Wandering Musicians  
**Lot and his Daughters**

**MASSYS, QUENTIN (MAISYS, MISSEYS or MEISSEYS)**, the son of a locksmith, **JOSSE MASSYS**, was born at Louvain in 1466. In early life he worked under his father, but became a painter to obtain the consent of his wife's father, who belonged to that profession, to his marriage. This is recorded by the inscription on his tomb "Communiu amor de muliere fecit Apellem, and he wrote on his own portrait the words "Pictorem me fecit amor." His wife's name was Alyt van Tuyt. After her death which took place in 1507, he married Catharine Heyns. Quentin is believed by some to have studied under Durick Bouts who was town painter at Louvain, but dates do not favour this theory, for Bouts died in 1475. In 1491 Massys settled at Antwerp, where he joined the Painters' Guild, and rapidly became famous. In 1508 he painted the 'Descent from the Cross' for the chapel of the Joiners' Company in Antwerp Cathedral. It is now in the Museum at Antwerp. Massys received 300 florins for his work, but it was sold in 1580 to the magistrates of Antwerp for 1500 florins. Massys died at Antwerp in 1531, leaving a large family. Three of his sons were painters (see **MASSYS, CORNELIS** and **JAN**). The following are some of his principal works:

Amsterdam	Museum.	Virgin and Child.
Antwerp.	Museum.	Head of Christ ( <i>Similar to the National Gallery picture</i> )
"	"	Head of the Virgin ( <i>Similar to the National Gallery picture</i> )
"	"	The Magdalen
"	"	Money-Changer
"	"	Head of Christ
"	"	Descent from the Cross, a <i>triptych</i>
Basle		Portrait of a Man
Berlin	Museum	Madonna and Child
		St Jerome in his Cell
Brussels	Gallery	The History of St Anne
Chapel	Gallery	Old Man and Courtisan
Dresden	Gallery	The Banker
Florence	Uffizi	St Jerome
"	"	Portrait of Masysa and his Wife
"	"	Portrait of a Man
Frankfort	Gallery	Portrait of Knipperdolling
London	Nat. Gallery	Salvator Mundi and the Virgin Mary
Longford Castle		Portrait of Ignatius
Louvain	St Peter's	Holy Family ( <i>Quintin Metsu, 1509</i> )
Madrid	Gallery	The Village Doctor
"	"	The Saviour
Naples		Adoration of the Magi
Paris	Louvre	Banker and his Wife ( <i>Quintin Metsu, 1515</i> )
Petersburg		Virgin and Child
Rome	Pal. Braccio	Parable of the Unjust Steward
Stockholm	Gallery	The Usurers
Turin		Virgin and Saviour
Venice		Christ before Pilate
Vindob.	Belvedere	Lucezia
"	Tieckenstein Coll.	St Jerome ( <i>Quintin Metsu, 1513</i> )
Windsor	Castle	The Two Misers

MAST, HERMAN. See VAN DER MAST.

MASTELLIA FIA. H. See D'NDUCCI.

MASTER A. D. F., PHIL, was probably a painter of the Austrian school about 1511 and is known by an altar-piece, now in the Belvedere at Vienna, representing St Jerome, with scenes from his life on the inner side of the lateral in the three figures of the Church the Emperor Henry the Saint St Elizabeth, and the Queen of Hungary. It is signed A. D. F. 1511.

MASTER B. M. THE, was a pupil and imitator of Schongauer. We have nine plates by him, among them:

The Judgment of Solomon

St John in Patmos

A 'Riposo'

A Pietà

Madonna and Child in a Landscape

St Barbara

MASTER C. T., THE. See ANTHONISZON CORNELIS.

MASTER E. S., or 'MASTER OF 1466,' a prolific engraver, whose name is unknown, but by many is supposed to be Erhardt Schon. He was a German, and judging from the dates on his plates, was born in the early part of the 15th century. He is supposed to have travelled through Switzerland, and worked a long time at the Court of Burgundy. Bartsch names 136 plates from his hand, among which there are scenes from the Old Testament, scenes from the life of Christ, the apostles and saints, &c. Among his most celebrated plates are:

The Baptism.

The Nativity of Christ

The Judgment of Solomon.

The Creation

Virgin and Child

MASTER F. V. B., THE. See BOCHOLT, FRANK VON.

MASTER J. M. S., probably identical with MABUSE (GOSSART, JAN, q. v.).

MASTER L. C. Z. OF 1492, THE, seems to have been influenced by M. Schongauer. We have ten plates by him, of which the best is a 'Christ entering Jerusalem.'

MASTER M. Z., THE, was a miniaturist in the latter part of the 15th century, who painted under the influence of Wolgemuth.

MASTER N. D. B. OF 1544, THE, engraved 'Cupid's it Play,' after Raphael.

MASTER, W. J., THE, an engraver of the Netherlands in the 15th century, executed sixty-one plates, among which are a 'Sancta Veronica' and a Gothic Fountain.

MASTER OF 1423, THE, is the author of the wood-cut of 'St Christopher with the Child Jesus,' which was found in the Carthusian monastery at Buchsheim, and is the earliest wood-cut but one known. It is now in possession of Lord Spencer.

MASTER OF 1437, THE, painted a 'St. Sebastian.'

MASTER OF 1439, THE, executed two astronomical plates for the Calendar of John de Gamundia.

MASTER OF 1454, THE, executed a wood-cut of 'St. Bernard.'

MASTER OF 1461, THE, prepared two wood-cuts for a table of the golden numbers. They were found in the Buchsheim monastery.

MASTER OF 1464 THE, was an excellent engraver of the Lower Rhine. There are by him:

The Wheel of Fortune

The Judgment of Paris

The Pruning-room

St Jerome

The Alphabet in Figuræ

MASTER OF 1480, THE, was a Dutch engraver, who worked in the style of the Van Dycks. His plates are very rare. The Cabinet at Amsterdam has the best collection. Among them are:

A Young Man struck by Death

St James the Less

Elizabeth and Zachariah receiving Mary

St Philip

The Peasant with the Shield

St Bartholomew

Woman riding on a Man

St George and the Dragon

MASTER OF 1482 THE, an unknown engraver, by whom we have

Christ on the Cross

The Power of Death

A Woman with a Roll of Ribbon.

MASTER OF 1515, THE, was the engraver of

Scenes in the Life of Hercules

The Death of Cleopatra

The Fight of the Tritons

Various Cornices and Entablatures.

Another 'Master' of the same year executed thirty-six plates including

Mary and Joseph adoring the Child

Pope Julius II. 1512

Soliman II. 1520

MASTER OF THE ANCHOR, THE, engraver of five very rare plates, representing scenes from the Bible. His mark was an anchor between B and R.

MASTER OF (BOIRSERIIIS) BARTHOLOMEW, also called THE MASTER OF THE ALTAR OF ST. THOMAS, and OF THE ALTAR OF THE CROSS, a painter of the school of Cologne, working between 1490 and 1500. In style his work is not unlike



that of Lucas van Leyden. Among his pictures we may name:

Munich.	St Bartholomew with SS Agnes and Cecilia
"	St Christina and St James the Less
"	St John the Evangelist and St Margaret

**MASTER OF THE BIRD.** See DEL PORRO  
**MASTER OF THE BOCCACCIO, THE** In an edition of a Latin work by Boccaccio, entitled 'De Casibus Illustrum Virorum et Mulierum,' published at the end of the 15th century, there are nine engravings by an unknown Dutch artist, which are superior to the works of Paul von Meckenen or Martin Schongauer. There is a copy of this book in the British Museum and another in the Fitzwilliam Museum at Cambridge. See essay by Mr Sidney Colvin in J Art N. 177

**MASTER OF THE CADUCEUS.** See BALDWIN  
**MASTER G. A. WITH THE CAT HEAD,** an unknown engraver who flourished in the latter part of the 14th century, and engraved intellectual ornaments

**MASTER OF THE CANDLESICK.** See HILF JAN

**MASTER OF THE COMPASS.** An Italian engraver, of whom Brulhot mentions a Youth, Man and Pedestal, and landscape in the background

**MASTER OF THE CRAB.** This probably identical with FRANS CRABBE, whom see

**MASTER OF THE DAYS OF CREATION.** This engraver, worked principally at 1485 in the Netherlands. He is known only by his plates of the 'Seven Days of Creation,' three of which are to be met with as under:

Berlin	Royal Coll.	The Fifth Day with the creation of the animals and birds
Dresden	Cal of Engravings	The Second Day, with the fall of Lucifer
Wurzburg		The Day of Rest

**MASTER OF THE DEATH OF MARY, THE,** who was instructed by the Master of the Holy Family (so called from his painting principally Holy Families), was a painter of Cologne. His chief performance is in the Pinakothek at Munich it represents 'The Death of the Virgin.' To this painter, who may have died about 1530, are attributed

Dresden	Gallery	Two paintings representing the Adoration of the Magi
Stuttgart	Gallery	The Descent of the Holy Ghost
Vienna	Belvedere	Mary with the Child and the Rosary
"	"	The Child with the Cherries, and the Holy Family
"	"	The same
"	Academy	Two portraits 1538
"	Laschtenstein	
"	Gallery	

He had several disciples, among whom we know by name only Bartolomaeus de Bruyn, whose works are dated up to 1556

**MASTER OF THE DIE, THE** erroneously called Beatricius, studied under Marc Antonio, and flourished in 1532—33. Among his plates we may name:

The Portrait of Pope Julius III. very rare  
 Joseph sold by his Brethren, after Raphael  
 Christ carrying the Cross  
 Abraham and the three Angels after Titian  
 Thirty-two plates of the Fable of Psyche and Apuleius, after Canova.

**MASTER OF THE FIGHTING-COCKS.** See SOYE

**MASTER OF THE FLAGS, THE,** so called from the scrolls with texts which occur in his plates. He flourished about 1464. There are by him

An Alphabet 1464 (A specimen of a portion of this is to be seen at the Vienna Court Library, and of the remainder in the Dresden Cabinet, where also are the following)

The Annunciation  
 The Family of St Anne  
 Samson and Delilah  
 Christ and St Christopher

**MASTER OF THE KEY.** See CORONA, JACOB

**MASTER OF THE KNOT.** See GARNIER, NOEL.

**MASTER OF LIEBORN, THE,** is the name given to an unidentified artist of Westphalia, who was painting in the year 1465 for the Benedictine abbey of Liebsborn near Münster. He was the most important of the Westphalian masters of the 15th century. His principal work was the 'Crucifixion' which hung over the high altar of the second convent church at Liebsborn. It was sold and divided on the establishment of the kingdom of Westphalia by Napoleon in 1807. Some of the pieces have disappeared but a good many are still in existence. Two panels each with three saints, are in the National Gallery. They are painted on canvas primed with gesso, and stretched over panel.

**MASTER OF THE LOUST.** This was so called from the locket which accompanied his monogram on a plate of the Holy Family, which was copied by Albrecht Dürer. Israel von Meckenen, and Marc Antonio, with the omission of the monk and the book at the feet of Mary. He has also left a Madonna and Child and a few scenes from a 'Dance of Death.'

**MASTER OF THE LYVRSBERG PASSION,** This is so called from a series of pictures which are now in the Wall of Eichartz Museum at Cologne, but were formerly in the possession of Councillor Lyversberg. They were painted between 1463 and 1490. A series of scenes from the life of the Virgin at Munich are, however, of greater merit than these title works. The Munich Gallery possesses a large number of pictures by this master and his scholars. He was formerly erroneously identified with Israel von Meckenen and the Meister von Werden. In a 'Presentation in the Temple' the National Gallery possesses a good example of his art.

**MASTER WITH THE NAME OF JESUS, THE,** was an engraver who flourished at Rome between 1556 and 1572. Among his plates are

The going out of Noah from the Ark  
 The Annunciation  
 The Holy Family  
 Virgin and Child  
 Diana and Actæon  
 Pan and Pomona  
 View of the Coliseum

**MASTER OF THE PACK OF CARDS, THE,** a clever artist who engraved a pack of twenty-five cards with figures of Christ, of the Madonna, and of various animals.

**MASTER OF THE PICKLOCK.** See TRUFFEL.

**MASTER OF THE RAT TRAP.** See DATI.

**MASTER OF THE SHUTTLE.** See KÖLN, JOHANN VON

**MASTER OF THE SIBYL, THE**, was an engraver of some ability who has left seven plates, the best of which are .

*The Sibylla Tiburtina before Augustus*  
*The Virgin Reading*  
*A Chess-player*

**MASTER OF THE SIGNS OF ST ANTHONY**

See ANTHONIZOON, CORNELIUS

**MASTER OF THE SPARROW** See PASSEROTTI

**MASTER OF THE STAR** See STAR VAN DIRK

**MASTER OF THE TAROIS, THE**, engraved seventy-two excellent card plates. He was a native of Cologne, and flourished from about 1461 to 1483

**MASTER OF THE TREFOIL** See FETTER

**MASTER OF THE TWELVE APOSTLES THE**, the painter of a picture of the twelve apostles, now in the old Pinakothek at Munich where it is classed in the school of the Master of the Iyersberg Passion

**MASTER OF THE TWO CROSSED ANCHORS** an unknown engraver to whom the date 1672 is assigned.

**MASTER OF THE UNICORN** See DUALL, JEAN

**MASTER OF WERDEN**, an old German historical painter who flourished about 1180. He is so called because many of his works were painted for the abbey of Werden near Düsseldorf

**MASTER OF THE WINE VAT** See WEINER, HANS

**MASTROLEO**, GIUSEPPE, painter was a native of Naples and pupil of P. de Mattiis. He painted historical pictures, and died in 1744

**MASTURZO**, MAIZIO, a native of Naples flourished about 1670. He was a pupil of A. Falcone and Silvestro Rosa, and accompanied the latter to Rome. He painted landscapes, battles, and historical subjects

**MASUCCI**, AGOSTINO, was born at Rome in 1691, and was the last scholar of Carlo Maratti. The subjects he usually treated were, for the most part, Holy Families and scenes from the life of the Virgin. Of his works in the churches and public edifices at Rome, the best, perhaps, are his 'St Anna in the church Al Nome di Maria, and a 'Holy Family in Santa Maria Maggiore. But his most considerable work is his 'St Bonaventura at Urbino. He also executed a number of works for the King of Portugal. He died in 1758. J. Beham, J. Frey, and others have engraved after him. His son and pupil Lorenzo died in 1772

**MATARANA**, BARTOLOME, a Spanish painter of Valencia, who flourished early in the 17th century, and is known only by his frescoes in the college chapel of Corpus Christi representing various biblical and legendary histories. Matiana received for the whole 5879 crowns. Cean Berzander praises his colouring.

**MATENARE** JACQUES, a French historical painter, who was born at St Omer, and died in 1577

**MATEOS**, JEAN, a Spanish painter who flourished in 1665, and was one of the founders of the Academy of Seville.

**MATHAM**, ADRIAEN, the third son and a pupil of Jacobus Matham, was born at Haarlem, probably about 1608. In 1640 he visited Morocco the suite of an embassy from the States of Holland, and did some work there. Five plates representing episodes of the reception are extant. An account of the journey is in the library at

Vienna. Between 1624 and 1627 Matham was at Haarlem, but in 1646 he was settled at the Hague, and a member of the St. Luke's Guild there. He worked entirely with the graver, in a style resembling that of J. de Gheyn the elder. The following are his best prints —

PORTRAITS

James Graham, Marquis of Montrose  
Peter Ior Christiaensz Historian, *after F Hals*  
D. Sibrand is Sixtus Onckwivius, *after N. Moyaert*

SUBJECT PICTURES

*The Golden Age* *after H. Goltzius* 1620  
*An old Man carrying a Woman, to whom he presents his Purse* *after the same*  
*Two Jugglers* *the Man playing on a Viol, the Woman singing* *after A. van der Leent*  
*A Combat of six grotesque Figures*, *after the same*

**MATHAM**, JACOBS, a Dutch engraver, who was also a painter and designer, was born at Haarlem in 1571. He was the son-in-law of Hendrik Goltzius by whom he was inducted in the art, and, by his advice, went to Italy, where he engraved several plates after the works of the most eminent Italian masters. On his return to Holland he worked under the eye of Goltzius and executed a great variety of prints after the ablest painters of the Low Countries. In 1600 he entered the Guild, of which in 1605 he became the president. He died at Haarlem in 1631. He worked entirely with the graver. He sometimes marked his prints with *With Inu J. Matham Mf*, or a monogram. He printed the portraits of Dukes Wilhelm and Johann Wilhelm of Cleve, both of which were engraved by Swameling. The following are his principal engravings —

PORTRAITS

Philip William Prince of Orange *after M. Mierevelt*  
Henry of Nassau Prince of Orange 1610  
Bust of Philip William Prince of Orange *after H. Goltzius*  
*Amoretia* *after J. J. de Wille*  
Michel Angelo Buonarroti  
Abraham Bloemaert *after J. de Wille*

SUBJECTS AFTER ITALIAN MASTERS

*The Holy Family with St Anna* *after Raphael*  
*Mount Parnassus with Apollo and the Muses*, *after the same*  
*The Holy Family, with St Catharine*, *after Titian* 1602  
*The Alliance of Venus with Bacchus and Ceres*, *after the same*  
*The Visitation of the Virgin* *after Salvator*  
*Christ washing the Feet of His Disciples*, *after Taddeo Zuccaro*  
*Christ praying on the Mount* *after the same*  
*The Nativity* *after the same*  
*The Assumption of the Virgin* *after the same*  
*The Adoration of the Kings* *after Ted Zuccaro*  
*Christ curing the Sick* *after the same*  
*Christ raising the Widow's Son* *after the same*  
*The Visitation of the Virgin*, *after Paolo Veronese*

SUBJECTS AFTER GOLTZIUS

*The Fall of our first Parents*  
*The Visitation of the Virgin to St Elizabeth*  
*The Crucifixion, with the Virgin and St John*  
*Christ appearing to Magdalen* 1602  
*Christ with the Disciples at Emmaus*  
*The Loves of the Gods, Jupiter and Europa, Apollo and Leucothoe, Mars and Venus, and Hercules and Deianira* four plates  
*Perseus and Andromeda* 1597  
*The Four Seasons in four circular plates* 1599.  
*Faith, Hope, and Charity* 1590  
*The seven Cardinal Virtues*, in seven plates.  
*The seven Mortal Sins*, in seven plates  
*The Type of Human Life*, in three plates. 1602, scarce.

## SUBJECTS AFTER GERMAN AND DUTCH MASTERS.

Abraham sending away Hagar, *after Ab. Bloemaert*.  
 The Annunciation; *after the same*.  
 The Adoration of the Shepherds *after the same*.  
 Jupiter and Danae, *after the same*.  
 Cupid and Psyche, *after the same*.  
 Samson and Delilah, *after Rubens*.  
 The dead Christ, with the Marys *after T. Franch*.  
 The Crucifixion, *after Albrecht Dürer*, scarce.  
 Venus asleep, surprised by Satyrus *after Rottschamper*.  
 A set of five prints of Fruit-pieces, and the Interiors  
 of Kitchens, *after Pieter Aertsen*, &c.

**MATHAM, JAN**, painter, was the son of Jacobus Matham, and was born at Harlem. He was a member of the Guild of St. Luke in 1628, and died young in 1643.

**MATHAM, THORBOR**, the second son and pupil of Jacobus Matham, was born at Harlem in 1569. After engraving a few plates in his own country, he went to Italy, where he entered the school of Cornelius Bloemaert in conjunction with Michael Natalis, Ramei de Perugini and others. He engraved the statues in the Palazzo Giustiniani. On his return to Holland he engraved a variety of plates, principally portraits, which he executed with the graver, occasionally assisted with the point. As a painter he worked for the Duke of Savoy at his palaces near Turin. He died about 1617. He usually signed his plates with his initials T. M., with the addition of *fecit* or *sculpsit*. We have the following prints by him:

## PORTRAITS.

Michael de Blon, Agent to the Crown of Sweden *after Jan Dijk*.  
 Joost van de Vondel, Dutch Poet *after Samuel J. D. Gorardus Vossius* (Anonymous Cartouches) *after Sandrart*.  
 Philip William Count Palatine of the Rhine *after J. Spiller*.  
 Wolfgang William, Count Palatine *after the same*.

## SUBJECTS.

The Virgin and Infant, with St. John *after Isaac*.  
 The Holy Family *after T. S. Hart*.  
 Diana and Acton *after Michel van der*.  
 The Descent from the Cross with the Marys St. John and Joseph of Arimathea *after Ger. van der Leijlams* fine.

**MATHEI, PAUL DE** See MATTHAI.

**MATHIS, CHRISTOPH GEORG**, (MATTHES,) a painter and engraver, born at Berlin in 1738. He was a pupil of B. Rode and painted portraits, landscapes, and architectural views. He engraved

The Prodigal Son, *after Dutrich*.  
 Portrait of P. P. Werner.

**MATHES, NICOLAUS CHRISTIAN**, (MATTHES,) engraver and draughtsman, was born at Hainburg in 1729. He went to Nuremberg and married a niece of J. G. Prestel. Lichtensteger engraved after him a portrait of F. G. Baier. His wife, ELIZABETH CHRISTINA, born at Nuremberg in 1749, and died about 1800, painted flowers and birds.

**MATHEUS, —**, a French engraver resided in Paris about the year 1620. He was chiefly employed by the booksellers, and engraved several plates of frontispieces, and other book ornaments, which are, for the most part, from his own designs. We may name the following by him:

The Adoration of the Magi, *from his own designs*.  
 The Frontispiece to a 'General History of France', published at Paris in 1619.  
 A Frontispiece to the 'Works of Thomas Aquinas' 1632.  
 A Frontispiece to 'Amours d'Endymion et de la Lune' 1634.

**MATHEY, C.** The name of this engraver is affixed to the portrait of Arcangelo Corelli, the musician, after Howard.

**MATHIAS, GABRIEL**, exhibited in London in 1761 and following years, but being unsuccessful in art he obtained an appointment in the Privy Purse Office. One of his pictures, 'A Sailor sinking a rope' is engraved by McArdell. He died very old in 1804.

**MATHIEU, A.**, a French engraver, flourished about the year 1656. We have by him some spirited etchings completed with the burn, in a style somewhat resembling the works of Callot, for a third volume entitled *Les Armes triomphantes de son Altesse Monseigneur le Duc d'Espernon pour le sujet de son heureuse entrée, faite dans la ville de Dijon* 1656.

**MATHIEU ANNA ROSINE** See LISZKOWSKA.

**MATHIEU, ANTOINE**, born in England in 1632, worked as a portrait and historical painter in Paris, Dijon, and other French towns. He died in London in 1673.

**MATHIEU, AUGUSTE** a French painter of interiors, was born at Dijon in 1807, and died in 1866.

**MATHIEU, DAVID**, a portrait painter, born at Berlin in 1697, was a pupil of J. Werner, the younger. He married Anna Rosine Liszowska. His sons GEORGE DAVID and HEINRICH FRIEDRICH GEORGE born at Berlin in 1737 and 1750 were instructed by their mother. George David settled in Sweden, where he died in 1776. Heinrich died at Göttingen in 1778.

**MATHIEU JEAN**, (or MATTHIEU,) an engraver, born in 1714, was a pupil of Fougere. He was one of the artists employed in the 'Voyage de la Grèce' by Choiseul-Beaufort, in the 'Voyages des Rois de Naples et de Sicile,' by St. Non, and 'Voyage d'Espagne' by Lathurie. Some of his engravings are in the Louvre Cabinet and in the 'Galerie de Florence.' He engraved *La Vieille aux Candelabres*, after Raphael, and subjects after Cimabue, Claude, G. Poussin, F. Mola, K. du Jardin, J. Verelst, Rembrandt, and Wouwerman. He died at Fontenay-le-Comte in 1815.

**MATHIEU, JAMBERT JESSE** a Belgian historical, genre, and portrait painter born at Bury (Namur) in 1804. He studied at Antwerp under Van Bree, and settled at Louvain, where he became Director of the Academy. He died in 1861. Amongst his chief works are

Death of Mary of Burgundy (*Brussels Museum*).  
 The Entombment (*The same*).  
 Virgin and Child.  
 Young Venetian Girl in a Balcony.

**MATHIEU, PIERRE**, a portrait and historical painter, son of Antoine Mathieu, was born at Dijon in 1704. He became a member of the French Academy, and died in 1740.

**MATHILDE, PRINCESS OF BAVARIA**, and GRAND DUCHESS OF HESSE, painted landscapes early in the present century. She was a pupil of D. Quaglio. At Munich are views of Pizzuoli near Ischia, and Nymphenbourg near Munich by her. She was born in 1813, and died in 1862.

**MATHISSENS, ABRAHAM**, (MATTHYSSENS, or MATIJS,) a Flemish painter, was born at Antwerp in the year 1581. He was a pupil of Tobias Haecht. According to M. Decamp, he was a reputable painter both of history and landscapes. In the cathedral at Antwerp is a picture by him of the 'Death of the Virgin', in the church of the

**Recollets**, an altar-piece representing the 'Virgin and Infant Saviour with St. Francis,' and in the Dresden Gallery a picture of still life by him, which is signed Broder Matthiisen fecit, Anno 1641. He died in 1649. His son, BALTHASAR, was also a painter.

**MATON, B.** (MATTON, MATHON,) was a Dutch painter, who copied the works of Gerard Dou and Willem Mieris. He was particularly successful in his copies of Dou's candle-light pieces. No particulars of his life are recorded, but from the appearance of his works he seems to have been contemporary with Willem Mieris. His pictures are of small dimensions, and on panel.

**MATSLIS.** See MASSAS.

**MATTEI, SILVESTRO**, historical painter, was born at Ascoli in 1653. He was a pupil of C. Maratti. He died in 1739.

**MATTEIS, PAOLO DE**, a painter and engraver, was born at Cilento, near Naples, in 1662, and, according to Lanzi, was the most celebrated scholar of Luca Giordano and J. Maria Morandi. He first followed the style of Giordano, whose rapidity of execution he appears to have largely acquired. He worked at Rome for Popes Clement XI. and XII. and Benedict XIII. In the early part of his life he went to France, where he was employed for three years in some considerable works for the court. He was invited to Rome by Benedict XIII., where he painted several pictures for la Minerva and the church of the Ara Coeli. At Genoa, in the church of S. Girolamo, are an 'Immaculate Conception,' with a glory of angels, and 'St. Jerome appearing to S. Savero in a dream.' At Naples he painted for churches (especially in San Fernando) and galleries, and was employed in Monte Casino in 1692 and 1706. He painted the great cupola of Gesù Nuovo in sixty-five days. He died at Naples in 1728. He signed his works with *P. M. J. Pan de Mat. Inv. Aquil.* J. Daullé, and others engraved after him. Among his works are:

Milan.	Museum.	Acts and Galatea.
Munich.	Gallery.	Death of Cato of Utica.
Pistoja.	Church of St. Paul.	St. Gaetano and a Christ in glory.
Vienna.	Gallery.	Meeting of Herminia and the Shepherds.

**MATTENHEIMER, ANDREAS THEODOR**, was born at Bamberg in 1752. His father was a gardener, and after his death he received his first instruction from a painter at Waldsassen. After that he went to Munich, and then to Berlin and Dresden. He afterwards returned to Bamberg, and worked with Scheubel at altar-pieces for different churches. He also painted several altar-pieces on his own account. He died in 1810. His son JOSEPH, who studied under his father, and died young in 1802, painted portraits.

**MATTENHEIMER, CARL**, son of Andreas Mattenheimer, was born at Bamberg in 1791. He was instructed by his father, and also studied at Vienna and Munich. He remained in Munich some years, and painted several portraits. In 1820 he became teacher of drawing at Zweibrücken, and later on inspector of the Gallery at Bamberg. He died in 1852.

**MATTENHEIMER, THEODOR**, was born at Bamberg in 1787. He was instructed in painting by his father, Andreas Theodor Mattenheimer, and afterwards attended the Academy at Munich, and in 1811 that at Vienna. Subsequently he

became inspector, conservator, and director of several galleries, and distinguished himself by his paintings of still-life. Of his portraits those of the Duchess Mary Anne and the Queen of Prussia are noteworthy. He successfully restored several paintings in the churches at Munich, in which city he died in 1850.

**MATTEO** and his pupil **ALOISE**, were miniature painters who lived in the 16th century. The first was a native of Terranova, Calabria, and studied at Rome; the second was born at Naples. They painted during 1507-23 the mass-books in Monte Casino at Naples, and in 1526-27 the mass-books at Perugia.

**MATTEO DI GIOVANNI (DI BARTOLO)**, called **MATTEO DA SIENA**, the son of a tinman of Borgo San Sepolero, was born not later than 1435. He was considered one of the best Siennese painters of his time. The 'Madonna della Neve' (the 'Madonna in the Snow'), painted for the brotherhood of that name at Siena, is a fine example of his art; it is signed "Opus Mater di Senis," and dated 1477. Matteo painted several pictures representing the 'Murther of the Innocents,' two of which are still preserved in Siena. A third is in the Naples Gallery. A mosaic by him of the same subject is on the floor of the Siena Cathedral; a rubbing from it is in the South Kensington Museum. An 'Assumption of the Virgin,' in the National Gallery, is a first-rate specimen of Matteo da Siena. He is also represented in the same collection by a small 'Ecce Homo,' which was long ascribed to Nicolo da Foligno. Matteo died in 1495.

**MATTEO DA SIENA**, called **MATTEINO**, landscape painter, was a native of Siena, and flourished in the 16th century. He lived chiefly at Rome, where he painted the landscapes in the pictures of Cignani. He died at Rome.

**MATTEUS, CORNELIUS**. The name of this artist is affixed to a spirited etching of a landscape, with a ruin in the background; it is executed in a style resembling that of Herman Swanevelt.

**MATTHAI, JOHANN FRIDRICH**, was born at Meissen in 1777, and studied at the Academy at Dresden. He went subsequently to Vienna, where he worked under Fuger, and afterwards to Florence and Rome. He died at Vienna in 1845. Matthai was director of the Dresden Gallery and Academy of Art. Among his best scholars were Rietschel and Stieple. Two of his best pictures, the 'Death of Codrus' and the 'Death of Ægistheus,' are in the Gallery over which he himself presided. His son, HEINRICH MATTHAI, acquired some distinction as a landscape painter. He died at Dresden in 1880.

**MATTHEW.** See MATHEW.

**MATTIOLI, GIROLAMO**, a painter, born in the neighbourhood of Bologna about 1550. He studied first under Sabbatini, and then under the Carracci. He died young.

**MATTIOLI, LODOVICO**, was born at Guisa, near Crevalcore, in Piedmont, in 1662, and learned design in the school of Carlo Cignani, with the intention of becoming a painter, but the success of some essays in etching induced him to devote himself principally to that art. He died at Bologna in 1747. He painted several landscapes in fresco at the Orphanage of San Bartolommeo in that city. We have a variety of etchings by him, after the Bolognese masters, as well as from his own designs; among them the following:

The Annunciation; after Lod. Carracci; scarce.  
The Circumcision; after the same.

The Nativity; after Agost Carracci  
Christ and the Woman of Samaria, after Annib Carracci.

The Death of St. Joseph; after Franceschini  
The Presentation in the Temple, after G. M. Crespi  
The Martyrdom of St. Peter, after the same  
Ecce Homo, after Van Dyck  
Several Landscapes, after Guercino

MATTON, B. See MAISON

MATURINO B. C., was born at Florence in 1490. He had the advantage of studying under Raphael, and was employed by him in ornamenting the Loggia of the Vatican. He was the instructor of Polidoro da Caravaggio, in conjunction with whom he was much employed in ornamenting the exterior of Roman palaces. One of the most celebrated of the united works of the two painters was the 'Death of the Children of Noble' at the Mischerdoro. The sinking of Rome by the Spaniards in 1527, separated the friends, and interrupted the work. Maturino did not long survive that event, and is said to have died of the plague, when he was little more than thirty-seven years of age. His works are signed B. C. M. The greater part of his work done in collaboration with Polidoro has long disappeared, but most of it has been engraved by Cherubini, Alberto Pictro Santo Batoch and others. The 'Story of Peisus and Andromeda' is still to be seen in the summits of the Palazzo del Bufalo.

MATVEIEFF FIODOR MIKHAILOVICH born at St Petersburg in 1758, stayed at Rome in the early part of the 19th century, and was one of the most distinguished Russian landscape painters of his time. He died there in 1826. His chief production is in the Hermitage at St Petersburg.

MATVILLI IVAN, a portrait painter, was born at Novgorod in 1701. He was sent by Peter the Great in 1719 to Holland, and went afterwards to Rome, where he passed some time. He died at St Petersburg in 1736.

MAUBERT, JACQUES, portrait painter, and a pupil of 'Magdalen' Smith, was probably a native of France. According to Lord Orford he resided in England in the reign of George I. He distinguished himself by copying all the portraits of English poets he could meet with. He painted Dryden, Wycherley, Congreve, and some others from the life, and the first of these three portraits is in the National Portrait Gallery. He died in the year 1746.

MAUBEUGE See GISSAERI

MAUCH, EDUARD, engraver and designer, was born at Geisslingen in 1800. His artistic education was received in Ulm and Stuttgart. Most of his life was passed in forwarding the cause of art in his native district. In 1840 he published, in conjunction with Dr Grunewald, 'Ulm's Kunstleben im Mittelalter'.

MAUCH, JOHANN MATTHIAS VON, architect, designer, engraver, lithographer, &c., was born at Ulm in 1792. Most of his life was passed in the teaching of the minor arts connected with architecture at Munich. He died at Stuttgart in 1856. Among his pictorial works we may name a 'View of the Bay of Naples, from the top of Vesuvius,' in water-colours.

MAUCOURT, CHARLES, a portrait painter and mezzotint engraver, was born in Germany, and resided for several years in London, practising in both oil and water-colours, as well as miniature. He belonged to the Incorporated Society of Artists, and exhibited from 1761 to 1767. He died in

London in 1768. Among other prints, he left one of 'The Expulsion of the Jesuits from Spain,' signed C. Maucourt fec.

MAUDUIT, LOUISE MARIE JEANNE, a French portrait and history painter, was born in Paris in 1784, and became the wife of Louis Hersent. She kept her art under Merymer. Her death took place in 1862. Her chief works are

Visit of Louis XIV. when a child to Peter the Great  
St. Vincent de Paul and Sisters of his Order  
Henriette de France (Portrait)

MAULBERTSCH H. ANDR. FRANZ (MAULPARISCH, MAULBERTSCH) was born at Lengnau, on the Lake of Constance, in 1724. He was instructed by Van Roy at Vienna. There are several tracings by him at Innsbruck, in the court chapel and rooms of the Empress Maria Theresia at Dresden, in a chapel of the court church, and at Prague in the library, these last having been executed in 1791. Of his oil paintings may be mentioned 'Christ on the Cross.' He etched several plates, among others 'The Death of Joseph' and 'The Quack on the Posthum.' He sometimes signed his works A. M. He was a member of the Academy at Berlin, and Janet painter to the court there. He died at Vienna in 1796. Albert Schmutzner, and others have engraved after him.

MAUPAIN See MARTIN

MAUPLER HIL. HENRI, a French painter and engraver, was born in Paris in 1602. He painted landscapes in a style somewhat like that of Hieronymus Swanvelt. He was a member of the Academy of Paris, and became a professor in 1655. He died in 1656. In the loggia room at Fontainebleau are fourteen landscapes in fresco by him. We have fifty engravings of his, some of which are from his own designs, and others after H. Swanvelt. The following may be named:

A set of six plates of the History of Job  
A set of six plates of the History of the Virgin, from the Annunciation till the Flight into Egypt  
Twelve Landscapes, after H. and Hieronymus Swanvelt  
Two plates of the Prodiges of Sun  
Four Landscapes, with figures and Ruins

MAUPIN, PAUL (or MAURAIN,) according to Basin was a native of Abbeville, and flourished about the middle of the 17th century. He executed some woodcuts, including one after J. Stella. Basin mentions another engraver on wood, of the name of MAURAIN, a relation of the above mentioned artist, but he does not specify any of his works.

MAURLER, CASPAR and DOMENICO brothers, gained great reputation at Munich in the end of the 17th and beginning of the 18th centuries for their decorative and architectural paintings.

MAURER CHRISTOPH, (or MURER,) was born at Zurich in 1558. His father JOHANN MAURER, was a painter of some merit, by whom he was instructed in the first elements of design, but he afterwards studied at Sinsang, under Tobias Stimmer, whose style he adopted, and in conjunction with whom he published a series of hunting pieces in 1606. He painted a large number of landscapes with scenes from Scripture and Roman history, as well as from that of his own country. His portraits in oil are little inferior. He died at Winterthur in 1614.

MAURER, HENRICH, a Swiss painter and engraver, was born near Zurich, in 1774. He was instructed by J. C. Huber, and studied afterwards under Dilho at Munich and Grunicher at Dresden. He died in 1822.

**MAUBER, HUBERT**, historical and genre painter, was born at Rätchen, near Bonn, in 1738. His parents were poor, and in 1762 he came without means to Vienna, where he was instructed in painting by Baumgartner and Meytens. Through application and ability he, in 1774, obtained a pension for Rome. He remained there four years, and became in 1785 a professor and councillor of the Academy at Vienna, where he died in 1818. He painted a considerable number of altar-pieces and portraits, among which are

Vienna. *Belvedere* Christ receiving Children  
" *Hofburg Chapel* St Catherine  
" *Acad of Engineers* God the Father in the Clouds

**MAURER, JAKOB**, a painter, was born at Schaffhausen in 1732. He studied at the Academy of Amsterdam, and painted landscapes, animals, portraits, and historical subjects. He lived in Holland, where he died in 1780.

**MAURER, J.**, was a native of Switzerland. He came to England about the year 1745 where he engraved several views of buildings, &c in London. He also drew largely with the pen.

**MAURER, JOHANN**, a portrait and historical painter, born at Zurich in 1530. In 1576 he engraved on wood a plan of his native town. He died in 1580.

**MAURICE, LOUIS JOSEPH**, a French historical and decorative painter, born at Nancy in 1730. He was brought up for the law, but his art tastes proved too strong. In 1758 he went to St Petersburg, where he became principal painter to the Empress Elizabeth, and directed the coronation fêtes on the accession of Catherine II. On his return to France he was employed by Marie Antoinette in decorative work. He formed a rich collection of objects of art. He died in Paris in 1820.

**MAURICE, SAINT**. See SAINT MAURICE.

**MAURIN, ANTOINE**, a French historical painter, born at Perpignan in 1793, and died in 1860.

**MAURIN, NICOLAS**, a Swiss painter, probably related to the last named, was born at Perpignan in 1798. He went to Paris and became a pupil of Regnault. He painted portraits and historical pictures, among which were

Leopold I, King of the Belgians  
Eleven portraits of the Royal Family of France  
Portrait of Charles V  
Taking of the Louvre

**MAUS, EUGENE**, a Flemish painter, born at Lilloes, near Brussels in 1817. He painted landscapes and still life. He died in 1881.

**MAZZAIS, LUIS BALPISSE**, was born at Corbeil, Seine et Oise, in 1781 and studied under Vincent. He first exhibited in 1812 with an 'Arab' waiting the loss of his horse. He was a member of the Legion of Honour, and died in 1845. He was one of the chief practitioners in lithography. Among his paintings are

Bordeaux. *Museum* The Death of Cloude  
Paris. *Palais Royal* Lorenzo de Medici, with his family and the learned Men and Artists at his Court

**MAWLEY, GEORGE**, an English landscape painter in oil and water-colours, born in London in 1838. He studied at Cary's school and in the schools of the Academy. His works appeared at the Dudley Gallery and the Academy. He died in London in 1870.

**MAXWELL, GEORGE**, an English landscape painter, born in 1768. His works were praised by Sir Joshua Reynolds, and were exhibited at the Academy in 1787-9, in which latter year he died.

**MAY, JAN or HANS**. See VERMELIEN.

**MAY, OLIVIER LE**, a landscape and marine painter, born at Brussels in 1720. Maquellier and others engraved his views. He paid two visits to America, and died about 1797.

**MAYER, BAROLOMAUS**, a painter, was born at Ulm about 1650. None of his paintings are known. He died in 1729.

**MAYER, CHRISTIAN**, was born at Vienna in 1812, and studied the art of engraving under Krieger. He died at Vienna in 1870. The best of his plates are

The Development of the Sciences upon Grecian soil;  
*After Kahl's fresco for the Athens University.*

Armadno, *after Reynolds*

Madonna, *after Carlo Dini*

The Pursuit of the Christians in the Roman Catacombs, *after Kahl*

Io, *after Correggio*

The Four Divisions of the World, *after Rubens*

Borcas carrying off Orthysia, *after the same*

**MAYER, FRIEDRICH**, landscape painter, was born in 1825, and died in 1875. He painted chiefly Alpine scenes.

**MAYER, JOHANN ALOIS** was born at Lienz in the Tyrol in 1801. He practised for a time as a portrait painter at Innsbruck. Afterwards he went to Munich, and deserted portrait for genre. He died in 1831.

**MAYER, KARL**, was born at Nuremberg in 1798, and died at the same city in 1868. He studied under Fieber Christoph Hüller, Friedrich Fleischmann and subsequently under Desnoyers and Coligny in Paris. He distinguished himself as a painter and an engraver on steel, and illustrated a number of books, including Schiller's works and some dramas. His best plates are:

The Good Shepherd, *after Tüblich*  
Christ on the Cross, *after Dürer*

**MAYER, KARL**, was born at Vienna in 1810, and his father dying soon after his birth, his mother supported herself and child upon a very small pension. His father's brother taking an interest in the orphan, adopted him, and wished him to be educated for the service of the Government, but his talent for art was so decided that his uncle finally encouraged it, and he was placed under Gschloffer in the Vienna Academy. Karl Mayer travelled in various parts of Austria and Germany, and acquired the friendship of Schubert the composer. In 1834 he settled for a time at Munich. In 1842 having obtained the prize of Rome with his 'Prometheus and Pandora,' he commenced his travels in Italy, and after his return, in 1846, painted many noticeable pictures. In 1851 he was elected to the professorship of the smaller Academy at Vienna, and was largely employed in fresco paintings. In 1873 he fell out of health, and received assistance in the form of a pension, which he enjoyed until his death in 1876.

**MAYER, MARIE FRANÇOISE CONSTANCE M. LA MARTINIÈRE**, was born in Paris in 1778. She was instructed by Sauvée, Greuze, and Prud'hon. She exhibited many portraits and other subjects, in France, from 1800 to 1821, in which year she committed suicide through vexation caused by her love for Prud'hon. Among her works the most popular were:

Immensee between Love and Riches  
Venus and Cupid asleep, carressed and awakened by Zephyrus.

The Torch of Venus.

The Happy Mother

The Abandoned Mother (in the Louvre)

A Young Naid repelling a Troop of Lovers who are disturbing her in her retreat

A Dream of Happiness

MAYNO, Fray JUAN BAUTISTA, was born in 1569, and is said to have been instructed by Gricco. At an early period of his life he became a Dominican monk, but this seclusion from the world did not prevent the exercise of his talents, and he was reputed one of the ablest painters of his time. He had the honour of being drawing master to Philip IV, and was employed by him to paint his celebrated battle piece in the Buen Retiro, into which he has introduced Olivarez annihilating the troops to victory, by showing them the portrait of their King Philip. He was also superintendent of the paintings in the royal palaces. He died at Milan in 1649. Among his paintings we may name

Madrid	Museo	The Nativity
"	"	The Resurrection
"	"	The Descent of the Holy Ghost
"	"	The Mystery of the Eucharist
Toledo	S. Pedro	St Peter
"	Cathedral	The History of St Ildefonso

MAYO, JUAN DE. See VERMELEN

MAYOR, BARNABY, painter and engraver who flourished in the last half of the 18th century. He painted a picture of Woburn Abbey, engraved by Valentine Green. He died in 1774.

MAYR, HENRICH V., was born at Nuremberg in 1806, and after studying in that city under the direction of his step-father, went to Munich in 1825. On accompanying Duke Maximilian on his journey to the East, he executed several excellent genre paintings, some of which are at the Rosenstein near Stuttgart.

MAYR, JOHANN ULRICH, (or MAIR,) was born at Augsburg in 1630, and died at the same city in 1701. He was an excellent disciple of Rembrandt and Jakob Jordaens, and was most distinguished as a painter of portraits amongst which were Joachim von Sandrart and a painting on glass of himself. Of his other works we note

Augsburg	Anna Kirche	Christ in Prison
Vienna	Belvedere	The Apostle Philip reading in a book

MAYRHOFER, JOHANN NEUMER, flower painter and lithographer, was born at Oberrickenbach, in Austria, in 1764. He was instructed by Husingger at Linz, and studied afterwards at Munich. He was an excellent painter of flowers and fruit as we may see in his 'Flora Montanensis' (Munich, 1816-30). He died at Munich in 1832.

MAZELL, PRIER, an English engraver who flourished in the second part of the 18th century, and worked for Pennant and Boydell, and all the engravings in Cordner's 'Ruins and Romantic Prospects in North Britain' (1792) are by him.

MAZO, MARTINEZ JUAN BAUTISTA DE. See DE MAZO MARTINEZ.

MAZOT, —, is mentioned by Strutt as an engraver, by whom we have a few indifferent portraits; among others, that of Christian IV, King of Denmark.

MAZZA, DAMIANO, was a native of Padua, and disciple of Titian. He chiefly resided at Venice, where he painted for the churches, but his most

celebrated work was his picture of 'Ganymede taken up by the Eagle,' in the Casa Sonica at Padua. Marza died young.

MAZZAROPPI, MARCO, was born at San Germano, near Naples, about 1570. His principal works are to be found in the Abbey of Mont Cassin, near San Germano. He died in 1620.

MAZZILLI, ANTONIO DI BONNINO, according to Vasari, was a native of Florinco, and a disciple of Francis Bigio. He flourished about the year 1620, and distinguished himself as a painter of landscapes and battle pieces, which were well coloured and handled with spirit.

MAZZOLCHI. See DONI PAOLO

MAZZOLA, FRANCO GIULIO, (MAZZOLI, or MAZZOIO.) See MAZZOIO.

MAZZOLA, GIUSEPPE, was born at Valduggia, in Piedmont, in 1748. He formed himself at first on Gaudenzio Ferrari afterwards on Correggio. By the assistance of King Victor Amadeus III of Savoy, he went to home in 1774, and studied the works of Raphael and Michelangelo. From 1789 to 1797 he was court painter to his patron. In 1802 he established himself at Milan, and became director of the Gallery there. From 1803 he was obliged to paint with the left hand. Mazzola died at Milan in 1838. Among his best paintings are

A Holy Family (Iscariot, Milan)

The Ascension of Mary

The portrait of King Amadeus III

MAZZOLINI, GIOV. BERN. See AZZURRI

MAZZOLINI, LEONARDO, called MAZZOLINI DA FERRARA and LEONARDO FERRARESE, was born at Ferrara about 1481. He was a scholar of Lorenzo Costa and may be placed next after Garofalo among the masters of his native city. His pictures are even more remarkable than others of their school for their architectural backgrounds. Three small examples in the National Gallery show this tendency in a very marked way. Perhaps Mazzolini's best picture is the first in the list below. He died in 1530.

Urbino	Museo	Christ and the Doctors	1521
		Holy Family	
Bologna	Pinacoteca	The Nativity	
"	"	God the Father	
Dresden	Galerie	The Holy	
Ferrara	Pinacoteca	Virgin adorning the new-born Infant	
Florence	Uffizi	The Nativity	
"	"	Holy Family	
"	"	The Circumcision	
Hague	"	Massacre of the Innocents	1548
London	Nat. Gal.	Virgin Child and Saints	
"	"	Holy Family	
"	"	The Woman taken in Adultery	
Paris	Louvre	Holy Family	
"	"	Christ preaching to the Multitude	

MAZZONI, GIUSEPPE GIUSEPPE, was born at Bologna in 1678 and was a scholar of Lorenzo Pannelli, and afterwards of the younger dil Soli. There are several of his works in the churches and public edifices at Bologna, which prove him to have been a respectable painter of history. He died in 1763. His best works are

In San Colombano, Bologna, an altar piece

In San Tommaso di Strada Maggiore, a 'Crucifixion'

In San Giovanni in Monte, a 'St Peter delivered from Prison'

MAZZONI, GIULIO, was a native of Piacenza, but studied at Rome under Daniele da Volterra, and flourished about the year 1568. He is mentioned by Vasari, in the life of that master, as a



painter of considerable merit. His principal work is the 'Four Evangelists' in the cathedral at Piacenza.

**MAZZONI, SPIRITANO**, was born at Florence about 1615. He removed to Venice, where, after a life of some local success, he died near the end of the century.

**MAZZUCHELLI, PIETRO FRANCESCO**, called **IL MORAZZONE** (MORAZZONE or MARAZZONI) was born at Morazzone, in the Milanese, in 1571, and is generally called from the place of his nativity. He resided at Rome in the early part of his life where he painted for the church of Santa Maria Maddalena al Corso, the 'Assumption of the Virgin, with the Apostles,' and for San Silvestro in Capite, the 'Adoration of the Magi.' He afterwards went to Venice, where he studied the works of Titian, Tintoretto, and Paolo Veronese, by which he greatly improved his colour, and on going to Milan he painted the 'Adoration of the Kings, for the church of Sant' Antonio Abate, in a style so superior to the picture of the same subject he had painted at Rome that it appeared to be by a different hand. At Como in the church of San Giovanni, is one of his principal works representing 'St Michael discomfiting the rebel Angels.' He was employed and patronized by the King of Sardinia, by whom he was knighted. In 1626 he was invited to Piacenza to paint the great cupola of the cathedral which he only lived to commence. He died the same year and his work was finished by Guercino.

**MAZZUOLA ANTONIO** a native of Sicily, was a painter of history. He passed his life in Rome, where he died in 1743.

**MAZZUOLA LUIGI** was born at Parma in the latter part of the 16th century and was sometimes called 'Filippo dell'Erbe' from a habit he had of introducing plants into his pictures. He was the father of Pannigiano. The Gallery of Parma possesses a 'Virgin and Child between SS Francis and John the Baptist,' painted by him in 1491, at the Palazzo Vecchio in the same city, is a 'Baptism of Christ' dated 1493. In the year 1500 he completed the 'Dead Christ with the Virgin, and SS Mary Magdalene, Catharine, Monica, Appollonia, and Barbara,' now in the Naples Museum. The Berlin, Milan, and the Doria Gallery, Rome, both possess portraits of men by Mazzuola. His death occurred in 1505. Additional works by him are

Berlin Museum Virgin and Child between SS Catharine and Chiara 1502  
" Racynski Coll Bust of Christ 1504

**MAZZUOLA FRANCESCO**, (MAZZIA MAZZUOLI MAZZOLI, PARMIGIANINO &c) called **IL PARMIGIANO** was the son of Filippo Mazzuola and was born at Parma in 1504. His father dying when he was very young he was brought up under his uncle MICHELE and PIER ITALO MAZZIA who taught him what they knew of the art and curious tales are told of his precocity. Surrounded by the productions of Correggio, he studied them with attention and success. His earliest works were entirely in the style of that painter, among them we may name a 'St Bernardo' at the Osservanti at Parma, and the 'Holy Family' in the collection of the Presidente Beitholi. The desire of seeing the works of Michelangelo and Raphael led him to Rome when he was twenty years of age, and there his talents recommended him to the notice of

Clement VII., for whom he painted a picture of the 'Circumcision' for the palace of the Vatican. He improved his taste by the help of Raphael, and his energy by that of Buonarroti. Vassari reports that it was said at Rome "that the soul of Raphael had passed into the person of Parmigiano." Mazzuola was high in his patron's favour, and in the public esteem, when his career was interrupted by the sacking of Rome in 1527. This event obliged him to take refuge at Bologna, where he painted some altar-pieces for the churches, among which was the 'Virgin and Infant Christ, with St. John, St. Margaret, and St. Jerome,' in Santa Margherita, now in the Louvre. The church of San Petronio possesses a 'St Roch,' a noble and dignified performance. On his return to Parma he was engaged to decorate in fresco the vault of La Madonna della Steccata, where he painted 'Adam and Eve,' and his famous chiaroscuro of 'Moses breaking the Tables of the Law,' which is one of the chief productions of the school to which it belongs. Of his easel pictures one of the best is the 'Virgin and Infant, with St. Catharine, St. John, and St. Jerome,' in the Florentine Gallery, of which there are several repetitions. Another good picture by him, representing the 'Virgin and Child, with Mary Magdalene and Angels,' called 'La Madonna del collo lungo,' is now in the Pitti Gallery at Florence. Lastly we may name the 'Vision of St. Jerome,' in the National Gallery, as also among his finest works. Pannigiano was unfortunately addicted to chemistry and wasted his substance and health in the absurd pursuit of the philosopher's stone. This fatal infatuation occasioned him to neglect, and at last to abandon, the important work he was engaged on at the Steccata, and having received several sums of money in advance he was prosecuted by the confraternity. He fled to Castel Magliano, where he died in 1540 of fever brought on by disappointment and chagrin, at the age of thirty six. The following are the chief works of Pannigiano to which we can point.

Berlin		Baptism of Christ
Bologna	<i>Pina otella</i>	Virgin, Child, and Saints
"	"	St. Margaret
"	"	Mary and Martha
Brussels		Holy Family
Dresden	<i>Museum</i>	Virgin and Child adored by Saints
"	"	Virgin with the Child holding a Rose ( <i>Madonna della Rosa</i> ).
"	"	Crucifixion
Florence	<i>Pitti Pal</i>	La Madonna del collo lungo.
"	<i>Uffizi</i>	His own portrait
"	"	Holy Family of the Tribune
Genoa	<i>Museum</i>	Marriage of St. Catharine
London	<i>Nat Gallery</i>	The Vision of St. Jerome.
Madrid	<i>Museum</i>	Holy Family
Moscow	<i>Museum</i>	Apollo and Marcyas.
Naples	<i>Museum</i>	The Annunciation.
"	"	Holy Family
"	"	St. Sebastian
"	"	Lucretia
Paris	<i>Tourne</i>	Holy Family, with St. John
"	"	Holy Family, with SS Margaret, Benedict, and Jerome
Parma	<i>Ch de la Steccata</i>	Francesco—Moses, and Adam and Eve
"	<i>S Annunziata</i>	Baptism of Christ.
"	"	St. Bernardino
"	"	Holy Family
"	"	Entry of Christ into Jerusalem.
Petersburg	<i>Hermitage</i>	An Entombment.
Rome		The Virgin
"		St. John the Baptist.
"	<i>Borghese.</i>	St. Catharine.

Vienna.	<i>Belvedere.</i>	Cupid mending his Bow.
"	"	St. Catherine.
"	"	Portrait of Malatesta Baglioni (?)
"	"	Three male portraits.

As an engraver Francesco Mazzuola has been erroneously supposed to have been the inventor of etching; but it was practised in Germany a considerable time before him, though he is considered as the first artist who wielded the point in Italy. This is rendered extremely probable, by the difficulty he appears to have laboured under in the mechanical part of the execution of some of his first prints. His plates are scratched in with the point, and being sometimes not well bitten, are coarsely retouched with the burin. From his inexperience in the process, his earliest etchings are seldom clear or perfect, but some of those executed in the latter part of his life are better. These defects are, however, amply compensated by the tasteful arrangement of his subjects, and the spirit and animation of his design. It is very difficult to meet with fine impressions of his prints, as the plates have been much retouched. We have a number of wood-cuts from his designs, printed in chiaroscuro, which have been incorrectly said to have been executed by himself; but it is now well known that he only superintended their execution by Ugo da Carpi, Andrea Andreani, and others, including Antonio da Trento, who robbed him of his designs, which were eventually found by Count Antonio Maria Zanetti in the possession of the Earl of Arundel in London, and taken to Italy. He signed his works *F. P.*, *F. P. P.*, *F. Parm.*, &c., or with a monogram. We have the following etchings by Parmigiano:

Moses and the Burning Bush—supposed to have been his first plate.

Judith with the Head of Holofernes  
Joseph and Potiphar's Wife.

The Nativity.

The Marriage of St. Catherine.

The Holy Family, with St. John presenting a Basket of Flowers.

The Holy Family, with Zacharias.

Another Holy Family, with St. John embracing the Infant Jesus.

The Entombment. *Guido has copied this print.*

The Resurrection, with several Soldiers.

A Man and a Woman seated in a landscape.

A Mother instructing her four Daughters.

A Shepherd resting on his Crook.

Diogenes seated near his Tub. There is a chiaroscuro cut of this by *Ugo da Carpi*.

St Peter and St Paul healing the lame Man, *after Raphael*; fine.

A set of thirteen plates of Christ and the Apostles.

**MAZZUOLA, GIROLAMO**, whose real name was **BELOLO**, but who took the name of his father-in-law, Pietro Ilario Mazzuoli, was born at San Lazzaro, near Parma, in the first half of the 16th century. He studied under his cousin Parmigiano, and became an imitator of his style. Works by him are to be seen in the Galleries of Berlin, Dresden, Paris, and Parma. He was still living at Parma in 1566, but apparently died soon afterwards. His son **ALESSANDRO**, who died in 1608, was a feeble imitator of his father.

**MAZZUOLI, GIUSEPPE**, called **IL BASTARUOLO**, was born at Ferrara about the year 1525, and was a fellow-student with Giovanni Francesco Surchi, in the school of Dosso Dossi. He acquired the name of **Il Bastaruolo** from the profession of his father, who was a dealer in grain. His pictures

were in such estimation, that there is scarcely a public building in his native city which does not possess some work of his. In the cathedral there is a fine picture of the 'Virgin and Child, with Angels'; in San Mamelio an 'Ascension,' one of his best works; in the Jesuits' Church, an 'Annunciation,' and a 'Madonna, with Mary Magdalene and St. John'; but perhaps his best known performance is a 'St. Barbara and St. Ursula,' with a number of female figures, in the Conservatorio of St. Barbara. Giuseppe (he has sometimes been erroneously called Filippo) was drowned in the Po in 1589.

**MEADOWS, ROBERT MITCHELL**, an English engraver in the second half of the 18th century, who published some lectures on engraving. He worked for Boydell's 'Shakespeare Gallery,' and there are plates by him after Weill, Hamilton, Lawrence, &c. He was already dead in 1812.

**MECARINO, IL.** See **BECATTINI**.

**MECHAU, JAKOB WILHELM**, a German painter and engraver, was born at Leipzig in 1715. He was for some time a pupil of Bernard Rode and La Suer, at Berlin, and afterwards frequented the Academy at Leipzig, where he studied under Casanova. In 1776 he went to Rome, and improved his style by studying the works of Claude de Lorraine and Philipp Hackert. On his return to his native city in 1780 he became a member of the Academy, and after a second visit to Rome in 1790 he settled at Dresden, where he died in 1808. He painted history and landscapes, in which he acquired considerable reputation in Germany. The following are among his works:

View of Castel Gandolfo.

Landscape near the Tiber, with Cincinnatus.

The Flight into Egypt.

He is, however, more generally known as an engraver. He etched several plates, some of which are from his own designs, and engraved a variety of views in Italy in aquatint. Among others, we have the following prints by him:

St. Michael vanquishing the Demon; *Mechau fecit, aqua fortis*.

The Resurrection of Lazarus. *Mechau fecit 1761.*

The Adoration of the Shepherds, *after C. Schat*.

A Dance of Nymphs and Fauns, *after Guido Carpinoni*.

A set of six Italian Landscapes, in the style of Swanewelt. 1792.

A set of six Views in and near Rome. 1792, 1793.

He signed his prints *J. M. fecit*, or *M. inv. ac de G. Sc.* (*Mechau invenit ac De Geyser sculpsit*).

**MECHTEL, CHRISTIAN VON**, was a native of Basle, in Switzerland, where he was born in 1737. After studying under various German masters he visited Paris in 1757, and, eight years later, went to Italy, where he was received a member of the Academy at Florence. Subsequently he returned to his native country and settled at Basle, carrying on considerable business as a dealer in works of art. In 1806 he was elected a member of the Academy at Berlin, where he died in 1815. The following are among his best plates.

#### PORTRAITS.

The Emperor Joseph II. on horseback, reviewing his troops; *after J. C. Brand*.

Frederick II. King of Prussia, on horseback; the companion

General Elliot, Lord Heathfield.

Caspar Lavater.

Michel Nostradamus.

His own Portrait.

SUBJECTS.

An old Man mending a Pen, after *Matus*  
Cupid shooting an Arrow, after *Carlo van Lo*  
Four Views of the Rhine, after *Brinkmann and*  
*Warolter*

**MECHELEN, JAN VAN**, a Flemish painter who flourished in the 17th century. He was a pupil of Schoof. He was made master of the Guild at Antwerp in 1609, and he is named for the last time in 1627-8.

**MECHELN**. The name of this artist is affixed to a portrait of Pope Urban VIII, dated 1623.

**MECHOPHANES**, an ancient Greek painter was a disciple of Pausias. His manner, we are told, was dry and hard, but this defect was in great degree compensated by extreme correctness of design.

**MECKENEN, ISRAEL VON** (MECKEN MECKEN, MECKEN, MEISIER, MEKINICK, MEIC, MEINZ VAN MECKEN, DE MARINE MECKEN, DE MAYENCE, MECKENIUS, DE MEISIER). There were two artists of this name, father and son both of whom lived at Bocholt, where they had the right of citizenship. The father was probably born at Mecheln, a small village between Zutphen and Cleves, about 1440. He was a goldsmith and engraver, while his son was a painter and engraver. In Bocholt is a tomb bearing the name of Israel, and the date March 13 1503. This is generally assigned to the son, but Krumm mentions an engraving bearing the date 1517. In the archives of the town of Bocholt there are records of Meckenen from 1482 to 1498, one of which speaks of Ida, the wife of Israel. As engravers father and son probably worked together. It has not been found practicable to distinguish precisely the prints of the elder Meckenen from those of his son. M. Humecken estimates the number of their prints at about two hundred and fifty. They are usually signed with the initials I. M. or I. V. M. or *Israhel V. M.* or sometimes at length *Israhel von Meckenen Goldschmidt or Israhel van Bocholt*. The letters in the Gothic character. The younger one seems to have been the painter.

The British Museum possesses a very fine set of their engravings, which fills three volumes. The series known as the Life of the Virgin is considered their best work. There are also four drawings in the British Museum.

A Group of six draped Female Figures  
A Man standing with a Book in his hand  
An Entombment  
A Holy Family

The following are among their most remarkable prints.

The Portrait of Israel von Meckenen the elder, with a beard, and a kind of turban, signed *Israhel von Meckenen 1511* hant.

The Portraits of Israel von Meckenen the younger and his Wife, inscribed *Israhel et Johanna Israhelis et Johanne 1511* M.

A set of Prints of the Life of Christ. These, as well as the two following prints, are supposed to be some of the earliest works of the elder M. hant.

The Descent of the Holy Ghost  
St. Luke painting the Virgin.

Judith with the Head of Holofernes. In the background is a battle, with canons, and other warlike instruments.

The Death of the Virgin.

The Virgin standing upon a Crescent, crowned by Angels.

The Annunciation. The Angel holds a Scroll, on which is inscribed *A. I. E. G. R.*

The Virgin seated, in a landscape, embracing the Infant, and St. Joseph reposing. On the right of the print is a Grasshopper, on which account it is called the 'Virgin with the Grasshopper.' The same subject has been engraved by Albrecht Durer, and copied from him by Marc Antonio.

The Virgin and Infant surrounded by four Angels. 1480. The Virgin seated, holding the Infant, with a garden-wall in the background, inscribed in Gothic letters, *Av. p. l. s. m. Maria*. The same is engraved by Schongauer.

The Feast of Herod, Herodias with the Head of St. John the Baptist.

Christ bearing His Cross.

The Scourging of Christ.

The Crucifixion. *Israhel M.* with a light ground.

The Crucifixion. *Israhel V. M.* with a dark ground.

St. George and the Dragon. *I. V. M.*

St. Jerome seated in a room, pointing to a Skull which lies on the table. This is considered one of their best prints. *Israhel von Meckenen*.

St. Anthony tormented by Devils. The same subject is engraved by Martin Schongauer.

The Death of Lucretia.

A Man and a Woman walking, with Death behind a tree, shaking an hour-glass. This print has been copied by Albrecht Durer and others.

Several single figures of male and female Saints.

A Woman singing and a Man playing on the Lute.

A Man playing on the Organ.

Three naked Women, with a Globe hanging above them. *Albrecht Durer and others have copied this print.*

A Man holding a Skull, inscribed *Respice finem*.

A Cup richly ornamented. The same has been engraved by Schongauer.

A variety of Smith's ornaments, and a great number of other subjects.

**MEDINA, GIUSEPPE**, a Milanese painter, who flourished at the end of the 16th century. He seems to have been a pupil of B. Campi but he gained more reputation as an architect than as a painter.

**MEDICI PHILIPPO** was born at Florence in 1586, and was called the Filippico Cudi called Gigoli. By the instruction of that master, he became a reputable painter of history, and was the author of several designs for the churches at Florence. He died in 1648.

**MEDINA, ANTONIO** was a painter of Seville, and a disciple of Juan de Cárillo. He etched several sacred subjects among others, the Virgin in the church of St. Nicholas at Seville. Medina died in 1663.

**MEDINA JUAN** portrait painter, born in 1721. He was a friend of Sir J. B. Medina and practised in Edinburgh and London. Copying and picture-cleaning occupied much of his time. He died at Edinburgh in 1796.

**MEDINA SAN JUAN BAPTISTE**, the son of Medina de Asturias, a captain in the Spanish service, was born at Brussels in 1660. He was a scholar of François Du Ryestel and afterwards improved himself by studying the works of Rubens. When he was twenty six years of age he came to England, and for a time painted portraits with some slight success. He was invited to visit Scotland, under the patronage of the Earl of Leven, who procured him many commissions, and he painted the portraits of many of the Scotch nobles. At Wentworth Castle there is a large picture of the first Duke of Argyll, with his two sons, John and Archibald. The portrait of Medina, by himself, was sent to the Grand Duke of Tuscany by the Duke of Gordon, and was placed in the Florentine Gallery. He occasionally painted history and landscapes,

and the plates in a folio edition of 'Paradise Lost' (1688) were designed by him. Medina was knighted by the Duke of Queensberry, when Lord High Commissioner. He died at Edinburgh in 1711. Some of his portraits have been engraved.

**MEDINA, MOISE CASIMIR**, a portrait painter, was born at San Felipe in 1671, and died at Valencia in 1748. In early life he painted history, but without success.

**MEDINA y VALBUENA, PEDRO DE** was a painter of Seville about 1620. He was a pupil of Juan del Castillo, and friend and fellow pupil of Murillo, whom he assisted in running the Academy of Seville, in which he afterwards filled various offices. He painted and gilded several altarpieces, and being dexterous in water colours, he executed in 1673 4 many flags for the royal fleet of New Spain. The year of his death and town.

**MIDLAND, LUKE**, an English engraver in the latter part of the 18th and the beginning of the 19th centuries. He was chiefly engaged on landscape and topography and occasionally exhibited at the Royal Academy up to 1822. In his latter years he taught drawing at the East India College, Hertford. Of his works we may mention—

'Views in Cumberland and Westmoreland' 1789.

'Cities and Castles of England' 1791.

'Robinson Crusoe,' illustrated by Stothard 1798.

'Select Views in London and Westminster' 1800.

'Barrow's Embassy at Fort Ma Arthur to China' 1801.

See W. Gell's 'Topography of Egypt' 1801.

'Egyptian Monument in the British Museum' 1805.

**MEDLEY, SAMUEL**, a painter was born at Liverpool in 1769. He was at first a physician and Grimsborough. In 1811 he left to abandon art for medical advice. He died in 1857. Some of his works were exhibited in the Royal Academy. He painted the picture representing the Medical Society of London in Session, Dr Lettsom speaking, and Jenner, the discoverer of vaccination, in the background, which now hangs in the Society's Rooms in Chancery Lane, Cavendish Square.

**MEDLEY, See MEDLEY.**

**MEL, (Miss) ANNE**, an English miniature painter, born in the last half of the 18th century. She was the daughter of John Tofts, an engraver who died young, and through an unfortunate marriage had to work to support her family. Her works appeared at the Academy from 1815 to 1836. She obtained a good practice, and had many commissions from George IV. She died, very old, in 1841.

**MEEN, MARGARET**, an English flower painter in water colours in the second half of the 18th century. Her works appeared at the Academy from 1775 to 1785. There is a flower piece by her, dated 1806, at the South Kensington Museum. Her work shows considerable vigour and ability.

**MEEL, JAN. See MEEL.**

**MEELE, MATTHIAS**, a portrait painter, born at the Hague in 1664, was for some time in England, and practised under Sir Peter Lely. On his return to the Hague he was appointed one of the principals of the Academy, and died there in 1714.

**MEER, VAN DER, (MEER, MEER, MEER)** **BARFND, (BARNHARD)** **CATHARINA, JACOB, JAN 'the elder' (of Haarlem), JOHANNES (of Utrecht), and N, see VAN DER MEER, JAN (of Delft) see VAN DER MEER, GERARD and JAN 'the younger' (of Ghent and of Haarlem), see VAN DER MEER.**

**MEEREN. See VAN DER MEER.**

**MEERKERK, DIRK VAN**, painter, was born at

Gouda in 1702. He studied in Italy, and afterwards went to France, where he entered the service of the Bishop of Nantes.

**MEERSCH, See VAN DER MEERSCH.**

**MEERT, PIERRE (or MEERIE)** was born at Brussels in 1619 for we are told in the *Gouden Cabinet* of De Brie, that he was forty-two when that was published, in 1661. Meert had a considerable reputation as a portrait painter, imitating the style of Van Dyck. He died at Brussels in 1669. In the Museum at Brussels there is a fine group of portraits by him. Others of his works are in the halls of the city guilds. A 'Sea Captain with his Wife sitting on the Seashore,' in the Berlin Museum is perhaps the best of his known works.

**MEERFELS, ABRAHAM (MEERIE and MEERFEL)**, a painter born at Middelburg in 1757. He painted birds, flowers and landscape, and was one of the original founders of the Academy of his native town. He died in 1823.

**MEGAN, RICHARD**, a German landscape painter, who flourished at Vienna in the 16th century. The only work he possesses several landscapes by him.

**MEGLIN, PHILIP WILHELM VAN**, engraver, was born at the Hague in 1750. He studied under Schoumann and Duboussis, and in 1772 went to Paris where he worked for two years under Le Bas and J. G. Wille. He died in 1785.

**MEGLIO. See CILIO.**

**MEILLAN, JACOB** was a native of Holland, and flourished about the year 1680. He engraved some plates in mezzotint, among which is a copy of the print of the 'Kater Acter,' by Carel de Visscher.

**MEILLAN, JEAN** is an English engraver born at Dover in 1611. He practised in mezzotint as well as with the graver.

**MEILLAN, JAMES** an English painter of the 18th century after whom William Blake engraved 'Clorinda' and 'Rosalind'.

**MEILLAN, See MEILLAN.**

**MEILLAN, LUDOVIC (or MEILLAN)** was born at Oudenarde in 1630. The troubles which soon afterwards took place there obliged his family to leave Flanders, and they fled to Milan where he received some instruction from the Flemish artist named Carlo then resident in that city. At an early age he visited Florence, where he was placed under the tuition of Pietro da Cortona, who was at that time employed by the Grand Duke Ferdinand II. in the Palazzo Pitti. After a time he left Florence secretly, and entering the army of Christine of Savoy he served the year as a soldier. On his return to Florence he was again taken under the protection of the Duke, and later on was employed by the Marquis Ginetti to ornament his palace, in conjunction with Ottavio Farnese, who had been his fellow student under Pietro da Cortona. Here he painted his 'Bacchus and Ariadne.' Although he was more engaged on the palace than the churches, he was chosen to paint the dome of La Pace, in which he acquitted himself with credit. He was afterwards employed in the Palazzo Pitti, where he painted a 'Sanctus of Abraham.' The autograph portrait of Meillon is in the collection of Painters in the Florentine Gallery. He died at Florence in 1691.

**MEILLAN, BERNARDINO** was a native of Siena, and flourished from the year 1636 till 1676. It is not known under whom he studied, but the Padre della Valle, who had seen several of his works, says his style sometimes resembles that of the Carracci, and sometimes of Guercino. There are some of his

pictures in the churches at Siena. One of his best performances is a ceiling in fresco, an 'Aurora,' in the Casa Bandinelli. He died at Rome.

**MEICHONER, JOHANN NEPOMUCK**, was born at Engen in Austria in 1739. He studied at the Academy at Vienna, and afterwards went to Ulm. He established himself as a portrait painter at Söllingen, where he died in 1815.

**MEIGEL, CHRISTOPH**, was a German engraver, who resided at Nuremberg, where he engraved and published a folio volume of prints in 1730, representing the follies of people of all professions.

**MEIGHAN, R.**, was an English engraver and bookseller, who flourished in the early part of the 17th century, and carried on business in St. Dunstan's Churchyard.

**MEIL, JOHANN HEINRICH**, brother of Johann Wilhelm Meil, was born at Gotha in 1729. After spending twenty years at Leipsic he removed to Berlin in 1774, and became a member of the Academy of Arts. He furnished designs for the fables of La Fontaine and Gellert, the poems of Bürger, &c. He died in 1803.

**MELL, JOHANN WILHELM**, a German designer and engraver, was born at Altenbourg in 1733. He first studied the sciences, but on visiting Berlin he conceived a strong preference for art, and zealously took to the practice of drawing and painting and the use of the graver. He was for the most part his own instructor, and engraved 667 vignettes and book ornaments, from his own designs, also numerous other plates, in a neat, spirited style, in which he appears to have been emulous of imitating the works of Della Bella. He was highly esteemed in the theatre at Berlin for his knowledge of costumes. The design 'A Sailor Drinking' exists in a wood cut by J. F. Unger. His works are signed with *J. W. M.*, *J. W. M.* *inv.* or a monogram. In 1791 he was rector, and in 1798 vice director, of the Academy at Berlin. He died there in 1805. Among a variety of other prints we have the following by him:

A set of eight small plates of Heads and Caricatures, *varie.*

Four of Quack-doctors and Ballad-singers, in the manner of *Dürer*.

A set of ten Vignettes for the Poem of 'Joseph,' by Bitaut.

Twelve Allegorical Vignettes

Heracles playing on the Lyre

A set of four Landscapes, with figures

Fifty-two subjects, entitled 'Spectaculum Nature et Artium'; published at Berlin in 1765.

The portraits of the most learned men and artists 1780.

**MEIRERPECK, M. WOLFGANG**, was a German draughtsman and engraver on wood who flourished about the year 1550. In conjunction with G. Liberal he designed and executed the wood-cuts for the 'Commentaries of Matthiols on Dioscorides,' published at Venice in Latin in 1548, and in Germany in the Bohemian language in 1560.

**MEIS, B.**, is mentioned by Strutt as the etcher of a plate representing a poet writing.

**MEISSEN, AGNES VON.** See AGNES.

**MEISSONIER, JUSTE AURÉLE**, painter, sculptor, architect, and goldsmith, was born at Turin in 1675. He went to Paris, where he carried on his different professions, but it was chiefly as a goldsmith and decorator that he gained his reputation. He died in Paris in 1750.

**MEISTER, SIMON**, born at Coblenz in 1803, was a disciple of H. Vernet. He established himself

at Cologne in 1833, and distinguished himself as a painter of battles, animals, and portraits, which are carried out with vigour, but with some looseness of hand. He died at Cologne in 1844. The Wallraf Reichartz Museum at Cologne contains by him:

The Portrait of King William IV. of Prussia, as Crown Prince (*lithographed by J. B. Hützer*).  
Lions Fighting.

He generally signed with his full name, but also with a monogram. His brother **NICOLAS MEISTER** was also a painter, and assisted him in his work.

**MEITENS.** See MYTENS.

**MEIXNER, LUDWIG**, was born at Munich in 1828, and instructed by Stange. He travelled in Sweden, and distinguished himself as a painter of sea and shore pieces, both in oil and water-colour. He died at Graz in 1872. Among his best works are:

Lake Constance with a cloudy sky.

A Moonlight Night on the Swedish shore.

Landscape with the Moon rising.

Sketch on the Untersberg.

Vohring, near Munich.

Sketch from the English Garden at Munich.

Venice.

**MEL, GIOVANNI DA.** was the son of Antonio Rosso, and was living at Cadore and Belluno in the 16th century. His earliest picture is dated 1521; he was still at Belluno in 1548. The dates of his birth and death are both uncertain. Messrs. Crowe and Cavalcasselle assign to Giovanni the frescoes in the choir of San Lorenzo at Selva di Cadore, which are dated 1514.

**MELA, ANTONIO**, was a native of Verona, born in 1700. He was a pupil of Primati, and with him painted several historical pictures. He also painted altar pieces. He died in 1742.

**MELAN.** See MELLAN.

**MELANI, GIUSEPPE** and **FRANCESCO**, born at Pisa about 1680. These brothers were natives of Pisa. Giuseppe, a scholar of Camillo Gabrielli, was a reputable painter of history, as is evident from his large picture in oil of the 'Death of S. Ranieri,' in the cathedral at Pisa. His chief merit is in fresco painting, in which he never appears to more advantage than when he paints the figures in the architectural views of his brother Francesco, which are modelled on the style of Pietro da Cortona. Francesco was esteemed one of the ablest painters of perspective of his time. The best-known performance of the brothers is the vault of San Matteo at Pisa. Francesco died in 1742; Giuseppe in 1747.

**MELANO.** See JACOBINI, GIOV.

**MELANTHIUS, (or MELANTHUS.)** a pupil of Pamphilus and Apelles, is said by Pliny to have painted in only four colours. He is also mentioned by Plutarch and Quintilian. His school was frequented by numerous disciples, and he wrote some treatises on art.

**MELANZIO** was a local painter of Montefalco, and one of Perugia's pupils. Of his birth and death nothing is known. He was a fourth-rate artist, of whose paintings examples may be seen in the cathedral at Montefalco, and in the monastery of Subiaco.

**MELAR, ADRIAN**, was a Flemish engraver, who resided at Antwerp about the year 1650. He attempted to imitate the style of Paul Pontius, but with very little success. We have several portraits by him, among which are Charles I. of

Spain, and Frederick III. of Denmark. He also engraved a plate representing 'St. Michael overcoming the Evil Spirit,' after Rubens.

**MELBOGI.** See **GOSHAERT**.

**MELBYE, D. H. ANTON**, a Danish marine painter, born at Copenhagen in 1818. He was originally a shipwright, then became a musician, and finally devoted himself to painting, studying under Eckersberg at Düsseldorf. In 1840 he first exhibited three pictures at Charlottenburg, and gained the patronage of Christian VI. He migrated in 1847 to Paris, where he attracted the notice of Louis Philippe, and in 1853 made his way to Constantinople, where he was employed by the Sultan. Returning to France he gained the favour of Napoleon III., from whom he received the Legion of Honour in 1854. He died in Paris in 1875. Among his works are:

Copenhagen	Gallery	The Eddystone Lighthouse 1840
"	"	Sea-fight between Danes and Swedes in 1077 at Kjøga, 1855
Stockholm.	National Gallery	The French Steamer 'La Favorite' 1866.

**MELCHIOR, HEINRICH ANTON**, son of Johann Peter Melchior the architect studied first at the Academy of Munich, and afterwards went to Berlin, where he won the Academy prize with his allegory of the peace between France and Prussia. He died young in 1796.

**MELCHIOR, WILHELM**, born at Nymphenburg in 1813, was an excellent painter of animals and of hunting parties. One of his best pictures represents a cat, which has crept up to a plate of fish, gripped by the head in the claws of a crab. Other pictures are in the new Pinacothek at Munich. Melchior died at Munich in 1860. His brother **JOSEF**, who was born in 1810, had some repute as a painter of horses.

**MELCHIORI, GIOVANNI PAOLO**, was born at Rome in 1664, and was brought up in the school of Carlo Maratti. He painted historical subjects, and was employed for some of the public edifices at Rome. His most esteemed work is his picture of the prophet Ezekiel, in the Lateran Church. He was living in 1718.

**MELCHIORI, MELCHIOR**, an obscure painter of history, who was born at Castelfranco in 1611. He worked at Venice and Castelfranco, and died in 1686.

**MELDEMAN, NICOLAUS**, flourished at Nuremberg in 1529-32, and was a card painter and wood engraver.

**MELDER, GERARD**, was born at Amsterdam in 1693. He showed an early inclination for art, and when a boy neglected the usual amusements of his age to devote his time to drawing. He acquired some miniatures by Rosalba Carriera, and by copying and imitating them, he arrived at great proficiency in that branch of painting. His productions are landscapes (sea-coasts and mountains) in water-colour and Indian ink. He also drew the portraits of many of the principal persons of his time, and was especially noted for his miniatures in enamel, both original and after Dou and Van der Werff. He died at Utrecht in 1754.

**MELDOLLA, ANDREA**, (or **MEDULA**), called **IL SCHIAVONE**, was born at Sebenico, in Dalmatia, in 1522. He painted portraits, history and historical

genre, and decorative compositions, in a style which bears strong traces of the influence of Titian, Tintoretto, and Giorgione. It is said that by Titian Meldolla was rescued from obscurity, and put in a way to reach the success of his later years. He was a good colourist and a man of considerable imagination, but his works suffer from hasty composition and weak drawing. One of his best pictures is the 'Birth of Jupiter' in the possession of the Earl of Wemyss. Schiavone died in 1582. The following list includes the more accessible of his good works:

Berlin		The Parable of the Unrighteous Steward.
"		The Parable of the Vineyard.
"		Mountain Landscape.
"		Forest Landscape.
Dresden.		A Dead Christ, with an Angel and St. Joseph of Arimathea.
"		Madonna and Child, and St. John.
Florence	Uffizi	Adoration of the Shepherds.
"	"	Man's Portrait.
"	"	Supper at Emmaus (?)
Munich. Old Pinacothek		Parnassus
Paris. Louvre		St. John the Baptist.
Venice. Academia		The Circumcision.
"	"	Landscape.
"	"	Christ before Pilate.
"	"	A Holy Conversation.
Vienna. Belvedere		Holy Family, with St. John and St. Catherine.
"	"	Adoration of the Shepherds.
"	"	Christ before Caiaphas.
"	"	Apollo and Daphne.
"	"	Dionysus and the Samnites
"	"	Five Allegorical Compositions.

**MELDOLLA, ANDREA**, an Italian designer and engraver, who flourished between 1540 and 1550. There has been much discussion respecting his works, but very little has been accurately ascertained of his history. Until a recent period the etchings now allowed to be by him were attributed to Andrea Meldolla, called Schiavone; or to Francesco Mazzuola (Parmigiano), because the greater number of them are evidently from pictures or drawings by that painter. Zani claims the honour of making the discovery that Meldolla was a different artist from Schiavone or Parmigiano. He establishes the fact that Meldolla was the engraver of the print of 'Heliodorus driven from the Temple,' from a drawing by Parmigiano after the painting by Raphael. He had heard in the course of his researches respecting this master, that an impression was in the possession of Count Antonio Remondini, which had the inscription *Andrea Scavonus Meldola fecit*. To ascertain the fact he wrote to the Count, who replied, "It is true that I possess the cited print of 'Heliodorus,' but without the *Scavonus*." Andrea's monogram or other signature is often so slightly put in that it is difficult to find. But sometimes the word 'Meldolla' is very distinct, and in a few instances 'Andrea' also. The following list, with details now omitted, was supplied by the late Messrs. Smith to a former edition of this work. Down to No. 87 it is arranged in the order of Bartsch. It is now generally believed that the plates on which Meldolla etched were of pewter, which will account for the scratches and corrosions that appear on the later impressions, and for the frequent alterations made in the treatment of the subject and the accessories.

(The figures in brackets give the number of states, when more than one, for each plate.)

1. Jacob's Ladder.
2. Moses saved from the Nile (4).
3. God appearing to Moses (3).
4. Moses showing the Quails to the Israelites. *First state, a pure etching before the monogram, second, retouched all over.*
5. The Annunciation.
6. The Nativity.
7. The three Kings (2).
8. The three Kings (2).
9. The Flight into Egypt
10. Presentation in the Temple (1)
11. Presentation in the Temple.
12. The Circumcision.
13. The Circumcision (3).
14. Jesus with the Woman on the Steps.
15. Christ healing the Sick.
16. Christ healing the Lepers.
17. The Entombment (4)
18. The Entombment (3).
19. The Entombment (2).
20. The miraculous Draught of Fishes (2).
21. St. Peter and St. John curing the Lame Man (3).
22. St. Paul preaching at Athens.
23. The Pentecost, or the Descent of the Holy Ghost (2).
24. The Saviour.
25. St. Peter.
26. St. Andrew.
27. St. James the Great
28. St. John.
29. St. Philip.
30. St. Bartholomew.
31. St. Matthew.
32. St. Thomas. Two variations
33. St. James the Less. Profile.
34. St. Simon.
35. St. Judas Thaddeus. Full-face figure
36. St. Matthias.
37. St. Paul.
38. The Saviour (2)
39. St. Peter.
- 40.\* St. Peter. A repetition of the preceding
41. St. Andrew
42. St. James the Great
43. St. John (3)
44. St. Philip (3).
45. St. Bartholomew
- 46.\* St. Bartholomew. *the same in design as the preceding, but reversed.*
47. St. Matthew (3)
48. St. Thomas
- 49.\* St. Thomas. *the same design as the preceding, but reversed.*
50. St. James the Less
51. St. Simon (2)
52. St. Judas Thaddeus (2).
53. An anonymous Saint, as described by Bartsch.
- 54.\* A Saint walking to the right, but having his head inclined towards the left.
- 55.\*\* Replica with variations of the last.
56. The Saviour, a repetition of No. 38, but with variations.
57. St. Andrew, a repetition of No. 40, the reverse way.
58. St. James the Great.
59. A Madonna (2).
60. The Christian Religion triumphant over Heresy (3)
61. The Marriage of St. Catharine (2)
62. The Virgin (2).
63. The Virgin surrounded by several Saints.
64. A similar design, but reversed (3).
65. A similar subject to the last.
66. The Holy Family (3).
67. The Infant Jesus in the Cradle surrounded by Saints (3).
68. The Infant Jesus and St. John embracing in the presence of several Saints (3).
69. Different Saints present at the Homage paid by St. John to the Infant Jesus (2).
70. Saints adoring the Infant Jesus in His Cradle (2).
71. The Present of Flowers.
72. Heliodorus driven from the Temple; *after Raphael* (2).

68. Bellona. A back figure turned towards the right.
69. Diana.
70. The Coronation of Pegasus.
71. Mercury (2).
72. Hercules, Deianira, and Nessus.
73. Mars and Cupid.
74. Ganymede and Hebe (2).
75. Venus after Bathing.

76. Bellona (2); signed *M*
77. Bellona (2).
78. Mars.
79. Minerva and the Muses.
80. The Judgment of Paris (4).
81. The Rape of Helen (6); signed *ANDREA MELDOLLA IN-VENTOR.*
82. Virtue victorious over Vice.
83. A Prophet; full length.
84. A Woman carrying a Vase (2).
85. The same print as described No. 74.
86. A Woman accompanied by a Child.
87. A Woman writing.
88. Eleazar at the Well
89. The Adoration of the Shepherds.
90. The Adoration of the Kings, a grand composition of sixteen figures.
91. The Holy Family.
92. Marriage of St. Catharine.
93. The Holy Family.
94. Christ and His Disciples, signed with the monogram

*MF.*

95. Christ healing the Lepers.
96. Boy bending a Bow.
97. Mars.
98. Return of the Prodigal Son (3); second state with the monogram *M.*, third, with monogram altered, thus: *AP.*

99. Mercury (2)
100. Apollo and Daphne.
101. Apollo and Daphne (2).
102. Judith
103. Judith (3).
104. St. James the Great (2).
105. St. Paul
106. Nymphs Bathing (2).
107. Cupid, a whole-length figure walking.
108. Bellona, whole-length figure looking towards the right.
109. Bellona; *the same design as the preceding, but reversed.*
110. Virgin and Child with St. John.
111. Apollo and Python.
112. Diana.
113. Bellona, in profile, walking towards the left.
114. Female Figure walking.
115. Five Figures, in the centre a young woman.
116. Faith; signed with the monogram *M*
117. Quos Ego. Neptune appeasing the storm; *copy of the centre compartment of the celebrated print by Marc Antoine.*
118. St. Christopher.
119. Woman pouring Water from a Vase. (*British Museum.*)

MELEAGER. See MOMMERS.

MELEM, JOHANN VON, (or MEHLEM,) painted in Cologne during the first half of the 16th century. It has been supposed that he was a native of the village of Melem, near Bonn, and, from an inscription on his autograph portrait in the Munich Gallery, that his birth took place in the year 1493. He was a pupil of Jan van Scorel. His only authentic work is the portrait above alluded to.

MELEUN, Comte DE, was a French amateur engraver, mentioned by Basan. He lived about the year 1760, and etched several small plates after Berchem, Callot, and other masters.



**MELGAREJO**, Fray GERONIMO, an Augustine friar and painter of Granada, who flourished about the middle of the 17th century, left in his convent two pictures of which Oean Bermudez praises the composition. The first represents four monks of the order and sundry ecclesiastics, carrying the bones of their patron saint in solemn procession.

**MELINGUE**, ETIENNE MARIN, born at Chen in 1808, was an actor, sculptor, and painter. He died at Vouilles in Calvados in 1875.

**MELINI**, CARLO DOMENICO, (or MELLINI,) was an Italian engraver, born at Turin about the year 1745, but chiefly resident in Paris, where he became a pupil of Beauvarlet. We have several plates by him, among which are the following:

Portrait of the King of Sardinia  
The Children of the Prince of Tuscany; *after Diomus*  
*La belle Source*; *after Natti r.*  
The Education of Cupid; *after Lagrenée*.  
Morning, a landscape; *after Lautherbourg*.

**MELISSI**, AGOSTINO, was a native of Florence, and flourished about the year 1675. According to Baldinucci he was much employed by the Grand Duke in painting cartoons for tapestry, from the designs of Andrea del Sarto. He also painted several pictures of his own composition; among which the above-mentioned author commends his 'Peter denying Christ,' in the Palazzo Gabutti.

**MELLAN**, (CLAUDE, (or MELLAN,) an eminent French draughtsman and engraver, born at Abbeville about 1601. His disposition for art discovering itself at an early age, he was sent to Paris, where he studied under Simon Vouet. An inclination for engraving induced him to attempt the management of the burin, which he soon handled with extraordinary facility. He executed several plates from the busts and statues in the Giustiniani Collection. The greater part of his work at Rome is in the usual manner, with the strokes crossed a second and a third time, as the strength of the shadows require. After his return to Paris he adopted a novel and singular method of working, with single parallel lines, without any cross strokes over them, variety of light and shade being rendered by variations in the thickness of the lines. By this method he acquired considerable celebrity, but his permanent success is, of course, to be attributed to the dexterity with which he handled his tools, rather than to the peculiarity of his process. His 'Rebekah,' after Tintoretto, is full of colour; it is evidently engraved from the work of a great colourist; yet it is only in some of the accessories that cross lines are introduced. Mellan lived to the advanced age of ninety, and died in Paris in 1688. The following are his best prints:

#### PORTRAITS.

Urban VIII.; *after Bernini*. 1631.  
Cardinal Bentivoglio.  
The Marquis Giustiniani.  
Anne of Austria, Queen of France.  
Henry, Duke of Montmorency.  
The Cardinal, Duke de Richelieu.  
The Cardinal de Mazarin.  
Francis de Villemontée, Bishop of St. Malo. 1601.  
Peter Segulier, Chancellor of France.  
Nicolas Caffeteau, Bishop of Marseilles; *after Du Moustier*.  
The Cardinal du Perron; *after Herbin*.  
Victor le Bouthillier, Archbishop of Tours. 1658.  
Nicolas Claude Fabri de Peiresc; one of his finest portraits.  
Charles de Croquis Leandigueres, Marshal of France. 1633.

Pietro Gasendi, Professor of Mathematics.  
Louisa Maria de Gonzaga, Queen of Poland. 1645.  
His own Portrait. 1635.

#### SUBJECTS FROM HIS OWN DESIGNS.

Lot and his Daughters. Rome, 1629.  
Samson and Delilah.  
Moses and the Burning Bush. 1663.  
The Miracle of the Manna  
The Annunciation; inscribed *Eccæ Virgo concipiat*. 1666.  
The Virgin, with the Infant Jesus on her knee. 1659.  
The Holy Family. Rome, 1635.  
Christ praying in the Garden; a night-piece; fine.  
Christ seized by the Soldiers; inscribed *Pater, ignosce illis, &c.*  
St. John, with Magdalene embracing the Cross. Rome.  
The Crucifixion, with the Virgin, Magdalene, and St. John.  
The Entombment, with an inscription, *Terra mota est*.  
The Resurrection, inscribed *Per se resurgens*. 1683.  
The Sudarium of St. Veronica; executed by a single spiral line, begun at the extremity of the nose, and continued unbroken, but with variations in its thickness over the whole face and background.  
St. Peter Nolasque, supported by two Angels. One of the finest and rarest of Mellan's prints.  
Four large plates from the Life of St. Bruno.  
St. Bruno praying in the Desert.  
St. Francis praying. 1638; very fine.  
Several other Saints in acts of Devotion  
Mary Magdalene expiring, supported by Angels.

#### SUBJECTS AFTER VARIOUS MASTERS.

Herodias with the Head of St. John; *after N. Vouet*.  
Roman Charity; *after the same*.  
The Death of Lucretia; *after the same*.  
St. Catherine kneeling, with an Angel presenting the palm of martyrdom; *after the same*.  
Rebekah meeting the Servant of Abraham; *after Tintoretto*, considered his finest plate.

His plates from the Giustiniani Collection are 322 in number. They were published in two folio volumes at Rome in 1610. Mellan also executed a number of plates from antique medals in the French royal palaces. Mellan signed his works *C. M. G. (Gallus); Cl. Mell., Mel. p. et sc.; Mel. scul. Romæ &c.*, or a monogram.

**MELLIN**, CHARLES, (MELIN,) painter of Lorraine, was a pupil of Vouet, and afterwards went to Rome, where he spent the greater part of his life. He was called *Lorenese*. He painted historical and mythological works, and flourished between 1636 and 1693.

**MELLING**, ANTON IGNAZ, born at Carlsruhe in 1763, was instructed in art by his uncle, Joseph Melling, at Strasburg, and afterwards visited Italy, Egypt, and Smyrna. On his return in 1803 he became landscape painter to the Empress Josephine, and subsequently painter to Louis XVIII., and a member of the Legion of Honour. He died in Paris in 1831. Among his published works are:

'Voyage pittoresque dans les Pyrénées françaises.'  
'Voyage pittoresque de Constantinople et des Rives du Bosphore.'

In conjunction with his daughter, Madame ADELE CLERGET, who was also an artist, he produced an 'Entry of Louis XIII. into Paris,' and a 'Distribution of the Colours to the National Guards.'

**MELLING**, JOSEPH, studied in Paris under Vauloo, and afterwards went to Strasburg. In 1777 he became court painter at Carlsruhe, where he died at the end of the century.

**MELLISH**, THOMAS, an English marine painter, who practised about the middle of the 18th century.  
**MELLUEL**. See MALWEL.

**MELONE, ALTOBELLO**, a distinguished contemporary of Boccaccio, was living at Cremona in the beginning of the 16th century. He painted seven frescoes from the lives of Christ and the Virgin in the cathedral of Cremona in 1517. The organ shutters at San Michele, in the same town, which represent the Virgin and Gabriel and SS. Anthony and Paul the Hermit, are by this artist. He was also a portrait painter, and examples of his work may be found in the public galleries of Stuttgart, Bergamo, Naples, Venice and Milan. The National Gallery possesses in excellent though somewhat bizarre picture of 'Christ and the Two Disciples going to Emmaus' by him. Pannini in his account of the pictures in Cremona describes a picture in the cathedral divided into two subjects: 'The Slaughter of the Innocents and The Flight into Egypt' which was signed Altobellus de Melonibus P. MDXVII. Vasari, too, in his life of Garofalo mentions Melone as superior to most of the Lombard painters of his time. He is praised also by Baldinucci, Zucchi, and Grisebach.

**MELONI, ANTONIO**, a native of Mantua, who went to Rome in 1656 and worked in the school of Truciani. He painted historical subjects and died about 1700.

**MELONI, FRANCESCO ANTONIO**, an Italian painter and engraver, was born at Bologna in 1676. He was instructed by P. A. Ludovico Monti, and Marc Antonio Fumecchini, but not succeeding to his wishes as a painter he etched many plates after the designs of Fumecchini which encouraged him to devote himself chiefly to engraving. He died at Vienna in 1713. His works are signed *F. A. M. del. et inc. l. A. M. l. d.* Among others we have the following by him:

The Adoration of the Shepherds, after C. Cipriani.  
Aurora, from a ceiling painted at Fort St. Jean.  
Diana and Ludimou, after Francesco.

**MELONI, MARCO**, of Cremona is the author of a 'Madonna with SS. John the Baptist, Bernard Francis, and Jerome,' dated 1501 in the Gallery of Modena.

**MELONI, PIETRO ANTONIO**, born at Imola in 1761, was a pupil of Dandini and Gottschall. He painted historical subjects and was on the household of Pope Pius VI. He founded an Academy at Ancona and died in 1836.

**MFLOTIUS, MATTHEO PALMIERANO**

**MELLOZZO DA TORLE, SEBASTIANO AMITOST**

**MELZER, JOHANN GOTTFRIED**, was born in Prussia about 1680, and after remaining some time in his own country he went to Hamburg where he distinguished himself as a portrait painter, and where he died about 1730.

**MELZI, FRANCESCO**, Il Conte, the pupil and friend of Leonardo da Vinci, was born at Milan about 1491. He was of noble birth, and practised the art of painting as a delightful employment rather than as a profession. No really authentic work by him has come down to us but many are ascribed to him in various galleries and private collections. The 'Vertumnus and Pomona' at Berlin has more to be said for it, perhaps, than any other, although 'Lerniolieff' will not accept it as a Melzi. Melzi followed Leonardo to France, and attended him at his death, and succeeded to the whole of his drawings, instruments, books, and manuscripts. He furnished Vasari and Lomazzo with notes on Leonardo's life, and it is to him that posterity is indebted for the preservation

of the valuable collection of the master's writings. He died in 1568.

**MEMLING, HANS**, was born about 1480—1440, perhaps at Memling, near Aachaffenberg, in Germany, or at Memelynck, in Holland. He was probably settled at Bruges in 1471, certainly in 1478. In May 1480 he was in possession of house property in the street now called *Sint Jooris Street*. In the town accounts of 1480 he appears among the 217 burghesses who advanced money towards the carrying on of the war between the Emperor and the King of France. Memling was married; his wife's Christian name was Anne, and she bore him three children, two boys and a girl John, Nicolas, and 'Nelken,' which may have been short for Cornelia. Anne was already dead on the 10th September, 1487, and Hans followed her as Mr. Weale has ascertained from the orphan registers of the town, between the 1st June, 1492, and the 10th December, 1495. Vasari says Memling was the scholar of Roger van der Weyden, and in the collection of pictures in the possession of Margaret of Austria once at Mechlin, there was a triptych of which the centre was by Roger and the wings by Hans. The names of two of Memling's pupils have been ascertained: Hannekin Verhulstman son of Nicolas, and Passier van der Meersch son of Isaac. The romantic tale first told by Descamps which narrates how Memling fought as a soldier in the battle of Nancy, and returned grievously wounded to Bruges to be nursed by the sisters of the Hospital of St. John, finds too little support before the year in which Descamps wrote (1813) to be accepted now. Mr. Weale, however, found in a MS. of the 17th century a statement to the effect that Memling painted one of his pictures for the Hospital out of gratitude for the services rendered to him by its members. For harmonious frankness of colour and purity of expression Memling must be put at the head of the old Flemish painters. The following list of his works is divided into two classes: the first containing all those of which authenticity is undoubted, in their approximate chronological order.

## CLASS I.

France	<i>Chivilly</i>	Diptych ('Crucifixion' and 'Joan of France at a Prayer-desk') 1460 (?)
England	<i>Chesham House</i>	Triptych 1471 (?)
Bruges	<i>Hospital of St. John</i>	1 triptych Altar-piece (Triptych) 1470
Munich	<i>Old Pinakothek</i>	The Light of the World (called in catalogue 'The seven Joys of the Virgin') 1480
Bruges	<i>Hospital</i>	Small triptych with donor (J. Florens)
Brussels	<i>Gallery</i>	Portraits of William Moreel and of his wife, Barbara Vlaenderbich 1480
Bruges	<i>Hospital</i>	Portrait of their daughter Mary (called the 'Sibyl Sambetha') 1480
"	<i>Academy</i>	Large Altar-piece from the church of St. James 1484
"	<i>Hospital</i>	Diptych for Martin Nieuwenhove 1487
Florence	<i>Uffizi</i>	Portrait of a Man praying. 1487
Bruges	<i>Hospital</i>	Chase of St. Ursula. 1489. (Much injured and repainted.)
London	<i>Nat. Gallery</i>	Virgin and Child
Turin	<i>Gallery</i>	A 'Light of the World' (Similar to that at Munich)
Bruges	<i>Hospital</i>	Triptych painted for Adrian Keins

Paris.	Lower	Virgin Enthroned (The dates of these last four are uncertain)
CLASS II.		
Antwerp	Museum	Portrait of an old Monk
"	"	Portrait of a member of the De Croy family
"	"	Diptych ('Virgin, and a por- trait of Chretien de Hondt)
Dautzig	Church of the Virgin	The Last Judgment 1467 (?) (The initials are to Meulin's authorship which some still hesitate on this point)
Florence	Uffizi	Virgin enthroned (Triptych)
London	National Gallery	St. John the Baptist and St. Irene (The latter is a copy of the other panel)
Lubeck	Cathedral	The Crucifixion (Triptych) The subject is the subject of the shrine of the Virgin Mary
Madrid	Museum	Triptych (The Virgin and the Magi, Presentation in the Temple, and the Nativity) (The latter is a copy of the other two)
Munich	Old Pinacothek	St. John the Baptist The Virgin and Child

[See 'Early Flemish Painters' by Crowe and Cavalcaselle (p. 251 ed. 1879) and 'Hans Memling, by W. H. James Wedel (Amsterdam, 1865)]

#### MEMMI. See MARINI

**MENA, FELIX GUILL** was a Spanish painter, born at Valladolid in 1600. He studied under Vanderhamen at Madrid and was himself etched. At his death in 1674, he left a large collection of prints and models, valued at 3000 ducats. His most curious work, representing an Auto da Fe at Valladolid, was painted for the Inquisition. His portraits of the painter Diaz and his wife resemble Pantoja in style. In 1444 he painted a series on the life of St. Francis for the convent of that saint and some of the pictures are now in the Museum at Valladolid.

**MENABUOI, GIUSTO DI GIOVANNI DE'**, called PADOVANO, or JUSTUS OF PADUA, was born at Florence in the earlier half of the 14th century. He was a follower of Giotto, and studied the works which that master had executed in Padua of which city Giusto was made a citizen in 1375. He is supposed to have executed several frescoes in Padua, but those in the baptistery of the cathedral, and in the chapel of St. Luke, in the church of Sant' Antonio, which were formerly ascribed to him, are now declared to be the work of two unimportant painters, who were probably his pupils—Giovanni and Antonio di Padova. The only authenticated picture by him is a small triptych in the National Gallery. It represents in the centre, the 'Coronation of the Virgin, with various saints. On the interior sides of the wings are the 'Birth' and 'Crucifixion of our Lord,' and the 'Annunciation.' On the exterior wings are various scenes in the life of the Virgin before her marriage. The picture, which was formerly in the Wallerstein Collection, and was presented to the National Gallery by the Queen, is signed on the back 'Justus pinxit in archa,' and dated in the front MCCCXLVII. Giusto died in the year 1400.

**MENAGEOT, FRANÇOIS GUILLAUME**, (or MFSA GROT,) an historical painter, was born of French

parents in London in 1744. He worked successively under Augustin, Deshayes, Boucher, and Vien. He distinguished himself by his classic compositions, and became in 1780 a member, and in 1781 one of the professors of the Academy, and in 1787 director of the French School at Rome. After having spent eight years at Vienna he returned to France in 1809, and became a member of the Institute, dying in Paris in 1816. Among the best of his works are

Nebuchadnezzar ordering Zedekiah's sons to be put to death

The Death of Leonardo da Vinci

Industry stopping the flight of Time (Louis)

Mercury and Venus (St. Peter)

Hercules taking leave of his father

Asymmet torn from the arms of his Mother

Chloë and the Tomb of Marc Antony

Diana and Venus

Dagobert giving orders for the construction of the Church of St. Denis

**MINAGEOT** Remy, an engraver, was born in Paris in 1748. He was for some time a pupil of Boucher, and at first practised painting, but he afterwards devoted himself entirely to engraving. We have several plates by him executed in the dotted manner, some of which were engraved for Boydell during a residence in London. Among others we have the following, prints by him

Friendship a circular print (after Lequeux)

Innocence the companion of the Virtue

The Virgin and Infant with St. Elizabeth (after Guido)

An African Woman (after J. B. de la Tour)

**MINANT P.**, a French engraver flourished in Paris about the year 1715. In conjunction with Raymond, L'abbé Simon and others he executed part of the plan of the Views of the Palace and Gardens at Versailles.

**MINAROLA CRISTOFORO**, an Italian painter, who flourished at Vienna in 1727. He was a pupil of Volpato, and painted historical subjects. In the churches of Vienna several of his pictures are to be seen.

**MINAROLA CRISTIANO** was a painter of Bassano who produced gigantic figures in the style of Michelangelo, and composed in the manner of Paolo Veronese. He died in 1610.

**MENDEZ, DE HARO** SEIGNIOR GUZMAN BERNARDO INCA, a native of Cordoba, is mentioned by Bermudez as working in 1790 in pen and ink.

**MENDEZ, JEAN**, was a Spanish engraver who flourished at Seville, and in 1627 executed an architectural frontispiece with Ionic columns and several figures designed by one Juan de Herrera for Rodrigo Cano's edition of the 'Apocryphal Chronicle of Iphigeneia Lucius Dexter.'

**MENDOZA ISIDORO HUIJANO DE**, a Spanish painter who lived at Seville in 1630. He painted religious subjects and his pictures are to be found in the principal buildings of Seville. He was a Knight of the Order of St. James of Compostello.

**MENEGHINO** (or MINICHINO). See AMBROGI.

**MENENDEZ, ANNA**, daughter and pupil of Francisco Menendez, was born at Naples in 1714. She painted miniatures and scenes from 'Don Quixote.' In 1759 she was made a fellow of the Academy. Her sister CLARA, a portrait painter, was born at Naples in 1712, and died at Madrid in 1784.

**MFENEVIDIZ, FRANCISCO ANTONIO**, was born at Oviedo in 1682, and at an early age joined his brother Miguel at Madrid. He proceeded to Italy

in 1699, visiting Genoa, Milan, Venice, Rome, and Naples. On his return in 1717 he devoted himself to miniature painting, achieving great success in portraits of the royal family. In 1726 he addressed a memorial to the king on the scheme for establishing an Academy of Art, but died before the realization of his hopes by the election of the Academy of St. Ferdinand in 1752. A votive picture of a 'Storm' by Menéndez adorns the high altar of our Lady of Atocha.

**MENÉNDEZ JOSÉ AGOSTINO**, son of Francisco Menéndez, was born at Madrid, 1724. He resided at Cadiz, and practised miniature painting.

**MENÉNDEZ, LUIS**, also a son of Francisco Menéndez, was born at Naples in 1716 and studied painting under his father and afterwards at Rome. At Naples he presented two pictures to King Charles, who appointed him painter in ordinary. Returning to Madrid, he was employed by Ferdinand VI to illuminate the choir books of the royal chapel. In 1773 he painted a 'Holy Family' in miniature, for the portable oratory of the Princess of the Asturias. Although he painted several large devotional pictures, his favourite subjects were of a lower genre. As many as forty-four of his less ambitious works used to hang in the king's apartments at Aranjuez. Many good specimens are in the Royal and National Museums at Madrid, and in the latter collection is a portrait of himself painted in a smooth and agreeable manner. He died at Madrid in 1780. In nearly all his pictures we find a dish of figs, Andalusian olives.

**MENÉNDEZ MIGUEL JAIME**, was born at Oviedo in 1679, and studied painting at Madrid. He was appointed painter to Philip V in 1712. Amongst his principal pictures were two for the cloister of the *San Jeronimitas*, a 'Magdalen' in the Recolet convent and an 'Angel' in the church of San Gil. His sketches for two compositions for the church of San Felipe Real were afterwards made use of by his friend Andrés de Balleja. A drawing by Menéndez representing St. Isidoro in pontifical robes on his chuk, slaying Moors, was tolerably engraved by Juan Bernabé Palomino.

**MENÉSES, OSORIO FRANCISCO** born at Seville in 1630, was a pupil of Murillo. He was president of the Seville Academy for which he painted a 'Conception'. In the church of St. Martin, at Madrid, is an 'Elijah'. He died at Seville in 1705.

**MENGELBARTH EUGEN**, painter, was born at Cologne in 1770. In 1783 he studied at the Academy of Düsseldorf, returning to Cologne in 1787. From 1790 to 1800 he was engaged in painting portraits and copying pictures in the Düsseldorf Gallery. From 1800 to 1806 he resided at Elberfeld, and returned to Cologne in 1821, where he died in 1848.

**MENGAZZINO** See SANFI, DOMENICO.

**MENGOZZI-COLONNA, GIROLAMO**, was born at Ferrara in 1688. He studied under A. Ferrari, and resided chiefly at Venice, where he painted in churches and palaces. He died in 1772.

**MENGES, ANA** See CARMONA.

**MENGES, ANTON RAFAEL**, was born at Aussig in Bohemia, in 1728. His father, Ismael Menges, instructed him in the first rudiments of drawing, and having removed to Dresden whilst his son was young, young Menges had an opportunity of improving himself, by studying the works of the best masters in that celebrated Gallery. When he

was thirteen years of age his father took him to Rome, in 1741, where he was employed in copying, in miniature, some of the works of Raphael, for Augustus III., Elector of Saxony and King of Poland, which were sent to Dresden, and much admired. Menges remained three years at Rome, where he studied under Marco Benofial and Seb. Conci, and on his return to Saxony was appointed one of the painters to the King Elector, with a salary, and was permitted by his royal patron to visit Rome a second time where he resided four years, and exhibited a large picture of the 'Holy Family' of his own composition which gained him great reputation. He married at Rome (his bride being a beautiful peasant girl Minguetha Quazzi, who had sat to him as a model), and was desirous of fixing his residence in that capital, but his father would not permit him to indulge his inclination, and he was compelled to return to Saxony, where he arrived in 1749. He remained three years at Dresden, where the tyranny of his father rendered his situation so distressing, that he found his health and spirits impaired, and he requested and received the king's permission to return to Rome. He was soon afterwards reduced to very embarrassed circumstances, by the discontinuance of his salary, which was stopped from the embezzlement of the king's finances occasioned by the war. He was working in Rome at very low prices when he was employed by the Duke of Netherland to paint a copy of the celebrated 'School of Athens,' by Raphael. In 1754 he undertook the direction of the newly established Art Academy in the Capitol. In 1787 he was engaged to paint the ceiling of the church of St. Eusebio and soon afterwards he executed his fresco of 'Mount Parnassus,' in the Villa Albani which has been finely engraved by Ridel Morloni. In an excursion he made to Naples to execute a commission for the Elector of Saxony, he became known to the king, afterwards Charles III. of Spain who on his succession to the throne invited Menges to Madrid, with the offer of a very considerable appointment. This proposal was not refused, and he arrived at the Spanish court in 1761. His first undertaking was the ceiling of the king's antechamber, representing the Graces, and afterwards that of the queen's apartment where he painted one of his most celebrated works the 'Amorini,' a grand and beautiful composition. He was elected a member of the Academy of Madrid. The climate of Spain not agreeing with his constitution, he was permitted by the king to return to Rome, for the re-establishment of his health. On his arrival he was employed by Clement XIV. in the Vatican, where he painted two pictures in the Camera de' Papini. Menges remained three years at Rome, and on his return to Madrid in 1773 was received with great kindness by his royal protector. It was soon after his return that he undertook the ceiling of the great saloon in the palace, on which he painted the 'Apotheosis of Trajan.' The fresco paintings of Menges are greatly superior to his pictures in oil. Of the latter, perhaps the best is his picture of the 'Nativity,' in the royal collection of Spain. Menges died at Rome in 1779. The following are some of his chief pictures:

Berlin	Museum	Portrait of Ismael Menges
"	"	Holy Family
Dresden	Catholic Church	Assumption of the Virgin
"	Gallery	The Angel appearing

Dresden.	Gallery.	Penitent Magdalen.
"	"	Portrait of Maria Antonia, wife of Frederick Christian, Elector of Saxony.
"	"	Magdalen; miniature.
"	"	Holy Family; miniature. ( <i>From the original by Raphael in the Naples Gallery.</i> )
"	"	Madonna della Sedia, miniature; after Raphael.
"	"	August III., King of Poland; miniature.
Florence.	Uffizi.	His own Portrait. ( <i>Reptiles are at Munich, St. Petersburg, and Madrid.</i> )
Madrid.	Gallery.	Adoration of the Shepherds.
Munich.	Pinakothek.	Portrait of a Capuchin Friar.
Petersburg.	Hermitage.	Annunciation.
"	"	St. John preaching in the Wilderness.
"	"	The Descent of the Holy Spirit.
"	"	Apotheosis of a Portress.
"	"	Persons and Andromeda.
"	"	Judgment of Paris.
Rome.	Villa Albani.	Apollon and the Muses.
Vienna.	Belvedere.	The Angel appearing to St. Joseph.
"	"	Madonna and Child.
"	"	Annunciation.
"	"	St. Peter.
"	"	Portrait of Infanta Maria Theresa of Naples.
"	"	Portrait of the Grand Duchess Maria Ludovica of Tuscany.

MENGES, ISMAEL, a miniature painter, and father of Rafael Menges, born at Copenhagen in 1690. He was the pupil of an English painter called Cooper. He was painter to the King of Poland and director of the Dresden Academy, where he died in 1761.

MENGES, JULIA, sister of Anton Rafael Menges, was a miniature painter, and died in 1789.

MENGES, THERESI. See MARON.

MENIËRE, CORNELIS LAURENZ, a Dutch marine painter, lived at the beginning of the 18th century. He resided at Flushing, and the greater part of his pictures are views of that city taken from the sea-coast.

MENICO, SANO, or ANSANO DI. See SANO DI PIETRO.

MENINI, LORENZO, an historical painter, was born at Bologna about 1600. He was a pupil of Gessi, whom he accompanied to Naples.

MENJAUD, ALEXANDRE, a French historical and portrait painter, born in Paris in 1768. He worked under Regnault, and having obtained the *Prix de Rome* in 1802, proceeded to Italy to complete his studies. His works obtained medals at the Salons of 1806 and 1819. He died in Paris in 1832. Among his pictures we may name.

The Death-bed of Louis VI. 1817. (*St. Denis.*)

The Miser punished.

The Death of Abbé Edgeworth. 1817. (*Bordeaux Museum.*)

The Death of the Duke of Berri.

MENKEN, JOHANN HEINRICH, was born at Bremen in 1764. He studied under Klengel and Casanova at Dresden. He painted cattle-pieces, landscapes, forest scenes, &c. in the style of Ruissdael, Berchem, Potter, and Wouwerman, and engraved among others:

A Landscape with a Mill, and Cattle in the water.

A Forest with Cottages and Cattle.

The plates for 'Reinecke Fuchs.'

He died in 1837. GOTTFRIED MENKEN, his son and pupil, born in 1799, was also a painter.

MENSAERT, G. P., a Flemish historical painter who resided at Brussels, where he executed, in

company with several other artists, a 'Life of the Virgin' for the church of the Jesuits. He died in 1750.

MENSCHKEI, ALOYSIUS, portrait painter, was born at Rumburg, in Bohemia, in 1782, and studied at the Dresden Academy from 1801 to 1807. In style he was an imitator of the early German school. He was also employed as a picture restorer. We can find no record of his death.

MENSING, JAN, painter, was born at Haarlem in 1685. He was a pupil of Van der Vinne the elder, and was enrolled in the registers of St. Luke in 1705. He died in 1711.

MENTON, FRANS, was born at Alkmaar in 1650, and was a disciple of Frans Floris. He painted historical subjects and portraits. He also etched four spirited plates for the 'History of Lot,' which are now very rare. He died at Alkmaar in 1615. His *chef d'œuvre* is an 'Assumption' in the Jesuits' Church at Antwerp.

MENZIEI, JOHANN GIORGI, (MENIZIA), an engraver, was born at Leipzig in 1675. He engraved several portraits, among which were Philip, Duke of Orleans, and Anna, Empress of Russia. He died in 1730.

MERA, JOSEF DE, a Spanish painter, born at Villa Meava de la Serena. He was a pupil of Bernabé d'Ayala. His best pictures are at the Carmelite convent at Seville. He died at Seville in 1734.

MERA, PIETER, a Dutch historical painter who resided at Venice, where he painted several pictures for the churches. He died in 1580.

MERANO, FRANCESCO, called IL PAUJO, was born at Genoa in 1619. He began life as a page, but took to art, and was a pupil of Fias Ha, called Sazana, whose style he followed. He died of the plague in 1657.

MERANO, GIOVANNI BATTISTA, was born at Genoa in 1632. He was a scholar of Valerio Castello, and by the recommendation of his master studied with attention the works of Correggio, at Parma, where he was employed by the Duke and by many private patrons. One of his best performances is the 'Murder of the Innocents,' in the Jesuits' church at Genoa. He died in 1700 (or 1698).

MERCATI, GIOVANNI BATTISTA, a Florentine painter and engraver, was born at Città San Sepolcro, and flourished at Rome from 1616 to 1637. He was an imitator, if not a scholar, of Pietro da Cortona, and painted history in the style of that master. In the church of Santa Chiara, in his native city, he painted two subjects from the life of the Virgin, and in San Lorenzo, an altar-piece which resembles the style of the Caracci. We have several spirited etchings by this artist, some of which are from his own designs; they are variously signed G.M., G.M.I.F., G.B.M.I., G.M. del. Jo. Batt. inven. et F., J.B.M. fecit, &c. The following are the principal:

A set of fifty-two plates of Ruins and Views in Italy; engraved in the manner of Sylvestro, Gio. Batt. Mercati fcc.

Four Antique Figures, from the arch of Constantine; engraved in the style of Galostuzzi, circular; Gio. Batt. Mercati.

The Marriage of St. Catharine; after Correggio.

St. Bibiana refusing to sacrifice to false Gods; after Pietro da Cortona.

MERCEY, FREDERIC BOURGEOIS DE, a French landscape painter, born in Paris about 1806. From 1829 to 1837 he made many tours in Scotland, Italy, Switzerland, the Tyrol, Germany, &c., which furnished subjects for the pictures he exhibited at

the Salon, where he first appeared in 1831. He subsequently held high office in the Department of Fine Arts, in connection with which he superintended the erection of the building for the Paris Exhibition of 1855. He died in Paris in 1860. Amongst the works which he published are

- 'Etudes sur les Beaux Arts,' 3 vols. 1855
- 'Le Toscane et le Midi de l'Italie,' 2 vols. 1858

MERCIER, PHILIP, was born of French parents at Berlin in 1681 and was brought up in the Academy there. After visiting France and Italy he went to Hanover, where he painted the portrait of Prince Frederick, son of George II, which he brought with him to England. When the Prince came over Mercur was appointed his painter, became a favourite, and was taken into his household when by the prince's order he drew several of the royal family, particularly the three eldest princes, his work being reproduced in mezzotint by J. Simon. After some years he lost the favour of the Prince of Wales and was dismissed from his service. He afterwards lived in Covent Garden painting portraits and pictures of domestic subjects in the style of Watteau, in whose manner he has left an etching of himself, with his wife and two children. Still later he spent some time at York and then in Portugal and Ireland. He died in 1766. A portrait of Peg Woffington by him is at the Garrick Club, and he has also left one of Queen Anne. His daughter CHARLOTTE, who was also a painter and engraver, died in 1762.

MERCK, JOHANN CHRISTOPH, a painter of Hall, in Wurtemberg, who flourished in the 18th century. He painted several pictures for King, Frederick William, as also his portrait and those of the two Dukes Philipp and Ludwig on horseback. He died at Potsdam early in the present century.

MERCOLI, JAKOB, an engraver, was born at Mugena in 1715. He worked chiefly in Italy, and died in 1825. His son MICHAEL died born in 1773 who was also a painter, died in 1802.

MERURIUS. See ROOS, PHILIPP.

MERCURY, PAUL, a French engraver, was born at Rome in 1808, died in Paris in 1886. He was often promoted at the Salon, and, in 1817, was appointed professor of engraving at the French Academy in Rome. He occasionally exhibited a picture at the Salon. His best known plates are

- Lady Jane Gray* after Paul Delaroche
- St Anne* after the same
- Madame de Maintenon* after Petitot
- La Pie*, an original subject
- 'Tasso' and 'Christopher Columbus' for the 'Galerie des historiens de Versailles'
- Reapers in the Pontine Marshes after Leopold Robert
- Madonna*, after Raphael
- A Series of Costumes from the XIII, XIV, and XV centuries. 1828

MERECINUS, P. See MERICA.

MERELLE, P., a portrait painter, who worked in Paris from 1660 to 1710. Several of his works were engraved.

MERIAN, DOROTHEA MARIA HENRIETTA daughter of Maria Sibylla Merian, was born in 1678. She followed in the steps of her mother, and painted insects. She married the painter Xells who lived at St. Petersburg. She retained through life the name of Merian, though her real maiden name was Griff. She died in 1745. Her sister, JOHANNA MARIA HELFNA, was born at Frankfort in 1668. She also painted flowers and insects. She married a merchant named Herold, who was in business at Surinam. The date of her death is unknown.

MERIAN, GASPARD, was a native of Germany. He engraved a set of plates representing the 'Circumstances at the Election of the Emperor Leopold,' published at Frankfort in 1660.

MERIAN, JAN MATTHAËUS, was the son of Matthias Merian the younger. He was a miniature painter, and died at Frankfort in 1716.

MERIAN, MARIA SIBYLLA, the daughter of Matthias Merian the elder, was born at Frankfort in 1647. She lost her father when she was only four years of age, but her mother having some time afterwards married Jacob Marel, a fruit and flower painter, he encouraged the disposition she discovered for drawing and taught her the first elements of the art. Her father-in-law placed her under the care of Abraham Mignon, who had been his scholar, and whose chief study in painting insects, and it was not long before she arrived at a perfection little short of her instructor. She usually painted in water-colours, on vellum. In 1665 she married Johann Andries Griff, a student of Nuremberg, who had been a scholar of Marel and settled in that city. She died in 1717. The British Museum possesses two volumes of her drawings.

MERIAN, MATTHAËUS, the elder, an eminent draughtsman and engraver, was born at Basle in 1593. Having discovered an early disposition for art he was sent to Zurich, and placed under the tuition of Dietrich Meyer, a glass painter and engraver, with whom he studied four years. On leaving that master he was employed to make an etching of the frieze representing the 'Entry of the Duke of Lorraine into Nancy,' which he executed in twelve plates. From Zurich he visited Paris and Stuttgart. He also passed a short time in the Netherlands, and subsequently married the daughter of Theodor de Buz, an engraver at Oppenheim. He then worked at Basle until 1624, and etched a considerable number of landscapes, battles, and hunts. In the same year he returned to Frankfort, and engraved topographical plates of Heidelberg, Stuttgart, Schwabach &c. which he afterwards published at Frankfort and which are the best of his works. They are etched from his own designs, in a slight free style and finished with the graver, and give a perfect idea of the places they represent, though without much taste in the execution. He has the credit of having been the master of Holten Merian, died at Schwabach in 1650. Among the important works which he illustrated were, the Bible, Gottfrud's 'Chronik,' Zeiller's 'Topographia' (1610-88), and 'Theatrum Europaeum.' The following are his principal prints, which are sometimes marked with *M* or one of these ciphers *M* or *N*.

#### PORTRAITS.

- David Pareus, Prof. Acad. mic. Heidelberg
- David S. merian, oval
- Arad Weckerhus, Med. Doc. 1626

#### SUBJECTS.

- A set of plates from Sacred History
- The Last Supper, inscribed, *Ac cepit Jesus panem*; a large plate
- A large plate of the Picture of Human Life, inscribed, *Tibula Cebetis, continens totius vite humanae descriptionem*
- A set of seven Views in France
- Six Views in Germany
- Sixteen Views in Germany and Switzerland.
- Twelve Views of Gardens, &c.
- Twenty-four Picturesque Landscapes, with figures.

**MERIAN, MATTHAÛS**, the younger, the son of Matthæus the elder, was born at Basle in 1621. At the age of fourteen he came to Frankfort, where he learnt the principles of painting from Joachim von Sandrart, whom he accompanied to Amsterdam in 1637 and to England in 1640. In the latter country he followed the style of Van Dyck, and after having travelled in the Netherlands, he went to Paris and Rome, and studied there, under Sacchi's direction, after the works of the old masters. He painted history and portraits, and in the latter line he was employed by the most distinguished personages in Germany. After the death of his father in 1650 he continued his business as a printseller at Frankfort, and engraved several plates for the *Theatrum Europæum*. He died at Frankfort in 1687. Bartholomæus and Philipp Kilian, M. Küssel, and several others have engraved after his works. His son CASPAR was born in 1627. He was an engraver and assisted his father. Among the best works of Matthæus we may name:

*Bamberg. Cathedral. Martyrdom of St. Lawrence.*  
*Basle. Town Library. The Resurrection.*  
*" Herr Burkhard's. Antonius.*

His best portraits are those of:

His Father.  
 His sister Maria Sibylla.  
 The Electors of Brandenburg, Mentz, and the Palatinate.  
 The Count Seini.  
 A Family Picture. (*Basle.*) 1611.

**MERICA, PETRUS A.**, generally called **MILICINUS**, (**MIRICENIUS**, **MIJRICINUS**, &c.) was a Flemish engraver, a native of Merica (perhaps Meereyck or Meeryck), and flourished about 1560-70. He engraved several eccentric and strange compositions, after Jerome Bosch, Brueghel, and others. There is also a portrait of Albrecht Dürer at the age of fifty-six, copied by him from a larger print. He marked his plates with the cipher **ME**. The

name appears on several prints published by Jerome Cock; one has the date 1567, and is signed *Pet. Mercinus sc.* This artist is said to be the same as Pieter Martini, a printseller of Antwerp. Among other plates there are by him:

A Bird's-eye View of Antwerp in four plates.  
 The Twelve Apostles; after *M. de Vos*.  
 The Seven Mortal Sins; after *P. Brueghel*.  
 A Pedlar sleeping, surrounded by sportive Monkeys (*his best plate*).  
 Master Hans, the Quack; after *P. Brueghel*.  
 The Two Blind Men; after *J. Bosch*.  
 The Adoration of the Shepherds.

**MERIGI** (or **MERIGHI**). See **AMERIGHI**.

**MÉRIMÉE, JEAN FRANÇOIS LEONORE**, a French painter, was born in 1765. He was a pupil of Vincent. He went to Rome, and on his return was appointed secretary of the Ecole des Beaux Arts. He painted portraits and historical subjects, among which were the portrait of Poussin and the 'Resurrection' of Hippolytus. He died in Paris in 1836.

**MERKEL, CONRAD**, (**MERKLIN**), was a German historical, portrait, and still-life painter, born at Ulm. He was a contemporary and friend of Albrecht Dürer. He died in 1518 or 1526.

**MERKURIEFF, IVAN**, a Russian painter, was sent by Peter the Great to Italy, where he made copies of the works of the best masters, and then returned to St. Petersburg, where he painted for the churches. He died at Moscow about 1710.

**MERLE, HUGHES**, was a French genre painter, born at Isères in 1828. His best known production is 'The Beggar-woman.' He died in 1881.

**MERLEN, ABRAHAM VON**, an engraver who worked in the Netherlands in 1620.

**MERLEN, JOHANN VAN**. This artist, conjointly with THEODOR VAN MERLEN, who was probably his brother, engraved a few plates after Martin de Vos and others about the year 1600.

**MERSION, MADELEINE DE**, author of a 'Landscape with Cattle,' engraved in the 'Berghem' style of Danckerts: it has no date.

**MERTENS, JAN**, a Flemish painter who resided at Antwerp in the 15th century. He was a pupil of Jan de Mabuse, and was inscribed as master in the registers of St. Luke in 1505.

**MERTENS, JAN CORNELIS**, portrait painter, was born at Amsterdam in 1745. He was a pupil of Quinkhard. He died in 1821.

**MERTER, HANS MICHEL**, a German landscape painter. He was a pupil of J. Dörner, but died still young in 1790.

**MÉRYON, CHARLES**, sailor, engraver, and etcher, was born in Paris in 1821. His father, Charles Lewis Méryon, was an English physician, and his mother, Pierre Narcisse Chaspeux, a dancer at the opera. At five he went to school at Passy and afterwards was taken by his mother to the south of France. In 1837 he entered the naval school at Brest, and two years later went to sea. While in the navy he had an opportunity of accumulating materials for use in the new profession which he finally adopted in 1846. In that year he settled in Paris, and became the pupil for a time of a painter named Philippe, who was employed at the Ministère de Guerre. It was while he was struggling to paint a large historical picture on the strength of the hints given to him by Philippe, that he was discovered to be suffering from the affection of the eyes known as Daltonism, which made him quite unfit to be a painter. He then entered the atelier of M. E. Bleyr, the engraver, with whom he stayed six months, and after that began the series of etchings from the streets of Paris with which his name will always remain associated. In 1856 he went to Belgium on the invitation of the Duc d'Annamberg, of whose château at Enghien he made some drawings, but returned to Paris early in 1858, the mental disease by which he had long been threatened having then greatly developed itself. Two months later he was placed in the asylum at Charenton, the certificate declaring him to be "suffering from melancholy madness, aggravated by delusions." Here his health improved, and at the end of 1859 he left the asylum. For seven years he worked on, leading a curiously fitful life with the few whom he called his friends; but in 1866 his malady increased, and a second confinement became necessary. Méryon died at Charenton at the beginning of 1868, and was buried in the cemetery of the asylum. The following is a complete list of his etchings:

1. La Sainte Face. (*His first attempt.*)
2. The Cow and the Ass.
3. A Soldier. after *Salvator Rosa*
4. A Shepherd; after *Stefano della Bella*.
5. Sheep and Flies; after *Karel du Jardin*.
6. Three Figs; after the same.
7. Two Horses; after the same.
8. Pavillon de Mademoiselle; after *Zeeman*. (*Louvre.*)
9. Entrance to Faubourg St. Marceaux; after the same.
10. Water-mill near St. Denis; after the same.
11. The Seine at the Angle de Mail; after the same.
12. Galliot of Jan Van Vyl; after the same, reversed.



13. Amsterdam-Haarlem boat, after Zeeman, reversed
14. South-sea Fishermen, after the same, reversed
15. Calais to Flushing, after the same, reversed
16. Entrance to the Capucin Convent, Athens
17. The Salle des Pas Perdus
18. Chénouveau (In 'L Inventaire des meubles, &c., à Chénouveau,' by Prince Auguste Galitzin, 1856)
19. The Pont Neuf
20. The Pont-au-Change about 1781 after Nicolle
21. The Battle of Sinope, after a drawing by an English naval officer
22. View of San Francisco
23. Ruins of the Château de Pierrefonds after a sketch by Viollet le Duc
24. Rue Prouette aux Halles, after a drawing by one Monsieur Laurence
25. Presentation to Louis XI of 'Valer Maxime' a book printed in Paris in 1475 after an illustration belonging to the late M. Niel
26. Apse of St Martin-sur-Ranelle after a drawing by Polidori Jannet
27. Passerelle du Pont au Change (after the fire of 1621)
28. Part of the City, Paris
29. La Grand Châtelet after a sketch by Jannet
30. The old Louvre after Jannet
31. The little bridge between Paris
32. Portrait of Zeeman
33. The old gateway to the Palais de Justice after a picture to the effect of the
34. Quatre pontons en mer
35. Symbolical arms of Paris
36. 'Electum nec mercuratur' after a drawing by Jannet
37. La Stryge
38. La Petit Pont
39. L'Arche du Pont Neuf Dame 150
40. La Galerie de Notre Dame
41. La Rue des Merciers de Paris
42. La Tour de l'Horloge
43. Tower in the Rue de la Trinité, demolished in 1811
44. Saint Etienne du Mont
45. La pompe Notre Dame
46. La petite pompe
47. Le Pont Neuf
48. Le Pont au Change
49. L'Esperance
50. La Morgue
51. L'Hotel de la Mort (L'Hotel)
52. L'Hotel de Notre Dame
53. La Tombe de M. de la Roche
54. 'L'estampes anciennes, les hours, Quar de l'Hotel, No 19' (L'Hotel)
55. Tourelle Rue de l'Ecole de Medecine
56. Rue de Chateaux Paris
57. View of the way to an old House at Bourges
58. Rue des Toiles Bourges
59. Old House at Bourges
60. The Tongan Pilot
61. An Akaroua Lungia
62. Head of a New Holland Dog
63. New Zealand native huts at Akaroua
64. New Zealand native bark
65. Natives of Uvea fishing
66. Fishing in a Creek, Akaroua
67. Title page to 'Sketches of New Zealand'
68. Akaroua
69. In the Mulgrave Islands
70. 'Petit Prince Dito'
71. 'A Monsieur l'Amateur de l'Art'
72. 'La Loi du Mont'
73. A second plate of the same subject
74. 'La Loi Solenne'
75. Trials for engraving in relief
76. Rebus
77. Design for a Frame
80. Frontispiece for a Catalogue of the works of Thomas de la
81. View of the old Louvre, after Zeeman
82. La Ministre de la Marine
83. College Henri IV
84. Bathing-shed on the Seine
85. Portrait of Himself, before his Ensl.

86. Portrait of M. Doucourte
  87. Portrait of M. Eugene Biery, after Butters.
  88. Portrait of M. Casimir Lecomte
  89. Portrait of Evariste Boulay-Paty, after David d'Angers
  90. Portrait of François Viète; after an old frontispiece
  91. Portrait of Pierre Nivelles, Bishop of Lucon, after an old engraving
  92. Portrait of T. Agrippa d'Aubigné, after a lithograph reproduction of a portrait preserved at Geneva.
  93. Portrait of Jean Basky after L. (J. J.) Isaac
  94. Portrait of Henri de Burdigale, after Crispin de Pas.
  95. Portrait of Armand Guiraud
  96. Louis Jacques Marie Barol
  97. Benjamin Lillon
- (The last three are on photographs. The numbers are those of M. Basky's list.) W A

MERZ CASPAR HEINRICH, an engraver, was born at St Gallen in Switzerland in 1806. In 1821 he entered the studio of Jacob Lapp in Zurich, and in 1825 the Munich Academy. In 1829 he became the pupil of Amstler, who was professor of engraving in the Academy, and to this time belongs his fine engraving of the Madonna, after the altarpiece in the church of All Saints in Munich. He died from a fall on the Kaser mountain in 1875. His cartoon engravings are picturesque. His chief plates are

- The Destruction of Jerusalem
- The Portrait of Amstler after Kaulla
- The Madonna after the same
- Ignom and Clara after the same 1835
- The Night after Crispin 1836
- The Last Judgment after the same
- The Nativity and Circumcision after the same
- The Destruction of Troy after the same
- Five plates, the Life of a Witch after Camille
- Ten plates the Life of an Artist after the same
- Seventeen Wonders after the same
- The repentant Sinner, or the Joy of the Angels, after G. de la Roche

MERZ, JAKOB, a Swiss painter, designer, and engraver, was born at Buch (Zurich) in 1783. Among his paintings may be mentioned a portrait of J. J. L. Billwiller, and among his engravings, a 'Cupid in the Chariot of Victory,' after Domenico J. J. L. Billwiller has engraved after him. Merz died in 1807.

MESA, ALONSO, according to Palomino, was born at Madrid in 1628 and was a scholar of Alonso Cano. He painted several historical works for the public edifice in that capital, among them a series of pictures of the life of St Francis, in the cloister of the Franciscans. He died at Madrid in 1668.

MESA, JUAN, was a Spanish painter, who resided at Madrid at the commencement of the 17th century. He painted for the college of the Jesuits de Alcala de Henares a series of pictures illustrative of the 'Life of St Ignatius Loyola,' by Father Ribadeneyra which were engraved in Flinders.

MESLIN CHARLES, called Le Lorrain, was a French landscape and historical painter and engraver. He was a pupil of Vouet, but spent most of his time in Italy. He died in 1660.

MESMER See MOSSMER

MESNIE, JEAN DU, (MENN,) a French engraver, was born at Troyes in 1726. He was a pupil of Pissard, and engraved several plates after Mieris, Karel de Moor, and other Dutch masters.

MLSQUIDA, GUERRINO, the son of a merchant of Monaco, was born at Palma about 1675, and studied at Rome under Carlo Maratti. So close

was his imitation that his works were often confounded with his master's. At Venice he studied under an animal painter of local reputation. He went to Brussels, where he married, and met with some success. On his return to Italy he worked extensively at Bologna and Rome. In the latter city he became the master of Rosalba Silvani. He died at Palma in 1747. Can Berinuder praises his colouring. There are several paintings by him in the cathedral, in Sant' Eulalia, and in San Jaime, in his native town, where he spent the latter part of his life, and died in 1747.

MESSA, ALONSO DE. See MISA.

MESSINA, ANI. DA. See ANTONIO, ANTONIO D'.

MESSINA, ONOFRIO DA. See GABRIELLO.

MESSINA, PINO DA, was living in the 16th century, and is said to have been a pupil of Antonello da Messina. It is recorded of this artist that he painted a panel of St. Sebastian (now lost) for the church of San Giulino, Venice.

MESSINA, SALVO DA, was, according to Hukert, in his 'Memorie de' Pittori Messinesi,' the nephew of Antonello da Messina, and flourished about the year 1511. He is said by that author to have been a successful follower of the style of Raphael, and he mentions with distinction a picture by him, in the sacristy of the cathedral at Messina representing the 'Death of the Virgin.'

MESSINSE II. See AVITINO, GIULIO D'.

MESSMER, FRANZ, was born at Antholz in the Puster Valley, in 1729, and studied under Martin von Mythen, and was one of the best portrait painters of his time. In 1765 he was at the court at Innsbruck, and in 1767 became a member of the Academy at Vienna, where we meet with his portrait of Schmutzer. He died at that city in 1773. Schmutzer engraved after him the portrait of J. von Sonnenfels.

MESSYS. See MASSYS.

METGER, J. J., is the name of an engraver, affixed to a portrait of Cardinal Giovanni Antonio, in Priorata's 'History of the Emperor Leopold,' published in 1672.

METHODIUS, a monk of the Order of St. Basil, who in 863 went with St. Cyril to the court of the Duke Rastislav of Bulgaria. He studied painting at Rome, and was employed by the Duke to decorate his palace with pictures. Whereon the artist, we are told, painted a 'Last Judgment' with such power as to cause the Duke and his subjects to be baptized on the spot!

METRANA, ANNA, according to Orlandi, was a native of Turin. She flourished about the year 1718, and distinguished herself as a painter of portraits.

METRODORUS, the elder, was a Greek painter, philosopher, and probably writer on art. He flourished about B.C. 168. He was painter to Lucius Paulus Aemilius, the conqueror of Perseus of Macedonia, and tutor to his children.

METSU, GABRIEL, a Dutch painter of genre, was born at Leyden in 1630. He was the son of Jacob Metsu, a native of Belle in Flanders, and of his third wife Jacomina Garmijens, widow of a painter, Willem Fremant. His first teacher in art was probably his father, but he afterwards studied under Dou, though in his style he more resembled Terborch, for his pictures deal, as a rule, with the more refined sides of domestic life. In 1648 he was admitted into the Painters' Guild at Leyden, but two years later he left that city and went to Amsterdam, where he probably spent the

rest of his life. In 1658 he married Isabella Wolff, and had to submit to the operation of lithotomy. Twelve months later he obtained the rights of a citizen of Amsterdam. He was buried at Amsterdam on the 24th October, 1667. His pictures are to be found in all the principal European galleries, as the subjoined list will show.

Amsterdam	Museum	The Breakfast
"	"	The Old Toper
"	"	An Old Woman
"	"	The Sportsman's Present ( <i>In the Vander Hoop Collection</i> )
Berlin	Museum	The Family of the Merchant Gellink
"	"	The Cook
"	"	Portrait of a Lady
Brunswick	Gallery	A Dutch Woman
Brussels	Museum	The Lunch on Party
Cassel	Gallery	A Woman purchasing game
"	"	A Young Woman giving Alms
"	"	A Young Woman playing a Lute
Dorking	Deputy	The Letter
"	"	The Letter writer
Dresden	Gallery	A Man and his Wife in an Ale-house
"	"	A Poultry seller offering a Fowl to a Lady
"	"	An Old Woman bargaining with a Poultry woman
"	"	The Game seller bargaining with a Cook
"	"	A Man smoking by a Fire
"	"	A Young Woman with a Lace Cushion
Dulwich	Gallery	A Woman reading a Letter
"	"	Old Woman eating ( <i>ascribed to J. de Witt</i> )
Florence	Uffizi	Domestic Scene
"	"	A Lady and a Cavalier
Hague	Gallery	11. Huntsman
"	"	The Amateur Musicians
"	"	Justice protecting the Widow and Orphan
London	Nat. Gallery	The Duist
"	"	The Music Lesson
"	"	The Drunken Landlady
"	Independent II	The Fish-wife
"	"	A Lady caressing her Lap-dog
"	"	The Stirrup Cup
"	La Tonnangh Palace	A Lady with a Wine-glass
"	"	A Man playing and a Lady
"	"	The Conversation ( <i>ascribed to J. de Witt</i> )
"	"	The Artist painting
"	"	Four good Figures
Madrid	Gallery	A Dead Hen
Montpellier	Museum	The Writer
"	"	Fisherman
Munich	Gallery	A Cook with a Fowl
"	"	A Lute
Paris	Louvre	The Woman taken in Adultery
"	"	The Vegetable Market at Amsterdam
"	"	An Officer entertaining a Young Lady
"	"	The Music Lesson
"	"	The Chemist at a Window
"	"	A Dutch Woman
"	"	A Dutch Cook
"	"	Portrait of Admiral Van Tromp.
Pesth	Gallery	A Man and a Lady
Petersburg	Hermitage	Interior of a Public house (known as 'The Prodigal Son')
"	"	The Sick Woman
"	"	The Concert
"	"	The Breakfast of Oysters.
"	"	The Repast
Rotterdam	Museum	A Priest in his Study.
Vienna	Imperial	The Lace-maker
"	Ceremonial Coll.	The Smoker.

**METSYS.** See **MASSEY.**

**METTAY, PIERRE**, a painter, was a native of Normandy, and a pupil of Boucher in Paris. He afterwards studied at Rome, and became a member of the Paris Academy. He painted genre pictures, mythological and historical scenes, and sea views after the style of Vermet several of which were engraved. He died about 1750.

**METTENLEITER** JOHANN EVANGELIST, musician, the nephew of Johann Michael Mettenleiter was born at Grosskuchen in 1792. He studied under his uncle.

**METTENLI** IM R, J HANN JAKOB, was born at Grosseuchen, Wurtemberg in 1750. He went to Spire and Holland, where he enlisted as a soldier for the Cape. After his return he established himself for a time at Augsburg but went to St. Petersburg in 1786, and died there in 1825. Some of his paintings are in the Augsburg Cathedral, viz., a "Resurrection" (1785) and two conversation pieces, with portraits of the Ven. Oldenburger family. As an engraver he executed among others the following plates:

### A Peasant with a Hat and Stick

Peasant at table with Ing and Pope *aff. D. I.*

Peasants Drunk and another I caught up of the

MEFFINHEIMER Johann Meffner was born at Grossschöcher Winterfelden, in 1765 and accompanied his brother Johann Jakob to Elm when only ten years of age but returned afterwards to Augsburg. He continued his studies under Donner at Munich in 1782 and next fell for the bookseller Strübel at Auerburg and in 1790 became court engraver. The paintings in the Hirschgalerie at Munich are by him. He engraved in the style of Claud Lorrain, amongst others four plates for the History of Germany by Klein, and many plates from Bayen's history for Westermann's Almanac (1787-1815). He signed with his full name in the initials J M M on a monogram. He died at Pöchlarn in 1853.

MP IZ CAROLINE M. subj. to enter the dun ltr of Johann Martin in lster of Conrad Met. She came to London with her family and then her works, which appeared at the Academy from 1773 to 1794 in indid portraits, fruit, and land scapes.

METZ C'NRAD MATTEI, an eminent engraver in the chalk manner and in aquatint, was born at Bonn in 1755 but received his education in art in London under Bartolzzi. His principal works are imitations of and facsimiles from the drawings of the old Italian masters of which he published a great number. In 1801 he left England for Rome, where he continued to exercise his nearly talent of imitation, and otherwise engraving from works of the highest order till the time of his decease which occurred in London in 1827. One of his chief works was Michelangelo's Last Judgment, in twelve plates (1808).

**METZ, FRANZ**, a Benedictine brother of the cloister of Pfäfers, near Innsbruck who went to Seeben in the Tyrol about 1630 and painted three altar-pieces. In the library at Innsbruck is the drawing of a 'Maagd' done by this artist.

MEIZ, GERHARD, a flower painter was the daughter and pupil of J. M. Meiz of Cologne. She studied at the Academy of Düsseldorf about 1760 and with her father and brother came to England soon after. She painted some figure pictures, besides flowers, fruit, and insects.

**METZ, GUSTAV**, painter and sculptor, was born at Brandenburg in 1817. He first tried sculpture under Rauch at Berlin, and followed his school-fellow Rietchel to Dresden, but being disappointed in his hopes of obtaining the grand medal of the Berlin Academy, he devoted all his attention to painting. Metz died of a severe attack of cholera in 1853, in London. A 'Retrosal of Tobias' by him is in the Berlin National Gallery.

MIETZ, JOHANN MARTIN was born about 1730, and was received a member of the Guild at Cologne in 1768. He was long court painter to the Elector Clemens August at Bonn, and made drawings of his castles which were engraved by Nikolaus Meissel and Peter Wyon, but he especially distinguished himself as a painter of flowers. In 1771 he went to England and died about 1800. Several of his still life and genre pieces are at Cologne in the Wallraf-Richartz Museum.

ML1/GLR CHISEL — an engraver of Frankfurt on the Main who lived in the latter part of the 17th century.

MI IZGIR, J HANN TAK B, a German engraver who flourished in 1670 Six portraits engraved by him are known

MILUCCI VINCENTO was born at Florence in 1694 and studied under Gherardo Torricelli and Sebastiano Gherardini at Firenze, and Giuseppe dal Sole at Bologna. He died in 1766. Gherardini carved a Medal for him after him. He has left the following works among others:

### Finance & Cost Accounting with the History of Accounts

8. *Isotria medeolae* (L.) in the Cupola

MILTMANS, ALBANY (MILTMANS) a painter, was born at Dordrecht in 1766. He studied with Versteeg. He lived at Dordrecht, and painted water-pieces, night scenes, and cabinet pictures. He died in 1834.

MUSNIER F. is (MUSNIER or MUSNIER) an architectural designer and engineer flourished about 1665. His prints, which number eighty six, consist of landscapes and architectural views in Spain, Foulon d'Italy, France, and Belgium in all of which countries he appears to have travelled. His manner of engraving resembles that of Perelle and F. Sylvester in this one of his pieces that of Thierry Stoop.

MILCHKE, J. was born at Munster, Westphalia about 1710. He was instructed in the art of painting by an artist at Frankfort. He next studied in Paris, and afterwards lived at Munster and Verden, but his works representing still life, and other devotions by fire, genre, mythology, scenes from the Bible, and portraits seem modelled on Rembrandt. He died at Verden in 1817. He etched several plates, among which the best are

## The Boy with the Lur

He is not praying

## An heme dia

MICRIS, GEMMIS HUBERT VAN, an engraver, was a native of Holland, and resided at Amsterdam about the year 1760. According to Busan he engraved several plates after Micris, Van der Werf, and other masters.

MURS, JAKOB VAN an engraver, was born at Amsterdam about 1640. His name is affixed to a portrait of Tycho Brahe, the astronomer. He was chiefly employed by the booksellers, and engraved several frontispieces, &c.

**MEUS, LIVUS, or LIEVEN.** See **MEHUA.**

**MEUSNIER, PHILIPPE**, a French painter of perspective and architectural views, was born in Paris in 1655. He was a scholar of Jacques Rousseau, and on leaving that master went to Rome where he passed several years in the study of painting and in other work. On his return to Paris he was patronized by Louis XIV and his successor. In 1680 he executed the decorations of the roof of the chapel at Versailles. He became a member of the Royal Academy in Paris in 1702 one of its council in 1703 and its treasurer in 1719. He died in Paris in 1734. His son PHILIPPE, a pupil of Largillière, died in England.

**MEVES, AUGUSTUS**, a miniature painter who practised in the 19th century. He died in Shore ditch in 1818.

**MEVIUS, JOHANN GEORG AMBROS**, was a landscape painter, native of Frankfurt on the Main. He was born in 1710, and when he was sixty years of age he went to Amsterdam, where he died. His son JOHANN FRIEDRICH was born at Worms in 1727, and died about 1736. He also painted landscapes.

**MEYER, ANDREAS** according to Professor Christ, was a native of Zurich. He is said to have been a painter, and to have engraved some views of towns, which are marked with a curious monogram **A**.

**MEYER, CHRISTIAN GOETTER** a painter, was born at Dresden in 1730, and died in 1755. He was court portrait painter.

**MEYER, C. H.**, painter, was born at Aumich in East Friesland. He studied at the Academy of Berlin. He painted views and landscapes, and died in 1836.

**MEYER, DANIEL** painter and etcher, was born at Frankfurt in 1570, and died there in 1630. The following etchings are by him:

Eighty plates, 'Architectura Vonn Austheylung der funff Schulen,' published in 1612.

Fifty plates, 'Architectur oder Verzeichniss allerhand Festsungen an Ihren, Iustern Allen ersten new erfunden und etzt durch Daniel Meyern Mahlern in der Stadt Frankfurt im Jahr MDCIX, neu aufgelegt im Jahr 1609.'

**MEYER, DITTRICH** (or DIETRICH) a Swiss painter and etcher, was born at Einsiedeln in 1572 and obtained a reputation for portraiture, historical and glass painting as well as by several designs in Indian-ink and black and red etch. A series of plates which he published in 1599 show that at that time he had not yet discovered the "soft etching-ground" which at a later period he employed in all his plates. He died at Zurich in 1658. The following are the best of his plates:

Six plates of Peasants dancing.

A Festival Procession with fireworks, in Paris on the occasion of a Double Wedding between members of the French and Spanish Courts.

Six plates of Mythological figures.

He used the monogram **M**.

**MEYER, ELIAS**, a flower and landscape painter, was born at Copenhagen in 1763. He was a fellow of the Academy, and died in 1809.

**MEYER, ERNST**, genre painter, was born at Altona in 1795. He attended the Academy at Copenhagen, studied at Munich under Cornelius, went in 1824 to Naples and Amalfi, and settled in 1833 at Rome. He became a member of the Copenhagen Academy in 1843, and died at Rome in 1861. There are by him:

Berlin. *Nat. Gallery*. A Lazzaroni Family. 1681.  
Copenhagen. *Thorvaldsen Museum*. Several pictures.  
Stuttgart. *Rosenstein*. A House at Tyrol.

**MEYER, FERDINAND**, painter and etcher, was born at Winterthur in Switzerland in 1653. He was the son of a clergyman, who was desirous of bringing him up to the Church, but his inclination for drawing interfered with his studies, and he was at length permitted to indulge his propensity. He possessed an uncommonly fertile imagination, and an extraordinary readiness of hand, of which he made the fullest use. Decamps says that during his travels through Germany he visited the famous Abbey of St. Florian just when two halls had to be decorated in fresco. An obscure artist of the neighbourhood who had been applied to, had taken months to prepare a scheme, while Meyer, in the course of a few minutes' talk with the abbot, sketched out a complete series of pictures, drawing them in the while on the blank wall with a piece of charcoal tied to a stick. In the result he was engaged to carry out the work. There is an excellent landscape by Meyer in the Belvedere at Vienna. Meyer had his figures inserted usually by M. Roos and G. P. Ringdis. He died at Weyden in 1713. He etched several plates from his own designs. Among them are:

A set of twelve Views of Switzerland. *Ferd. Meyer fecit*. Four Landscapes, with ruins and figures, same signature 1701.

Four Views in Switzerland with figures.  
Four Mountainous Landscapes with buildings.  
The Falls of the Rhine.

**MEYER, FRANZ ANTON**, (or MEYERF) was born at Prigue in 1710. According to Zanzi he resided several years at Linn where he took the name of Francesco Antonio Meyerle. He painted small highly-finished pictures of domestic subjects and portraits, and was less successful when he painted on a larger scale. He passed the latter part of his life at Vercelli where many of his works are to be found. He died in 1782.

**MEYER, GERO** (or GERHARD), painter, was born at Mannheim in 1735. His first master was Daniel Horn and then he went to Paris where he studied under Cassan and had the good fortune to meet with Duke Christian IV. who took him with him to Mannheim where in the summer he studied nature on the banks of the Rhine and Neckar and in the winter pursued his studies at the Academy. He died in 1809.

**MEYER, HENDRIK** (MEIJER) a landscape and cattle painter, chiefly in water colours and tempera, was born at Amsterdam in 1737. He was one of the directors of the Academy at Haarlem, where he resided. Late in life he became implicated in the Revolution of 1788 and had in consequence to leave Holland upon which he visited England in company with W. Hendriks, the painter of dead game, and established himself in London where he died in 1793. He had exhibited at the Academy in the two previous years executing principally Dutch scenes. His landscapes were in the style of Jaak van Oost.

**MEYER HENRY**, born in London in 1782, was a nephew of Hopper and a pupil of Bartolozzi. He engraved in mezzotint and in the dotted manner, and was very skilful in his management of portraits, on which he was principally engaged. He was one of the foundation members of the Society of British Artists, and contributed to some of their

exhibitions from 1824 (their first) to 1831. In the latter portion of his career he sometimes drew portraits, and that with great success. He died in 1847. Among his plates there are:

Admiral Nelson and Lord Cathcart; *after Hoppner*.  
The Princess Charlotte and Prince Leopold, *after Chalon*.  
Miss O'Neal in the character of Belvidera, *after Deviss*.  
Mr. Mathews in various characters, *after Hailowe*.  
Sir John Nicholl; *after Owen*.  
Mary anointing the feet of Jesus; *after Hilton*.  
Sir Roger de Coverley, *after Leslie*.  
The Proposal and the Congratulation, *after Harlowe*.  
The Stolen Kiss, *after Kidd*.  
The Dancing Bear, *after Witherington*.

MEYER, JEREMIAH, (or MEIER,) English miniature painter, was born at Tubingen, in Wurtemberg, in 1735. He came to this country with his father at the age of fourteen. He was long a member of the St. Martin's Lane Academy. In 1757-8 he had two years' pupilage under Zincke, for which he paid £200 premium. In 1762 he was naturalized, and in 1764 appointed on the household of the King and Queen. On the foundation of the Royal Academy in 1769 he was invited to become a member, and for fourteen years he was a constant contributor to its exhibitions. Meyer was a great student of Reynolds, from whom he caught not a little of his grace and refinement, and some of his power as a colourist. His miniatures were among the best of their time. Meyer married BARRARA MARSDEN, herself an artist of some ability. He died at Kew in 1789.

MEYER, JOACHIM, was a native of Strasburg, and flourished about the year 1570. We have by him a set of sixty-two woodcuts, representing combats with the sword.

MEYER, JOHANN, was probably of the same family with Dietrich Meyer. He was a painter, and usually resided at Nuremberg. We have several prints by him, some of which are from his own designs. Among others, a set of battles, etched in a spirited style. He also engraved a set of the principal fountains at Rome, which were published at Nuremberg in 1600.

MEYER, JOHANN, the son of Konrad Meyer, was born in 1655. He was a painter and engraver. He died in 1712. Nagler gives a long list of his plates.

MEYER, JOHANN, flower painter, was born in Switzerland in 1614, and died in 1666.

MEYER, JOHANN HEINRICH, also called GÖTTEMEYER, was born at Stafa on the Lake of Zurich in 1760. He was first instructed by Johann Kaspar Fussli at Zurich, from whence he returned home and studied by himself in 1781-4. He went to Italy in the latter year, and there made Goethe's acquaintance in 1786. At Naples which city he visited in 1787, he studied the collections of the old vases and antiquities of the Museum at Herculanum. From Rome, where he went in 1788, he returned to Switzerland in 1789, and became drawing-master at the Academy at Weimar in 1792. He undertook a second journey to Italy in 1795, and stayed principally at Rome and Florence. He returned to Weimar in 1797, and shortly after gave himself up to writing upon art. He assisted Goethe a great deal in his works upon art, and was also in communication with Schiller. He died at Jena in 1832. His productions as an artist consist chiefly of water-colour and other drawings from antique remains, or from the works of the great Italian painters.

MEYER, JOHANN HEINRICH LUDWIG, (or MEIER,) painter, was born at Amsterdam in 1819. He was a pupil of Jan Willein Pieneman. During the early part of his career he devoted himself to landscape and history. In 1843 and 1844 he exhibited with success at the Salon, and in 1855 was awarded a prize at the Paris International Exhibition. He died in 1866 at Utrecht. Among his best productions we may name:

A Storm in the Channel. (*Amsterdam Museum*).  
Burning of the 'India' at Sea.  
Dutch Vessels off Flushing.  
A Ship striking on the English Coast.  
A Storm off Scheveningen.  
Shipwreck on the Dutch Shore.

MEYER, JOHANN JAKOB, born at Zurich in 1749, was a designer, painter, and engraver, and was instructed in art by Balthasar Bullinger and Joh. K. Fussli. He came afterwards to Vienna, and worked a great deal for the Hungarian nobility. He died in 1812.

MEYER, KONRAD, the elder, the younger son of Dietrich, and the younger brother of Rudolph Meyer, was born at Zurich in 1618. After receiving some instruction from his brother Rudolph and L. Stadler, he went to Frankfort, where he became a scholar of Matthaus Merian, and studied the works of Bloemaert, Jordaens, and Sandrart. Subsequently he went to Augsburg, and in 1643 to Zurich, in both of which towns he was chiefly occupied in the painting of portraits, including that of his father, which is considered his best. He died at Zurich in 1689. As an engraver he may be considered as one of the most laborious artists of his time, and the number of his prints is very considerable. Kaspar Fussli, who had endeavoured to collect an entire set of them, had got together upwards of 900, without having them nearly complete. Among the best we may enumerate:

A series of ninety portraits of his fellow-citizens.  
A series of 103 portraits of writers and churchmen.  
A 'Dance of Death' (61 plates).  
The 'Mirror of a Christian' (15 plates).  
The Sports of Children (26 plates).  
The ages of Man (10 plates).  
Scenes from the New Testament (102 plates).

Meyer used the signatures *C. M. fecit*, *C. M. f.*, &c.

MEYER, LUDWIG, called MEYER OF KNONAU, was born at Knonau in 1705. He was an engraver, and painted portraits and landscapes. He died in 1785.

MEYER, MILCHOR, the unknown author of a plate of 'Apollo and Musis' (Bartsch xvi. 146).

MEYER, RUDOLPH, the son and scholar of Dietrich Meyer, was born at Zurich in 1605, and died in 1638. He painted history and portraits, but was more distinguished as an engraver than as a painter. We have by him several plates of emblematical subjects and portraits, some of which were published with those of his brother Konrad. He made the designs for the 'Dance of Death,' which were engraved by Konrad.

MEYER, WILHELM, was born at Zurich in 1806, and studied decoration under S. Quaglio at Munich. In 1833 he worked at Nuremberg, and from 1837 to 1840 at Zurich, Berne, and Lucerne. He subsequently visited Italy and Spain, and in these countries devoted himself to architectural painting, in which branch he became deservedly esteemed. He died at Zurich in 1848.

MEYERHEIM, EDUARD FRANZ, who was born at Berlin in 1838, first studied painting under his father F. E. Meyerheim, and in the Academy at

Berlin, but afterwards travelled much in search of subjects for his pictures, which are mostly of a genre character. For a short time he held the post of professor of anatomical drawing at the Berlin Academy, but in 1878 his ill health compelled him to resign, and he died in 1880 at Marburg on the Lahn. The following are a few of his best works:

Children and Cats 1859  
Maternal Love 1862  
Market Day 1863  
The Young Mother 1866  
Hessian Peasant Family 1868

**MEYERINGH, AALBERT, (MILFRINGH,)** was born at Amsterdam in 1645. He was instructed in the elements of design by his father **FRIDRIK MILFRINGH**, who was chiefly employed in painting screens, and other articles of furniture. Albert was, however, destined to exercise his talents in a higher line. Whilst he was yet young he formed the project of travelling in search of improvement, and before he was twenty years of age he visited Paris, where he resided some time, but with no great encouragement. By assiduity and labour he procured the means of continuing his journey to Italy, where his abilities procured him the esteem of Jan Glauber and others, and he met with sufficient employment to induce him to reside for some time at Rome. On his return to Holland, after an absence of ten years, he was employed by William, Prince of Orange. His views are agreeably varied, and are frequently embellished with the ruins of ancient architecture, and decorated with figures representing historical or fabulous subjects, in the style of Gérard de Lairesse. He died at Amsterdam in 1714.

**MEYERLE, See MYER**

**MEYLENER, P.,** a little known Dutch painter of landscapes. He flourished about 1645.

**MEYNERT CLARK,** was commissioned in 1507 to paint a St. Matthew, for the Church of St. Bvoon, at Haarlem, for the sum of 40 florins.

**MEYNIER, CHARLES,** a French historical and battle painter, born in Paris in 1768. He studied under Vincent, and shared the *prize de Rome* with Girodet in 1789. The Revolution, however, caused his premature return from Italy, and he immediately began to practise in Paris. Much of his time was engaged in decorative work. He painted several frescoes for the Louvre and for the Paris Bourse. He was elected a member of the Institute in 1815 and in 1822 was decorated with the Legion of Honour, becoming an officer in 1830. Two years later he died in Paris of cholera. Amongst his chief works are

Ambiens	Museum	Edipus	1814
Bordeaux	Museum	Erato	1800
Montpelier	Museum	Timoleon	
Paris	Louvre	Phorbas and Edipus	1814
St Denis	Cathedral	Dedication of St Denis	1812
St Mandé		St Michael conquering Satan	
Versailles	Gallery	Restoration of its colours to the 68th Regiment at Innsbruck	1808
"	"	Entry of the French into Berlin	

**MEYSSENS, CORNELIS, (MYTENS, &c.)** the son of Jan Meyssens, was born at Antwerp about the year 1640, and was instructed in engraving by his father. His principal plates are portraits, many of which are from the designs of Jan Meyssens. They are executed with the graver, in a stiff, tasteless style. He also engraved several frontis-

pieces, and other book ornaments. The following are his best works

A set of Portraits of the Austrian Emperors, entitled 'Effigies Imperatorum domus Austriacae, delineatae per Joannem Meyssens, et aeri unsculptae per suum suum Cornelium Meyssens'

The Portraits of the Sovereign Princes and Dukes of Brabant, entitled, 'Les Effigies des Souverains Princes et Ducs de Brabant' A part of these are engraved by P. de Jode, Waumans, and others

#### SINGULI PORTRAITES

Charles II., for the History of Leopold  
Octavius, Duke of Armburg, C. Meyssens sc  
Cardinal Antonio Barberini  
Cardinal Rinaldo, Prince of Seneze  
John de Witt, Grand Pensionary of Holland  
David, Count of Wersnewolff, &c

**MEYSSENS, JAN,** often confused with *Ant Laak Mytens*, was a Flemish painter and engraver, born at Brussels in 1612. He was first a scholar of Anthonie van Opstal, and afterwards of Nicolas van der Horst, both obscure artists. He attempted both historical subjects and portraits, but was generally employed in the latter. The greater part of his life was passed in Holland. For many years he resided at Amsterdam, where he carried on an extensive commerce in prints, and engraved many plates from his own designs, as well as after other masters among which are several portraits of artists. He died about 1670. Among his plates we may name

Portrait of Charles I.  
Portrait of Henrietta Maria, his Queen  
Portrait of Hendrik de Keyser, architect and sculptor, J. Meysens sc

Portrait of Genio Rom. *sculptura J. Meyssens sc*  
Portrait of Francesco Pulovannio painter *sculptura*  
Portrait of Daniel Segers, flower painter *after Trevisani*  
Portrait of Cornelius de Bie *after Louis Quellinus*  
Portrait of William de Meuland painter  
Portrait of Mary Ruthven, wife of A. van Dyck *after La. Dyck*

Portrait of himself *sculptura*  
The Virgin and Child *after Titian*  
Mulegar presenting the Boar's Head to Atalanta, *after Rubens*

**MEYSENS, MARTIN VAN, (MYLINS or MYTENS,)** a Swedish painter, was born at Stockholm in 1695 or 1698. He was instructed by his father, **PRIER MARTIN MEYSENS**, and visited for improvement Holland, England, and France. In the last country he learned counselling under Boff, and painted at Paris the portrait of the Duke of Orleans, Louis XV. and the Czar Peter. Subsequently he was employed by August I. at Dresden. In 1721 he went to Vienna afterwards to Venice and Rome, and there studied oil painting. On his return to Vienna in 1726 he became painter to the emperor, and in 1759 director of the Academy. He died at Vienna in 1770. Though his portraits were good likenesses, he followed the taste of his time in other respects and fell into mannerism. There is an equestrian portrait of the Emperor Charles VI. by him in the National Museum at Stockholm.

**MEYVOGEL, MATTHEU (?),** a Dutch painter who was at work in Rome early in the 17th century. **MEZIOS, M.,** is mentioned by Strutt as having engraved a few portraits, among others, that of a physician and poet, Joannes Petrus Lothicus, prefixed to his works, which were published in 1626.

**MEZZADRI, ANTONIO,** was a native of Bologna, and flourished about the year 1688. According to Lanzi he excelled in painting fruit and flowers.

**MEZZASTRI, PIER-ANTONIO**, born at Foligno in 1457, painted in fresco in the churches of that town. He died at Foligno in 1506. His son **BERNARDINO MEZZASTRI** followed the art of his father.

**MICARINO (MECARINO, &c.)** See **BECCAFUMI**.

**MICCO, SIADARO** See **GARRICCI**.

**MICHAEL** Master See **SCHWARZ**.

**MICHAELIS, GERRARD JAN** a Dutch landscape painter and engraver, was born at Amsterdam in 1775. He was a pupil of **JURIAN ANDRIJSSON**, and the miniature painter **G. N. RITTER**. He died at Haarlem in 1857.

**MICHAELIS, J. W.**, an engraver, resided at Frankfurt about the year 1700, and engraved several heads for a work entitled, '*Notitia Universitatis Francofurtana*,' published in 1707.

**MICHALION, ACHILLE LINA**, a French landscape painter, born in Paris in 1795. When quite young he lost his father, the sculptor **Claude Michallon**. At the early age of fifteen his pictures attracted attention, and he received a pension from the Russian Prince **Iskoff**. His studies were directed by **David**, **Valenciennes**, **Perin** and **Dumouy**. He was but sixteen years of age when he obtained a second class medal at the Salon of 1812. Five years after he won the *grand prix* for his '*Democritus and the Abderians*'. After a stay of four years at Rome he returned and settled down in Paris to the practice of his profession. The promise of his career was however cut short by his premature death, which occurred in Paris in 1822. Amongst the few works which he left are

Landscape near *Liscenti*, 1822 (*Torino*).

The Isle of *Ten nos*, 1822 (*Montpellier Museum*).

*Roland* at *Montesalvas*.

The Centaurs and the *Lapithæ*.

**MICHALOWSKI**, a Polish water colour painter of military scenes, was born at Cracow in 1804. He took refuge in France, where he became the friend of **Honoré Vernet** and **Chabot**. He died in 1875.

**MICHAU, THÉOPHILE**, was born at Tournay in 1676, but resided chiefly at Brussels. He studied under **W. Schellinckx** and painted landsapes and merry-makings in which he imitated **Peter** and **Jan Brueghel**, **David Teniers** and **Peter Bout**. In 1699 he was residing at Brussels, and was received into the Corporation of *St. Luke*. He died at Antwerp in 1755. There are by him

Augsburg	Gallery	The Ford
"	"	The Cattle Market
"	"	A Lane
"	"	March of Troops
"	"	Street Scenes
Vienna	<i>Belvedere</i>	Several paintings

**MICHAULT, GEORGES**, a French engraver, was born at Abbeville in 1752. He was a pupil of **François Allamet**, and engraved several plates in the style of his instructor, among them some views in the neighbourhood of the *Parc Monceau*, Paris. He died about 1810. We have also the following by him

*Acis and Galatea*, after *Lafosse*.

The dead Christ, after *Schiavone*, in the Orleans Gallery.

**MICHEL, GEORGES**, landscape painter, was born in Paris about 1763. His father was employed in the Paris markets, but his son found a protector who placed him, in childhood, in the

house of a village curate on the plain of *St. Denis*, and afterwards apprenticed him to the painter *Leduc*. When he was sixteen, Michel formed an alliance, it is uncertain whether a legal one or not, with a girl of his own age, who bore him eight children before he was out of his first youth. In 1827 she died, when he married *Anne Maria Charlotte Claudier-Vallier*, who survived him and to whom we owe most of what is known of his life. This seems to have been a sufficiently adventurous one in a small way. At one time he was the painting companion of *Louis Bruandet*, at another he was living in the house of a noble amateur, whose pictures he finished. His favourite subject was the great plain which stretches from *Montmartre* out to the north of *St. Denis*. There he found subjects for the hundreds of pictures which he left behind, and which are only now emerging from obscurity. As a rule they are painted on prepared paper, and in style may be compared, at a respectful distance, to the work of *Old Cronin*. In spite of the small prices he received, Michel contrived to pass his life in modest comfort. He died in Paris in 1843. The following two pictures are to be seen in the new gallery at the *Luxembourg*.

*Aux environs de Montmartre.*

*Intérieur de l'Église*

WA

**MICHEL L. JEAN BAPTISTE**, an engraver, was born in Paris in 1738 or 1748. He is said to have been a scholar of *Chenou*, whom he greatly surpassed. He came to England about the year 1780, and was employed on several plates for *Boydell*. He died in 1804. The following are his principal prints.

#### FORERUNNERS

*St. Thomas Gresham* after *St. A. More*

*Rubens's Wife* after *Kaden*

*Trans. Italy* after a picture by himself

*La Tormenta* after *Leonardo da Vinci*

*M. J. A. de Voltaire*

#### SUBJECTS AFTER VARIOUS MASTERS

Two prints of the Bath of *Venus* after *Boucher*.

The Death of *Dido* after *M. J. Chelley*

The Death of *Hercules*, after the same

*Abraham Sarah and Hagar* after *Fazio da Cortona*.

The Prodigal Son after *Sabatini Rosa*

*Hercules and Omphale* after *Homaielli*

*Venus and Cupid* after *Carlo Maratti*

The Death of *St. Joseph* after *Velasquez*.

The Three Graces after *Rubens*

*Faith, Hope, and Charity*, after the same

The Nativity after *Carlo Cignani*

The Adoration of the Shepherds after *Guido*

*Clytie* a circular print after *Annib. Carracci*

*Cupid stung by a Bee*, after *West*

*Alfred dividing his last Loaf with a Pilgrim*, after the same

The Continence of *Alfred*, after the same

**MICHEL, JEAN**, a French historical painter, who flourished at Rouen in 1564. In conjunction with his father he executed a picture for the church of *St. Jean* at Rouen, representing the '*Passion*'.

**MICHEL, LOUIS (MICHIEL)** a fruit and flower painter, flourished at the Hague in 1675. He was a pupil of *Wieling* and *Hermann Verelst*.

**MICHELANGELO** See **BUONARROTI**.

**MICHELANGELO, FRANCESCO**, called *IL AQUILANO*, was an historical painter, who flourished at Aquila in 1700. He was a pupil of *B. Luti*. He died young.

**MICHELANGELO DA L'UCCA**. See **ANGELO**.



**MICHELANGELO 'DELLE BATTAGLIE'** See CROZZOLI.

**MICHELANGELO DI TODE.** See RICCIOLINI.

**MICHELE DA PARMA.** See ROCCA.

**MICHELE DA PAVIA** was an historical and portrait painter, who flourished about 1460. In 1459 he worked for Pius II., and was painter to the court of Mantua from 1458 to 1465.

**MICHELE DA VERONA**, painted in that city at the beginning of the 16th century. We know that he existed because a series of frescoes and canvases bearing his name have come down to us. Of these the most important is a 'crucifixion' dated 1500, formerly in the refectory of San Giorgio at Verona, but now in San Stefano, at Milan. Pictures by him are also to be found in Sant' Anastasia, Verona; Santa Maria in Vanzo, Padua; Santa Chiara, Verona; and in churches at Selara and Villa di Villa, near Este. In his art he was allied but far inferior to Cavazzola. His latest known picture is 'The Madonna enthroned,' at Ville di Villa, which is dated 1523. There is a fair example of his work in the National Gallery. The subject is the encounter between Coriolanus and his wife and mother, Virgilia and Volturnia.

**MICHELE DEL GHIRLANDAIO.** See BIGORDI.

**MICHELE DI MATTEO.** See LAMPERTINI.

**MICHELE, ANDRÉ**, called **VIVIANO**, an historical painter, was born at Vicenza in 1539. He was a pupil of Palma the elder. He died in 1614. At Florence there are by him 'The Queen of Sheba,' 'Banquet of Solomon,' 'The Visitation'; at Munich 'The Assembly of Crowned Heads'; at Paris 'The Reception of Henri III. at Venice in 1574'; and at Brussels 'The Marriage of Cana in Galilee.'

**MICHELE, PARRASIO**, was a native of Venice, and flourished about the year 1590. He was a pupil first of Titian and then of Paolo Veronese, whose style he followed with some success. There are several of his works in the churches at Venice; among them a 'Pieta' in San Giuseppe. The Academia has by him a portrait of a Venetian noble.

**MICHELIN, JEAN**, a French historical painter, born at Langres in 1623. He died in Jersey in 1696.

**MICHELINO DA MILANO**, see MILANO.

**MICHELINO, DOM. DI.** See DOMENICO.

**MICHELIS, ALEXANDER**, landscape painter, was born at Münster in 1823. He entered the Academy at Düsseldorf in 1843, and studied landscape painting under Schirmer. He died at Weimar in 1868.

**MICHEUX, MICHEL NICOLAS**, a French flower painter, born in 1688. He was received in the Academy in 1725, and died in 1733.

**MICHU, BENOÎT**, a Flemish historical and portrait painter, born in 1610. He settled in Paris, where he died in 1708. His son did some work in the chapel of Versailles.

**MICIER, PEDRO**, was an Italian, who flourished as a painter at Saragossa in the 17th century, and amassed a considerable fortune, which at his death he bequeathed to the churches for which he had painted. One **PABLO MICIER**, an amateur, who lived at the same time at Saragossa, seems to have been a distinct person. Pedro died in 1659.

**MICOCARD.** Papillon mentions a woodcut by this artist, representing 'Diogenes,' after Parmigiano. It is probably a copy of the print in 'Chiaroscuro' by Ugo da Carpi.

**MICON, a Greek painter and sculptor**, flourished about 460 B.C., and assisted Polygnotus. He

painted 'The Battle of the Amazons' and a part of 'The Battle of Marathon' in the Pæclæ at Athens. He also painted some pictures in the Temple of Theseus, but we have no account of their subjects. He was an excellent painter of horses. His pictures were purchased by the Athenians at large prices.

**MICONE, NICOLAS**, called **IL ZOPPO**, an obscure landscape painter, born at Genoa in 1750. He was a pupil of Javella, and died in 1830.

**MIDDIMAN, SAMUEL**, a distinguished English engraver, was born in 1750. He was a pupil of Byrne, and is said to have also studied under Woollett and Bartolozzi. His forte was in landscape, of which he left many beautiful examples; two of the large prints for Boydell's Shakespeare, 'A Scene from the Winter's Tale' and the melancholy 'Jaques,' may vie with the productions of Woollett. He engraved several other plates for the same work, and landscapes after Berchem, Gainsborough, Barrett, Zuccarelli, and Hearne. He exhibited at the Price Society in 1781, at Spring Gardens in 1773 and 1775, and at the Academy in 1780 and some of the subsequent years up to 1797, producing for 1780 some stained drawings. His etchings also were much admired; in this branch he worked for Pyc. His 'Select Views in Great Britain' (1784-92) is a charming work, and was very popular both in England and on the continent, it was followed in 1807-11 by 'Picturesque Views and Antiquities of Great Britain.' Middiman died in London in 1831.

**MIDDLETON, CHARLES**, was an architectural draughtsman and engraver. From 1766 to 1790 he was a member of the Incorporated Society of Artists, and up to 1790 contributed to the Royal Academy. He published several works, and made many designs. He died about 1818.

**MIDDLETON, J. J.**, an English draughtsman and landscape painter of the 19th century. In 1812 he published 'Grecian Remains in Italy.'

**MIDDLETON, JOHN**, landscape painter, was born at Norwich in 1828. He received lessons in painting from J. B. Crome, and also from Stanuand. From 1849 to 1855 he was a fairly constant exhibitor at the Royal Academy, and also at the British Institution. He painted illustrations of the seasons, especially of early spring. 'A Study in March, on the Norfolk Coast' may be mentioned as a specimen of his style. His death occurred in 1856.

**MIDIAS**, a Greek painter, executed the design upon the vase found in Campania representing the Rape of the daughters of Leucippus by the Dioscuri.

**MIEL, JAN**, (MIELF, or MEEL,) also called **BICKER**, and by the Italians **GIOVANNI DELLA VITE** and **JAMITLI** was a painter and etcher, born in the castle of Ulaerdingen near Antwerp in 1599. He was a scholar of Gerard Seghers, and on leaving that master went to Rome, where he attached himself to Andrea Sacchi, and was shortly entrusted to assist his master in some of his most considerable works. Being, however, employed by Sacchi to co-operate with him in a picture for the Palazzo Barberini, representing a Procession of the Cavalry of the Pope, Miel, whose disposition naturally led him to the grotesque, introduced something which was deemed inconsistent with the gravity of the subject. This occasioned a sharp rebuke, and a consequent separation. Stung with the reproach of his master, and encouraged by the advice of his

friend Bernini, Miel determined to improve and strengthen his powers by visiting North Italy for the purpose of studying the works of Correggio and the Carracci; and he passed some time at Parma and Bologna. On his return to Rome he was employed by Alexander VII. to paint a picture of 'Moses striking the Rock,' for the gallery of Monte Cavallo. He also painted for the churches of San Martino de' Monti, the 'Baptism of St. Cyrillo', and in Santa Maria dell' Annunzio, some frescoes of the life of St. Lambert, and the 'Annunciation.' His best performances, however, are his small pictures representing fairs, markets, huntings, festivals of the Carnival, and similar subjects. Miel was made a member of the Academy of St. Luke in 1648. He was invited to the court of Turin by Charles Emmanuel, Duke of Savoy, who retained him in his service for the remainder of his life, and conferred on him the order of St. Maurice. Miel died at Turin in 1664. La Bas, Beaumont, and others have engraved after him. Among his extant paintings are the following:

Berlin	Gallery	Landscape, a Dead Ass
Dresden	Gallery	Shepherd Playing
Madrid	Gallery	The Violin Player, and others
Paris	Louvre	The Beggar
		The Barber
		Landscape
		Military Host
		Italian Peasants
		Landscape
Rotterdam	Gallery	Preaching of St. John the Baptist
Stockholm	Gallery	The Charlatan
St. Petersburg	Hermitage	Jesus Christ
"	"	Adam Secured
"	"	Mountain Landscape

Jan Miel has etched several plates from his own designs in a masterly style. He sometimes signed with his name in full, and sometimes with a monogram and date. We have the following, by him:

- The Holy Family
- The Assumption of the Virgin
- A set of four Pastoral Subjects, in one of them a figure seated on a bank picking a thorn from his foot
- Three Battle Pieces for the History of the Wars in Flanders, by Flaminio Strada

#### MIELICH. See MIERICH

**MIEREVELT**, MICHEL JANSZEN, (MIRREVELT, &c.) was born at Delft in 1567. He was the son of a goldsmith, who, perceiving his disposition for drawing, placed him under the care of Jerome Wierix, with the intention of his becoming an engraver. When he was twelve years of age he executed a plate of 'Christ and the Woman of Samaria', and soon afterwards another of Judith with the Head of Holophernes. These juvenile performances attracted the attention of Anthony van Montfoort, called Blocklandt, who persuaded him to apply himself to painting, and offered to receive him into his school at Utrecht. This induced him to quit the graver for the pencil, and for some years he studied historical painting under that master. His first productions on leaving the school of Blocklandt were some altar-pieces for the churches at Delft, but having painted the portraits of some of the princes of the house of Nassau, they were so universally admired, that he afterwards met with continual employment in that branch, and as he lived to an advanced age, he is supposed to have painted a greater number of portraits than any other artist of his country. He is said, by

Descamps, to have been invited to England by Charles I., and to have declined the proposal on account of the plague, which at that time raged in London. Mierevelt entered the Guild of St. Luke at the Hague in 1625, and died at Delft in 1641.

Amsterdam	Museum	Portrait of Prince Maurice.
"	"	Prince Frederic Henri.
"	"	Frederick V., Prince Palatine and King of Bohemia
"	"	the wife of Admiral Tromp
"	"	Jacob Cats
"	"	General Sinclzing
"	"	William the Silent
"	"	Prince Philip William
"	"	John van Oldenbarnevelt
"	"	J. Uytenbogaert
Hague	Gallery	Portrait of William the Silent
"	"	Louise de Coligny
"	"	Prince Philip William.
"	"	Prince Maurice
"	"	Prince Frederick Henry — and few others
Berlin	Gallery	Portrait of an old Woman
Copenhagen	Gallery	Portraits of a Man and Woman
Delft	Lower Hall	Portrait of a young Lady
Dresden	Gallery	Series of Pictures
Madrid	Gallery	Several Portraits
Paris	Louvre	Portrait of a Woman
		A Lemak Portrait (La Case collection)
Rotterdam	Gallery	Portrait of Philip of Nassau
"	"	Portraits of Prince Frederic Henri and his Wife
"	"	Portraits of William the Silent and his Wife
"	"	Portrait of Maurice of Nassau, and others

**MIRREVELT**, JAN, the son of Michael Mierevelt, also a portrait painter, died insane in 1633.

**MIEREVELT**, PHILIP, the son and pupil of Michael J. Mierevelt was born at Delft in 1595, and practised portrait painting in the style of his father. One of his most esteemed works is a large picture in the Hall of the Surgeons at Delft containing the portraits of the principal members of that society at the time, other productions of his are at Brunswick, Copenhagen, and Dresden. He died young, at Delft in 1632.

**MILRIS**, FRANS VAN, was born at Delft in 1635. He was one of twenty-three children of his father, who was a lapidary. In early youth he was apprenticed to the glass painter, Abraham Toorenvliet, whose studio he soon abandoned for that of Gerard Dou, who called him the prince of his pupils. Later on he studied historical painting under Abraham Tempel. He painted genre pictures, and loved to represent silks and satins, plate and jewels. He was painter to the Prince, and in every way he enjoyed the unusual good fortune of being thoroughly appreciated during his life. His best pictures, on the rare occasions of their changing hands, fetch enormous prices. He died at Leyden in 1681. Among his pictures are:

Amsterdam	Museum	The Letter
"	"	The Lute Player.
"	"	Jacob's Dream
"	"	The lost Bird
Berlin	Museum	Portrait of a Young Man.
		A Young Woman before a Glass.
Copenhagen	Gallery	An Officer
"	"	A Dutch Peasant's Room.
"	"	Three Portraits
Dresden	Gallery	The Magdalen

Dresden.	Gallery.	A Girl sitting at a Table.
"	"	A Lady playing the Lute.
"	"	An Old Woman placing a Pink in a Flower-pot.
"	"	An Old Man.
"	"	A Soldier Smoking.
"	"	A Young Lady with a Dog.
"	"	A Man in a Cuirass.
"	"	The Tinker.
"	"	A Man mending a Pen.
"	"	Portrait of Himself.
"	"	The Painter's Studio.
"	"	A Girl with a Parrot.
"	"	The Cloth Merchant.
"	"	Poetry.
Florence.	Uffizi.	Portrait of Himself.
"	"	Portrait of his Son Jan.
"	"	Portrait of Himself.
"	"	A Young Woman.
"	"	The old Lover.
"	"	An old Man and old Woman.
"	"	The Drunkards.
"	"	Portrait of Himself.
"	"	Portrait of Himself and his Family.
Hague.	Gallery.	Soap Bubbles.
"	"	Portrait of Florentius Schuijl, Professor of Medicine and Botany at Leyden.
"	"	Portrait of Himself and his Wife.
London.	Nat. Gall.	A Lady in a Crimson Jacket.
"	Buckingham Pal.	Portrait of Himself and his Wife (Two versions.)
"	"	A Country Woman.
"	"	Soap Bubbles.
Collection of the Earl of Dudley.	"	Le Chevalier Amoureux. (Perhaps his masterpiece)
Montpellier.	Musee.	Soap Bubbles.
"	"	Genre Scene.
Munich.	Gallery.	A Soldier Smoking.
"	"	A Boy beating a Drum.
"	"	A Lady playing with her Dog.
"	"	The Sick Woman.
"	"	Portrait of Himself.
"	"	Portrait of a Woman.
"	"	The Painter talking to the Landlord of an Inn.
"	"	Interior of an Inn.
"	"	A Lady playing the Lute.
"	"	A Lady with a Parrot.
"	"	Interior of a Cottage.
"	"	A Lady at her Glass.
"	"	The Breakfast.
"	"	A Soldier Smoking and Drinking.
Paris.	Louvre.	Portrait of a Man.
"	"	A Lady at her Toilet.
"	"	The Tea Party.
"	"	A Dutch Family.
St. Petersburg.	Herm.	An Interior.
"	"	An Oyster Breakfast.
"	"	A Peasant Woman with Eggs.
"	"	A Lady seated at a Table.
"	"	The Guitar Player.
"	"	A Lady Writing.
Turin.	Gallery.	Portrait of Himself.
Vienna.	Gallery.	A Doctor feeling a Lady's Pulse.

MIERIS, FRANS VAN, 'the younger,' the son of Willem van Mieris, was born at Leyden in 1689, and was instructed by his father. He painted portraits and conversation pieces, but was inferior to his father in every respect, as became very evident when he attempted to copy his works. He died at Leyden in 1763. He has left an etching of 'The Muse Erato,' and in the capacity of a numismatist and historical writer he prepared and furnished the medal-illustrations for a book on the privileges of the Counts of Holland, &c., and for some similar works.

MIERIS, JAN, the elder son of Frans Mieris the elder, was born at Leyden in 1660, and received

his first instruction in art from his father. Despairing of being able to equal him in the minuteness and delicacy of his finishing, he devoted himself to a different pursuit, and attempted historical painting and portraits as large as life. After the death of his father he went to Italy, and on his arrival at Rome applied himself to his studies with an assiduity which proved fatal to him. He died in 1690.

MIERIS, WILLEM VAN, the younger son of Frans Mieris the elder, was born at Leyden in 1662. He studied under his father, whose style he adopted so far as he could. At the age of nineteen, when his father died, he was already an able artist. His best pictures represent subjects taken from ordinary life, such as confectioners' shops, women selling game or vegetables, the interiors of apartments, and conversations. In these, every minute object is finished with painful care. The works of Gérard de Lairesse had at that time excited universal admiration; and Mieris was encouraged by his friend and patron, M de la Court, to aim at a more elevated style, and to paint landscapes with historical or fabulous subjects. One of the best attempts in the style thus forced upon him is in the collection of Sir R. Wallace. His pictures of domestic subjects are to be found in the best collections. In his last years he became blind. He died at Leyden in 1747. The following list includes most of his more important works:

Amsterdam	Museum.	The Poulterer.
"	"	An Arcadian Landscape.
"	"	A Lady and Gentleman.
Antwerp	"	The Fishmonger.
Dresden	"	Musician and Girl.
"	"	The Game Dealer.
"	"	A Woman pouring out Wine for a Man.
"	"	A Baker blowing a Trumpet.
"	"	Cephalus and Procris.
"	"	Venus asleep.
"	"	Dionysus and Ariadne.
"	"	Fortune-teller.
"	"	Man looking at a Girl who brings him Drink.
"	"	Preciosa recognized by her Mother.
"	"	Venus and Paris.
"	"	Apes in Human dress.
"	"	The Cook.
Hague	"	The Grocer's Wife.
London.	Nat. Gallery.	The Poulterer's Shop.
"	Bridgewater Gall.	Woman and Violinist.
"	Buckingham Pal.	An Oyster Feast.
"	Hertford House.	A Classical subject.
Paris.	Louvre.	Blowing Bubbles.
"	"	The Game Dealer.
"	"	The Cook.
Vienna.	Belvedere.	A Spanish Soldier.
"	"	Female portrait.
"	"	An old Man offering money to a Woman.

Few large collections are without examples of this painter. Mieris etched one plate, which is very rare; the subject is 'The fate of Æsculapius.'

MIEROP, FRANS VAN CUYCK VAN, a Flemish painter, was born in Bruges in 1640. He settled in Ghent where he painted many historical pictures, introducing portraits of the leading merchants of the town. He particularly distinguished himself by his pictures of animals, and of fish, many of which are scarcely inferior to those of Snyder.

MIERS, E. H., a Dutch landscape painter, who settled in London, where he died in 1798.

MIETSCH, CHRISTIAN GOTTLIEB, painter and etcher, was born at Dresden in 1742. In 1756 he entered the Academy at Dresden, and studied under

Silvestre and Rutin, and in 1768 became a teacher himself. Among his etchings are.

The Pool of Bethesda  
Christ healing the Sick.  
Lena and Antheus  
The Sleeping Endymion

He died in 1800

**MIGER, SIMON CHAUFFE**, a French engraver, was born in Paris in 1747. He was a pupil of Charles Nicolas Cochin, the younger, and has engraved several plates of historical subjects and portraits. He was a member of the old Académie Royale. He died in 1805. The following are some of his best plates

#### TOPICALS

David Hume, after Cochin  
John Stanley, Minister after the same  
Count Maurice de Brühl after the same  
Christophe Gluck after Dupless  
Laurent Cars, engraver after Leveau  
Jean Jacques Rousseau after L. M.  
Frans Mieris, after a picture by himself

#### SUBJECTS AFTER VARIOUS MASTERS

Hercules strangling Antaeus, after Leoni engraved for his reception into the Academy in 1777  
The Playing of Marysas after Carlini's pendant to the last  
Hercules and Omphale after Dumont  
The Rape of Europa after Hall  
A View of the Coast near Civita Vecchia after Ternst

**MIGLIARA, GIOVANNI** Cavaliere was born at Alessandria in 1785 and studied decoration and perspective under Albertoli and Totti and the atrical painting under Galeati at the Biere at Milan. He painted a considerable number of scenes for the theatre, pictures of genre and views of Milan Cathedral. He was painter to the Sardinian Court and member of several academies. He died at Milan in 1837. Works

Munich	Gallery	Clusters of San Maurizio Milan
"	"	Clusters of Sant Ambrogio, Milan
Hamburg	Gallery	Church Interior

**MIGLIARA, THOMASINA**, an Italian painter flourished at Milan at the beginning of the present century. She painted city views one of the best a view of the Piazza del Duomo, at Como (Vienna).

**MIGLIONE (O) ANIRIA** according to Dominici was a native of Naples, and a pupil of Luca Giordano. He painted historical subjects, and there are several of his works in the churches of his native city, the best, perhaps, a 'Descent of the Holy Ghost,' in the SS Nunziata. He died soon after Luca Giordano (1705).

**MIGLIORI, FRANZESCO** an historical painter born at Venice in 1684. He died in 1734. In the Dresden Gallery are the following pictures by him

Joseph interpreting Dreams in Prison  
Bacchus and Ariadne  
Cain and Abel  
Europa  
Roman Piety  
Lot and his Daughters  
The Sacrifice of Abraham

**MIGNARD, NICOLAS**, called **MIGNARD D'AVIGNON**, was born at Troyes in Champagne, in 1605 or 1608. He received his first instruction in art from an obscure painter of his native city, but he soon afterwards went to Fontainebleau, where he had the advantage of studying the works of Primaticcio, Fréminet, Il Rosso, and others, and the antique statues which had been collected by Francis I.

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He afterwards visited Italy, and passed two years at Rome, where he studied Albani and Annibale Carracci. On his return to France he passed some time at Avignon, where he married, and from his long residence in that city was called 'Mignard d'Avignon,' to distinguish him from his brother Pierre Mignard, called 'Le Romain.' By the recommendation of Cardinal Mazarin, he was in 1660 invited to the court of Louis XIV., and employed in several works for the palace of the Invalides among which were 'Apollo crowning the Muses of Poetry, Painting, and Music,' 'Apollo and Daphne' and 'Mercury presenting a Lyre to Apollo.' He was also much employed as a portrait painter, some of his best works in that genre have been admirably engraved by Antoine Masson. His own portrait is in the Museum at Lyons. Mignard was a member of the Paris Academy. He died in that city in 1668. Mignard etched eight plates after Annibale and Agostino Carracci's works in the Farnesina.

**MIGNARD** LAITL portrait painter and engraver, was a son of Nicolas Mignard. He was born at Avignon in 1633, became a member of the Lyons Academy and died there in 1691.

**MIGNARD, PHILIP** a French historical and portrait painter, born at Troyes in 1610. Intended by his father for the medical profession, he showed so strong a predilection for art, that at the age of twelve he was placed for a year as a painter named Boucher who enjoyed a considerable local reputation at Bourges. He then spent two years in study amongst the treasures of art which had been collected at Fontainebleau. Returning to Troyes, he began the practice of his profession by painting some decorative works for the Maréchal de Vinty in the chapel of his chateau at Coubert-en-Brie. The promise he showed in the execution of this commission was such that the Maréchal sent him to Paris to complete his art education in the studio of Vouet the nursery of French art in the 17th century. That the master had a high opinion of Mignard's future is shown by the fact that he offered him his daughter in marriage. But the pupil's desires were centred on Italy, and in 1635 he set out for Rome. Here he renewed acquaintance with his fellow student Du Fresnoy, and the two painters henceforth became inseparable, living and studying together on terms of the closest friendship. Twenty-two years of Mignard's life were spent in Italy, chiefly in Rome whence he acquired the cognomen of 'Le Romain,' to distinguish him from his elder brother, Nicolas Mignard d'Avignon. During this Italian sojourn he diligently studied the antique and gradually obtained a great reputation. His practice as a portrait painter was very large, three successive popes, Urban VIII, Innocent X, and Alexander VII sat to him. In 1653 his friend Du Fresnoy left him to return to France. Taking a circuitous route he was joined at Venice by Mignard, who embraced the opportunity to make a lengthened tour through some of the chief cities of Italy. After this excursion he again settled down in Rome, and in 1656 married the daughter of an architect. At this period he produced many pictures of the Virgin and Child, in which he reproduced the features of his wife, whence such Madonnas were called 'Mignardes.' His reputation had now spread so widely that in 1657 he received a royal command to return to France. On his journey he was struck down by

a dangerous illness, which necessitated a sojourn of some months with his brother at Avignon, where he formed an intimacy with Molière. Arrived in Paris, he settled down again with his old friend Du Fresnoy, and obtained a large practice as a portrait painter. He was patronized by royalty, and was especially regarded as the painter of the court beauties. But he aimed at higher things than portraiture, and undertook various decorative works. The chief of these were the great frescoes representing Paradise in the dome of the Val-de-Grâce, which he painted for Anne of Austria, and some works at the palaces of St Cloud and Versailles. On the completion of the Val-de-Grâce commission, he felt his status sufficiently assured to send to Italy for his wife and children to rejoin him. For many years a keen rivalry existed between him and Le Brun. So great was the jealousy, that Mignard declined to become a member of the Academy, as he would have had to occupy an inferior position to his rival. He joined the Académie de St Luc, of which he became the head, and thence led the opposing faction. The death of Colbert, and the accession of Louvois to power, at length enabled Mignard to outstrip his rival, and after Le Brun's death he was received into the Academy, all the honours of that body being conferred on him at a single sitting. He had now no competitor to fear, and during the remaining years of his life his supremacy in French art was unquestioned. The last great work on which he was engaged was a design for the decoration of the dome of the Invalides, but he did not live to carry it out. He continued painting till the eve of his death, which took place in Paris in 1695. There are many specimens of Mignard's art in the French provincial galleries. The following is a list of his works in some of the chief public collections of Europe.

Berlin	Galerie	Portrait of Marie Mancini
Florence	Uffizi	Portrait of Mad de Scvigné Comtesse de Grignon
London	Buckingham Palace	Portrait of Louis XIV
"	National Portrait Gallery	Henrietta, Duchess of Orleans
"	"	Louise de Quérouaille, Duchess of Portsmouth (1662)
"	Hampton Court	Massacre of the Innocents
"	Windsor Castle	Henrietta, Duchess of Orleans
Madrid	Museum	St John in the Desert Portrait of a French Prince
Mayence.	Galerie	Poetry, History, and Painting The God of Time
Paris	Louvre	The Way to Calvary (1684) Virgin with Grapes Ecce Homo 'Miserere Dolorosa' St Cecilia (1691) Faith (1692) Hope (1692) Neptune offering riches to France St Luke painting the Virgin (1695)
Rome	Pal. Conserv.	Portrait of Himself, &c Holy Family
St. Petersburg	Hermitage.	Return of Jephtha Magnanimity of Alexander the Great (1690)
"	"	Death of Cleopatra
Turin	Museum	Portrait of his Daughter Portrait of Louis XIV
Versailles.	Galerie.	Portrait of the Dauphin Portrait of his Daughter Seven other Portraits.
Vienna.	Belvedere.	St. Anthony

Vienna	Lichtenstein	Holy Family
"	Archduke Albrecht's Gallery	Portrait of Molière
"	"	Three Angels

MIGNARD, PIERRE, 'the younger,' was the son of Nicolas. He treated historical subjects, and was painter to Maria Theresa of Austria, knight of the Order of Christ, and member of the Academy of Architecture. He died at Avignon at the age of thirty-five years.

MIGNERET, ADRIAN, an engraver, born in Paris in 1786. He was a pupil of Langlois, and in 1817 received a gold medal for an engraving of Vafflard's dying Molière. Among his engravings are also:

Portrait of Molière after Mignard
Peter the Great, after Neudert
Young Woman after Met
Portrait of Cardinal Leury

MIGNON, ABRAHAM, (or MINION,) was born at Frankfurt in 1619. He was the son of a merchant, who designed him for his own profession, but in view of his inclination for art, placed him under the tuition of Jacob Miel, a painter of still-life, with whom he continued till he was seventeen years of age. Miel carried on a considerable commerce in works of art, and his business leading him to Holland, he was accompanied by his pupil, whom he recommended to the care of Jan Davidsz de Heem, at Utrecht. Mignon soon became popular, and with the greatest industry, scarcely managed to keep pace with the demand for his works. He died at Weidam in 1697. He was the instructor of Maria Sibylla Merian, whose mother the widow of Matthaus Merian, he had married.

Frankfort	A dead Cock hung up by the Feet
Paris	Louvre
	A Bouquet of Wild Flowers Flowers and Fruit
Vienna	Lichtenstein
	Gall
	Fruit

Other works by him are to be met with at Amsterdam, Carlsruhe, Cassel, Dresden, Munich, Paris, St Petersburg, and Stockholm.

MIGNON, JESUS, is mentioned by Strutt as the author of a coarse etching, representing 'Abraham purchasing the Cave of Machpelah from the Children of Heth.' It is inscribed, *Jo Mignon fecit*. He is said to have been working at Fontainebleau in 1530.

MIGNON, GASTARD, a French painter of the 17th century, of whose life no details are known.

MIGNOT, DANIEL, probably a Frenchman, was a designer, engraver and goldsmith. He worked at Augsburg about 1590, and has left 150 excellent and very rare plates from goldsmith's work.

MIGNOT, JENNIN, an obscure painter of Bruges, who was active in that city in 1468.

MIGNOT, LOUIS RENÉ, was a creole. He was born in 1831 in South Carolina, and passed most of his life in New York and London. He painted tropical landscapes, and in 1859 was elected a member of the American Nat Academy. He died at Brighton in 1871.

MIGUEL DE FLAMENGO See AMERES

MIHES, JULIE, painter and lithographer, was born at Breslau in 1786, and studied at Vienna. Here she was married in 1823 to the custos Primisser, but was left a widow in 1827, and betook herself to a nunnery. She died in 1855. She was clever in reproducing the characteristics of the old masters, as in copies of a 'Christ,' by Bellini, and a 'Madonna,' after Annibale Carracci.

(both at Dresden). She lithographed 'The Adoration of the Holy Trinity,' after Albrecht Dürer.

**MIJ.** See VAN DER MIJ.

**MIJIN, HENRI ARNAULD, (MYIN),** was born at Antwerp in 1760, and instructed by B. P. Ommeganck, whose manner he followed both in his landscapes and animals. He married Ommeganck's sister, and died in 1826.

**MIJN.** See VAN DER MIJN.

**MIJRICINUS.** See MERICA.

**MIJRTILL.** See GLAUBER, J. G.

**MIJTENS, MARTIN VAN.** See MEYTENS.

**MIKKER, JAN,** a landscape painter, lived in the early part of the 17th century, and is said to have been one of the masters of J. B. Weenix. He painted well-wooded landscapes ornamented with buildings, in a low tone of colour.

**MILANESE, CESARE.** See SESTO.

**MILANESE, FELICE,** who was probably a painter, has left a small upright etching, representing the 'Virgin and Infant seated on a pedestal, with a Bishop and several Children before her.'

**MILANESE, IL.** See CITIADINI.

**MILANI, AURELIANO,** the nephew of Giulio Cesare Milani, was born at Bologna in 1675, and was a scholar of Cesare Gennari, and afterwards of Lorenzo Pasinelli. He did not, however, attach himself to their manner, but devoted himself to an attentive study of the style of the Carracci. His principal works at Bologna are, his 'San Girolamo,' in Santa Maria della Vita; 'The Stoning of Stephen,' in Santa Maria Mascarella; and 'The Resurrection,' in La Purita. He died in 1749.

**MILANI, GIULIO CESARE,** was born at Bologna in 1621, and was a disciple of Flaminio Torre, of whose style he was a successful follower. Of his works in the churches at Bologna the best are, a 'Marriage of the Virgin,' in San Giuseppe; a 'S. Antonio di Padova,' in the church of Santa Maria del Costello; and a 'Holy Family with St. John,' at the Servi. He died in 1678.

**MILANI, GIUSEPPE MARIA,** was born at Pisa in 1678, and was a scholar of Camillo Gabrielli. Following the example of his instructor, he imitated the style of Pietro da Cortona and Ciro Ferri. He afterwards applied himself with great assiduity to the study of architecture, and excelled in magnificent buildings, which he embellished with well-drawn figures. Several of his frescoes are in the churches at Pisa.

**MILANO, BRAMANTE DA,** is the name given to an artist stated to have been born at Milan towards the end of the 14th century. His very existence has been denied by some, but those who have accepted it assert that he was a painter and architect at the above town, and that he executed a 'Pieta,' in the church of Sant' Angelo there in 1418, and afterwards a 'Martyrdom of St. Sebastian,' and two large frescoes in other Milanese churches. His latest work was that of 'Christ in the Tomb,' over the door of San Sepolero, which Philip II. had copied for the Escorial. His death is said to have occurred about 1470.

**MILANO, GIOVANNI DA,** properly GIOV. JACOBI, was a Milanese painter of the 14th century, born in Milan about 1300. He learnt his art in Florence, in the studio of Taddeo Gaddi, but died at Milan at a good old age. Among his works we may name:

**Florence.** *Uffizi.* An altar-piece in ten compartments (formerly in the church of the Ognissanti).

**Florence.** *Academy.* *Pieta.* (Formerly in S. Girolamo sulla Costa.)  
*S. Croce.* Scenes from the lives of the Virgin and of the Saviour. (In the Rinuccini Chapel; formerly ascribed to T. Gaddi.)  
**Prato.** *Com. Gallery.* An altar-piece in five compartments (signed EGO JOHANNES DE MEDIOLANO PINXI HOC OPUS).

**MILANO, MICHELINO DA,** lived in the 15th century. Count Giorgio Giulini in his 'Memorie' states of him, that he was famous as a painter of animals. He decorated the court and other parts of the Casa Borromeo, Milan; but unfortunately his frescoes have been nearly all whitewashed over. The Casa Vendramin at Venice formerly possessed a book with coloured sketches of animals by Michelino.

**MILATZ, F. A.,** a Dutch painter, born at Haarlem in 1763. He painted landscapes and executed some engravings. He was also a physician, and died in 1808.

**MILBOURN, JOHN,** an English portrait painter, in the latter part of the 18th century. He was a pupil of F. Cotes, and was awarded a premium by the Society of Arts in 1764. Some of his works were exhibited at the Academy in 1773-4. T. Gainsborough engraved after him.

**MILDE, KARL FRIEDRICH AUGUST,** a painter born at Gorlitz in 1788. He worked at Dresden, made copies of famous pictures, and painted portraits.

**MILDE, KARL JULIUS,** a German painter, was born at Hamburg in 1803. He painted ornamental pieces, historical subjects, landscape, and sea pieces. He lived at Lubeck, where he died in 1875.

**MILDORFER, MICHAEL IGNAZ,** was a painter of Innsbruck, who flourished in the first part of the 18th century, and painted sacred subjects. His son, JOSEPH IGNAZ, studied at Vienna under Paul Troger, and in 1742 gained a first prize for painting. In 1751 he was painter to the Duchess Emmanuela of Savoy. His daughter, MARIA ELIZABETH, born in 1713, was a miniature painter of some repute. She lived some time at Rome, but afterwards returned to Innsbruck. She became blind, and died in 1792.

**MILÉ.** See MILLET.

**MILÉ, N.,** a portrait painter, who flourished in Brabant in the 17th century. He was a pupil of K. E. Biset.

**MILES, EDWARD,** an English miniature painter, born at Yarmouth about the middle of the 18th century. He practised in London, becoming miniature painter to Queen Charlotte and the Duchess of York, and exhibited at the Academy from 1786 to 1797. He died at Yarmouth early in the present century.

**MILLAN, SEBASTIAN,** a Spanish portrait and genre painter, was born at Seville towards the middle of the 17th century. He was a pupil of Escobar. He died very old in 1731.

**MILLE, JAN BAPTIST,** was a Flemish painter of the 18th century. He was a pupil of Van Helmont, and was received into the Academy of St. Luke at Brussels about 1718. He painted figures in the landscapes of Coppens.

**MILLER, ANDREW,** an engraver, is believed to have been of Scotch descent, but was born in London, and lived in Dublin from about 1740 till his death some ten years later. He studied under Faber. He engraved the designs of Frank

Hayman, and like him was given to drink, through which his life was materially shortened. His best known works were portraits in mezzotint, which are by no means destitute of merit. Among others, we have the following:

Dean Swift; *after F. Bindon*. 1743.  
Robert Boyle, philosopher.  
Charles Lucas, M.D., of Dublin.  
Robert Joscelyn, Lord Newport, Chancellor of Ireland. 1747.  
Josiah Hort, Archbishop of Tuam.  
Eaton Stannard, Recorder of Dublin.  
Joseph Baudin, Painter.  
Joseph Miller, Actor, in the character of 'Teague.'  
John Harper, in the character of 'Jobson.'  
Snowdon, in the character of 'Caled,' in the 'Siege of Damascus.'  
Turbutt, in the character of 'Sosia,' in 'Amphytrion.'

MILLER, JAMES, an English landscape painter of the early water-colour school, who exhibited at the Academy from 1773 to 1775. At the South Kensington Museum there are by him:

Entrance to Greenwich Park.  
View in St. James's Park.

MILLER, JOHN, an English engraver, flourished about the year 1760. We have a variety of prints by him, chiefly portraits, among many others the following:

King George III.; *ad vivum*.  
Queen Charlotte; *the same*.  
Jeffery, Lord Amherst.  
George Bridges, Lord Rodney.  
Charles Townsend, Chancellor of the Exchequer.  
Thomas Gray.  
Charles Churchill.  
Sir John Vanbrugh.  
John Wilkes, M.P.

MILLER, JOHN, an English flower painter and engraver, born in London about 1750. He was awarded a Society of Arts' premium in 1766. Between 1770 and 1789 he illustrated and published two books on the system of Linnaeus, the 'Illustratio systematis sexualis Linnæi (1770-7),' and the 'Illustratio terminorum Linnæi (1789).'

MILLER, JOHN SEBASTIAN. See MULLER.

MILLER, WILLIAM, engraver, was born at Edinburgh, 28th May, 1796. His father, who belonged to an old Scottish family, sent him to London to study engraving under George Cooke. After some years in London he returned to the family home, Millerfield, near Edinburgh, and settled down to the practice of his art. The great bulk of his work is after Turner. Ruskin speaks of him as the best of Turner's engravers. In the last half of his life he travelled a good deal, and also practised painting in water-colour. He was an honorary member of the Royal Scottish Academy, and occasionally sent water-colour drawings to its exhibition. Miller was a member of the 'Society of Friends'; he was twice married; he lived at his home of Millerfield for about eighty years, and died there on the 20th of January, 1882. The following list includes all his best work:

The Grand Canal, Venice; | The Rhine at Felzen; *after*  
*after Turner.* | *the same.*

IN TURNER'S ENGLAND AND WALES SERIES:

Carew Castle.	Stamford.
Chatham.	Wind-or Castle.
Dover.	Yarmouth.
Durham Cathedral.	

IN ROGERS'S POEMS:

Llewellyn's Hall.	Loch Lomond.
The Rialto.	

IN THE PROSE WORKS OF SIR WALTER SCOTT:

Dumbarton Castle.	St. Cloud.
Brussels.	Mayence.
Hongnemont.	The Simplan.
Jerusalem.	P're la Chaise.
Norham Castle.	Malmaison.
New Abbey (near Dumfries).	Fontainebleau.
Hôtel de Ville, Paris.	Field of Waterloo.
Brienne.	Chieftwood Cottage.
Piacenza.	Rhymer's Glen.
Venice.	Edinburgh, from St. An-
Verona.	thony's Chapel.
Vincennes.	Stirling.
Craigmillar Castle.	Killiecrankie.
Dunstaffnage.	Inverness.
Lanlithgow.	Port Augustus.
Glencoe.	

IN THE POETICAL WORKS OF SIR WALTER SCOTT:

Dryburgh.	Loch Achray.
Melrose.	Skiddaw.
Loch Katrine.	Berwick-on-Tweed.
Edinburgh.	

RIVERS OF FRANCE:

Charmont.	Rouen (looking down the
Château de Nantes.	Pont Neuf Seine).
Rouen.	Meudon (?)

CAMPBELL'S POEMS

Oran.	Loch an Eilan; <i>after H.</i>
Tower of London; <i>after</i>	<i>Macculloch.</i>
Turner.	Illustrations to Hood's
The Shepherd; <i>after the</i>	Poems; <i>after Burke</i>
<i>same.</i>	<i>Peter</i>

MILLER, WILLIAM, an English portrait and historical painter, born about 1710. He was employed on the Shakespeare Gallery for Alderman Boydell, whose portrait he painted. His works were exhibited at the Academy from 1790 to 1803. He died about 1810.

MILLET, FRANÇOIS, (or MILÉ,) sometimes known as FRANCISQUE. The family of this artist was originally French, though he was born at Antwerp in 1644. His father was a turner of ivory, born at Dijon, and accompanied the Prince de Condé, to whom he was attached, into the Netherlands, at the time of the revolt and settled at Antwerp. Having shown an early inclination for art, the young Millet was placed as a pupil of Laurent Franck. His father dying when he was still young, he had no other resource than the exercise of his talents; and when he was eighteen years of age, he had acquired sufficient reputation to induce his master to give him his daughter in marriage. He soon afterwards went to Paris, where he painted history and heroic landscapes, with figures representing some historical or fabulous subject. He is stated by M. d'Argenville to have visited Holland and England, in both of which countries he left proofs of his ability. On his return to Paris he was received into the Academy, and his works were held in high estimation. Millet died in 1680. His sons HENRI and JEAN FRANÇOIS were also painters. The latter died in 1723. Among Millet's works are:

Bordeaux.	Gallery.	Landscape Ruins.
Brussels.	"	Rest of the Holy Family during
	"	the Flight to Egypt.
Dresden.	"	Landscapes.
Munich.	"	Landscapes.
"	"	Sea Views.
Petersburg.	"	View of a Harbour.

We have a few etchings by this artist; among them, the following:



A Landscape, with Egyptian Ruins, with the subject of Moses saved from the waters of the Nile: *Francisque* (sav.

Another Landscape, with the History of Cephalus and Procris.

A Mountainous Landscape, with figures, and a town in the middle.

Les deux Amants.

Le Voyageur.

Ville antique.

MILLET, FRÉDÉRIC, a French miniature painter, born at Charlieu (Loire) in 1786. His art instruction was due to F. Aubry, Pernot, and Isabey. He first exhibited at the Salon in 1806, and received medals in 1817, 1824, and 1827. His practice was very extensive: almost all the eminent personages of the time were his sitters. He died in Paris in 1859. His son AMÉ was also an artist.

MILLET, JEAN FRANÇOIS, a French painter of landscape and peasant life, born at Gruchy, near Cherbourg, in 1814. His parents were Norman peasants, who industriously cultivated a small farm. Amid these rustic surroundings he received a simple yet sound education from his grandmother and his great uncle, a priest without cure of souls, who both lived under the family roof. A taste for art early developed itself in him, and his first systematic instruction was received from Langlois at Cherbourg, where he was sent in 1834. His progress was such that he was granted a small pension by the Municipal Council to enable him to pursue his studies in Paris. Thither he went in 1837, and entered the studio of Delaroche, where Diaz, Rousseau, and Corot were among his fellow-pupils. During the period of student life he frequently suffered great privations through the slenderness of his resources. His first appearance at the Salon was in 1840, when he exhibited a portrait. In the same year he returned to his native country, and for some time earned a living by painting sign-boards at Cherbourg. While thus engaged he met his first wife, whom he married in 1841. He went back to Paris in the next year to renew his struggles, which were increased by the ill health of his wife, who died after a short married life of three years. Returning once more to Normandy, he entered the married state again, and his second wife proved a devoted companion. The newly-married couple spent some time at Havre, where he earned a scanty subsistence by painting portraits, small genre pictures, &c. He sought Paris again in December 1845, and during the next few years his struggle for existence was very arduous: he and his family being frequently in need of the barest necessities of life. This was an important period in the development of his art. Still under the influence of the Delaroche studio, he wavered for some time between historical and landscape painting. The appearance of his 'Winnower' in 1848 and of 'The Sower' in the following year showed his true vocation, and henceforth he adhered strictly to subjects taken from peasant life. In 1849 he removed from Paris to Barbizon, a village in the beautiful Fontainebleau country with which his name became inseparably connected. He settled in a peasant's cottage of three rooms, which he gradually enlarged to meet the requirements of his growing family. Here, in the midst of the scenery and peasant life so dear to him, he found no lack of congenial subjects. His circumstances for many years still continued straitened. His pictures only brought small prices, and were but little appreci-

ated, save by a few. Although he was awarded medals at the Salons of 1853 and 1864, it was not until 1867 that his means began to improve. In that year he was awarded a first class medal at the Paris Universal Exhibition, and he also received the unasked-for distinction of the Legion of Honour. During the remainder of his career he felt less of the carking cares of poverty, but he continued his same simple rustic life at Barbizon, where he died on the 20th January, 1875. Since his death his works have fetched enormous prices, but his widow and family were left comparatively poor, and were granted a pension of 1200 francs by the State. The following is a list of some of his works: O.J.D.

The Angelus. (*M. Lecretan, Paris.*)

The Sower. 1840.

Moses. (*Cherbourg Museum.*)

Peasant grafting a Tree. 1855.

Woman pasturing a Cow. (*Bourg Museum.*)

A Park with Sheep: Moonlight.

The Gleaners. 1857

The Potato-Harvest. 1863.

Death and the Woodcutter.

Woman shearing Sheep. 1861.

Planting Potatoes.

The Church at Greville. (*Paris, Luxembourg.*)

Women Bathing. (*Paris, Luxembourg.*)

The abandoned Plough

Shepherdess and Flock. 1864.

Man with a Hoe. 1863.

Offering to Pan. (*Montpellier Museum.*)

Gathering Beans.

Woman pasturing Geese. 1867.

November. 1870.

A Mother. 1861. (*Marseille's Museum.*)

The Woodcutters. (*C. Jomdes, Esq.*)

MILJIN-DUPERREUX, ALEXANDRE LOUIS ROBERT, a French landscape painter, born in Paris in 1761. He studied under Huet and Valenciennes, and devoted himself to "historic" landscape. Excursions to the south of France, Switzerland, Italy, and Spain furnished subjects for his brush. The Pyrenees had an especial attraction for him, and he spent nearly seven years amidst their rugged scenery. In some of his pictures the figures were introduced by a Flemish painter named De Masne. He died in 1813.

MILLINGTON, JAMES HEATH, a subject and miniature painter, born at Cork early in the 19th century. He entered in 1826 the schools of the Academy, where in his later years he became Curator of the Painting School. He exhibited up to 1870, and died in 1873.

MILLINGTON. See MANNIN.

MILLOT, E., a French portrait painter, pupil of Largillière, who died in 1756. He was a member of the old academy of St. Luke, Paris.

MILLS, ALFRED, an English wood engraver, born in 1776. He was employed on the illustrations for children's books, such as 'Pictures of Grecian History' (1812). He died at Walworth in 1833.

MILN, ROBERT, engraved some plates of Scottish antiquities for a book published at Edinburgh in 1710, entitled 'Miscellanea quædam Eruditæ Antiquitatis.'

MILOCCO, ANTONIO, an Italian painter of the 18th century. He was a native of Turin, and painted historical subjects.

MILON, ALEXIS PIERRE, a French painter of landscapes and interiors, was born at Rouen in 1784. He was a pupil of David and Bertin. Among his better works we may name a view of the 'Belfry and Markets of Lillebonne,' and one of the 'Val de Grâce, Paris.'

**MILOT**, an engraver mentioned by Strutt, who resided at Antwerp about 1620, and is said to have worked for the booksellers only.

**MILTON**, JOHN, an English landscape and marine painter in the latter part of the 18th century. He exhibited from 1769 to 1771 at the Free Society of Artists. His known works are

A Strong Gale  
The English Sloop  
Six Dockyard Views

**MILTON**, THOMAS, an English landscape engraver, born about 1743. He had a good practice in London, and subsequently in Dublin and was a governor of the Society of Engravers. His grandfather was brother to the poet Milton. He died at Bristol in 1827. Specimens of his work are to be found in

'Views of Seats in Ireland' 1783

Mayer's 'Views in Egypt' 1801

**MILTON**, WILLIAM, an engraver who practised in London, and was chiefly employed by the booksellers. He died in 1790 at Lambeth.

**MILVIUS**. See KATZ.

**MILWITZ** BARNUM, a native of Dantzic who painted interiors &c. The Katharine Kirche of Dantzic possesses an 'Entry of Christ into Jerusalem' by him, signed B. M. W. It is Dutch in style. Milwitz died in 1655.

**MIMAULT**, a French historical and portrait painter, born at Aix. He was a pupil of Aloysius Finsonius. In the church of the Madeleine at Aix is a picture of the 'Baptism of Christ' signed by him and dated 1625.

**MINANA**, Fray J. S. J., of the Order of the Trinity, was born at Valencia in 1671, and successfully cultivated both art and literature. He studied painting at Naples, and executed for his convent, at Murviedro, two pictures for the high altar, commended by Ceu Bermudez. Besides verbal letters and papers on Valencian antiquities, he wrote a Latin continuation of Minius's History of Spain. In 1704 he obtained the chair of rhetoric at Valencia University, and died in the monastery of Our Lady of Succour in 1730.

**MINARDI**, LEONARDO, painter and designer, was born at Fumana in 1787. He was a member of the Academy of St. Luke at Rome and was the head of the so-called Purists who hoped to restore the simplicity of the old masters. He made drawings of the 'Last Judgment,' after Michelangelo, and of the 'Laocoon.' He also worked much at restoration in the churches of his native town. He died at Rome in 1871.

**MINAYA**. See VETIAZOFZ MINAYA.

**MINAZZI**, JACQUES, a designer of the English school, who died in 1865.

**MIND**, GODFRIED, a Swiss painter, was born at Berne in 1768. He was a pupil of Freudenthal. He painted chiefly in water colours, and his subjects were mostly cats, for which he had an extraordinary affection. His body was diseased, his character eccentric and his conduct not that of a good citizen, but his talent as an artist was considerable. He died in 1814.

**MINDERHOEF**, HENDRIK VAN, a painter and etcher, was born at Rotterdam in 1632. At an early period of his life he removed to Bruges, where he married in 1664 and where he was received into the Society of Painters in 1661, and where there are several of his pictures in the public edifices and in private collections. In 1672 he settled at Antwerp, where he entered the Guild,

and in 1696 he died. The works of this master generally represent marines and seaports, frequently those of Antwerp and Bruges. They are usually of a large size, but very unequal in execution, and towards the latter part of his life they seem to have been painted with negligence and haste. His best works are, however, to be found in the principal collections in Flanders. The Museums of Antwerp and Christiania each possess a 'Hubour of the Levant' by him.

**MINDERHOEF** WILLIAM AUGUST VAN, son of Hendrik van Minderhout, was born at Antwerp in 1680. As his father died when he was sixteen, he set out on his travels and finally settled in Moravia, where he died in 1752.

**MINDLERIK**, JAN VAN, a painter of the Flemish school, was born at Santen in the first quarter of the sixteenth century. He was made a citizen of Antwerp in 1553.

**MINI** ROBERT F. In the Lille Museum there is a 'Death of Peter Martyr' signed with this name and dated 1629.

**MINGA** ANDREA DI, an historical and portrait painter, who lived at Florence. He was a pupil of Ridolfo Ghirlandino, and died after 1568. The Pitti collection contains a 'Creation of Eve' and an 'Adam and Eve driven out of Paradise' by him, both from designs by Buccio Bordinelli.

**MINGACCINO**. See SANI DOM.

**MINGOP** ILDOSSO, was a native of Catalonia, born in 1551 and was a disciple of Gaspar Becerra. He is erroneously stated by Palomino to have studied at home under Michelangelo, who died when he was only thirteen years of age. He is believed, however, to have visited Italy. He was employed by Philip II. in the palace of the Pind, where his principal works perished in the conflagration by which that edifice was destroyed. He died in 1590.

**MINGULI** AMERAS, a still life painter of the Flemish school, was born in 1818. He was a pupil of G. Wappers. He died in 1860.

**MINGULI**, AMBRO, was a Spanish engraver who furnished the title page and other plates to Rodriguez's work on Polygraphy (Madrid, 1737).

**MINI**, ANTONIO, was an historical and portrait painter of the 16th century, who resided at Florence. He was a pupil of Michelangelo but had little talent. He went to France, where he died.

**MINIATI** BARTOLOMEO, a native of Florence, who flourished in the 16th century. He painted portraits and historical subjects and assisted Rosso in his works at Fontainebleau.

**MINIERA**, BRUNO, an historical painter, was born at Ascoli in 1697. He was a pupil of Maratti, and died in 1755.

**MINN**, JAN BAPTIST, was born at Wacken in West Flanders in 1734. He was a pupil of Geriaerts, but finished his studies in Paris. He painted historical subjects. In 1764 he received a prize at the Antwerp Academy. He died in 1817.

**MINNEBROEK**, FRANS. See CRABBE.

**MINNITI** SE. MINITI.

**MINO** DA LUZZURIA, called Little Mino, was a famous painter of mosaics in 1225, and was called Furtia from his birthplace, near Siena. He worked in Florence, Rome, and Pisa. His name is in St. Andrea, Florence, is inscribed. *Viginti quinque Christi cum mille ducentis*.

**MINORELLI**, FRANCESCO, an Italian historical painter, was born at Este in 1624. He was a pupil of Luca Carrari, and died in 1657.

**MINOZZI, BERNARDINO**, an Italian landscape painter, was born at Bologna in 1699. He was a pupil of Ferriuolo and Cavazzoni. He had a son, **IL MINOZZI**, a painter, who died in 1817. Bernardino died in 1769.

**MINTROP, THEODOR**, a German historical painter, born at Barkenhofen, near Verden, on the Rühr, in 1814. Being drawn for the army he visited Münster and Cologne, where for the first time his real bent was betrayed by the effect worked upon him by the works of art in those cities. By the help of E. Geselschap, he entered the Düsseldorf Academy and studied under Sohn. The subjects he treated were chiefly of a religious and monumental class, but in Cologne he carried out several decorative works in private houses. Unfortunately his early life in the country had unfitted him for the sedentary habits of a painter, and both his art and his health suffered in consequence. He died in 1870. Among his better works we may name : Düsseldorf. *Gallery*. Virgin and Child, and St. John. Verden. *Church*. A Holy Conversation.

Christ and St. John with Angels.

The Murder of The Innocents.

The Sermon on The Mount.

**MINUCCIO**, a history and portrait painter, called sometimes MINO, Ser Mino di Simone, and Maestro MINO. He executed a fresco in the Justice Hall of Siena in 1287, representing the 'Virgin and Child on a throne, surrounded by Angels,' with a dais held up by the apostles. It is very good work for its time.

**MINUTI, MARIO**, an Italian historical painter, born at Syracuse in 1577. He was a pupil of Caravaggio, with whom he worked at Rome. He lived chiefly at Messina, and died in 1640.

**MINZOCCHI, FRANCESCO**, called IL VECCHIO DI SAN BERNARDO, was born at Forlì about 1513. He formed his first manner by studying the works of Marco Palmezzano, whose stiffness and formality are visible in his first productions, particularly in his picture of the 'Circumcision,' at the Osservanti. He afterwards took Girolamo Genga and Pordenone for his models. Among his best works are the 'Sacrifice of Melchizedek' and the 'Miracle of the Manna,' in a chapel at Loreto; a fresco in the church of Santa Maria della Grata, at Forlì, is too vulgar in conception to be pleasing. Minzocchi died in 1574. He left two sons, PIETRO PAOLO and SEBASTIANO, who painted history, but were far inferior to their father.

**MIO, GIOVANNI DE**, called FRATINA, was an historical painter of Vicenza, who flourished in 1556.

**MIOEN, B.**, a Dutch historical painter, born at Cortemarek in East Flanders. He died in 1851. His two best pictures are :

St. François Xavier (*Roulers*)

Sacred Heart. (*Lichterweldt*)

**MIOZZI, NICCOLO**, an Italian historical painter, who flourished in 1670. He was a pupil of Carpiou. A MARCO-ANTONIO MIOZZI was working at the same time as Niccolo.

**MIRAPORI, LUDOVICO**, was a native of Genoa, whence he has been called IL GENOVESINO, and flourished from the year 1639 till 1647. After learning the first principles of art in his native city, he went to Cremona about the beginning of the 17th century, where he studied after the works of Paolo Nuvoione. He afterwards adopted a style which bears some resemblance to that of the Carracci. His works are highly esteemed throughout Lombardy, particularly at Cremona, where he

chiefly resided. He frequently made choice of, and was the most successful in, the most terrific subjects he could select. Among his most esteemed works are :

Cremona. *S. Clemente*. St. John Damascenus.

Milan. *Casa Borry*. Punishment of Conspirators.

Piacenza. *Merch. Guild*. Pieta.

**MIRANDA, CARREÑO**. See CARREÑO DE MIRANDA.

**MIRANDA, JUAN GARCIA**. See GARCIA MIRANDA.

**MIRANDA, PEDRO RODRIGUEZ** and FRANCISCO. See RODRIGUEZ MIRANDA.

**MIRANDOLESE, IL**. See PALTRONIERI.

**MIRBEL, LIZINSKA AIMÉE ZOE**, was a French miniature painter, born at Cherbourg in 1796, whose maiden name was RUE. Louis XVIII. appointed her miniature painter to his court. She died in 1849.

**MIRE**. See LEMIRE.

**MIRETI (or MIRETTO), GIROLAMO**, was a portrait and historical painter of Padua, who flourished in the 15th century.

**MIRETTO, GIOVANNI**, is the reputed author of some frescoes in the Sala della Ragione, at Padua, representing the months and planets, treated allegorically, the apostles, and other personages, mythical and real—making in all nearly 400 pictures of wonderful incomprehensibility. They are supposed to have been executed in the early half of the 15th century. This Giovanni may have been a brother or other relation of Girolamo, who is called Moreto by Vasari.

**MIREVELT**. See MIERVELT.

**MIRI, LUDOVICO**, a designer, painter, and engraver of Rome in the 18th century, made drawings about 1778 of the wall paintings discovered in the Baths of Titus, which he afterwards etched, besides several ceiling pieces after Raphael in the Villa Madama, and others in the Villa Hadriana, in the Baths of Livia, and in the Farnese Garden.

**MIRICENYS**. See MERIA.

**MIRON, ANTON**, (MIROV, or MIRULEUS,) is a Flemish painter, whose works are extremely rare. Those in existence display much merit; they are, for the most part, landscapes ornamented with scenes from sacred history, and occasionally with subjects of a sporting character, or in the style of Jan Brueghel. Mention may be made of a landscape with the conversion of St. Paul in the Vienna Gallery, and a landscape with a duck-hunting scene, dated 1653, in the Berlin Gallery. Several of his views in the neighbourhood of the Schwabach Spa have been engraved by M. Merian. The following among his works may also be mentioned :

Berlin. *Museum*. A scene in a Forest with Duck-Hunters. 1653.

Copenhagen. *Gallery*. A Landscape.  
Gotha. " A Forest Landscape with Hunters. 1614.

Madrid. Hagat and Ishmael.

Petersburg. *Hermilage*. Hermits in the Forest.

" Village on Fire.

Schleissheim. " The Interior of a Wood with the Temptation of Christ.

Vienna. *Belvedere*. A Landscape with the Conversion of St. Paul.

**MIROSLAW**, is the author of some miniatures in a manuscript entitled 'Mater verborum,' of the date 1102, in the Museum at Prague.

**MIRUOLI, GIROLAMO**, according to Vasari, was a native of the Romagna, and flourished about the year 1570. He was a disciple of Pellegrino Tibaldi, and was a reputable painter of history. There are some frescoes by him in the church of

the Servi at Bologna. He also distinguished himself at Parma and Modena, where he was employed by the Duke, and died painter to the court.

MISCIOLO, TOMMASO, an historical painter, born at Faenza in 1636. He studied without a master, and was called 'The peasant painter.' He died in 1699.

MISEROTTI, DOMENICO, is mentioned by Strutt as the engraver of several plates for the collection of prints from the paintings in the gallery of the Grand Duke of Tuscany. He flourished about 1750, or rather later.

MITAN, JAMES, an English engraver, born in London in 1776. He received instruction from Agar, from Cheeseman, and in the schools of the Academy. He obtained an excellent practice, and in his later years devoted himself to architecture. He died in 1822. Specimens of his work will be found in :

Inchbald's 'British Theatre.' 1808.

Smirke's 'Don Quixote.'

Stothard's 'Irish Melodies.'

Dibdin's 'Bibliographical Tour.' 1821

MITAN, S., was brother and pupil of James Mitan. He engraved for Batty's 'Views of France,' and was employed by Messrs. Ackerman.

MITCHELL, JOHN, a Scotch engraver, born in 1791, who practised in Edinburgh, and died in 1852. His best known plates are :

Alfred in the Neatherd's Cottage; after *Wilde*.

The Rat-catchers, after the same

MITCHELL, THOMAS, an English marine painter in the latter part of the 18th century, who held appointments in the dockyards, and practised art as an amateur. He exhibited at the Academy from 1774 to 1789.

MITELLI, AGOSTINO, (or MITELLI,) was born at Battidizzo, near Bologna, in 1609. He received his first education at the school of the Carracci in Bologna, and studied perspective and architecture under Falcetta, and afterwards painting under Minati and Dentone. With this last artist he visited Parma in 1627, and painted for the theatre at Bologna. After the death of Dentone he attached himself to Michelangelo Colonna, in conjunction with whom he painted the decorations of the archiepiscopal palace at Ravenna, sometimes designing the figures, and sometimes the perspectives; but he afterwards devoted himself entirely to the latter. His intimacy with Colonna lasted twenty-four years, and was only terminated by his death. Of the numerous works of the pair at Bologna, the most admired are the Capella del Rosario and the saloon in the Palazzo Caprara. They equally distinguished themselves at Parma, Modena, and Genoa. In 1674 they were invited to the court of Spain by Philip IV., where they ornamented the palaces with some of their finest works, particularly a grand saloon, in which Colonna introduced the fable of Pandora. Mitelli died at Madrid in 1660. We have twenty-four spirited vignettes by this master, consisting chiefly of architectural ornaments; and a set of forty-eight friezes, dated 1645.

MITELLI, GIUSEPPE MARIA, (METELLI,) the son of Agostino Mitelli, was born at Bologna in 1634. After receiving some instruction from his father, he entered the school of Flaminio Torre. He painted historical subjects, and occasionally introduced figures into the perspective views of Agostino. There are several of his pictures in the churches at Bologna, of which the most worthy of

notice are, 'St. Riniero healing the Sick,' in Santa Maria della Vita; a 'Pieta' in the Annunziata; and 'Christ taken in the Garden' at the Cappuccini. He was more distinguished as an engraver than as a painter, and has etched a great variety of plates from his own designs and after some of the most celebrated of the Italian masters. He died in 1718. Bartsch describes 162 pieces by him, and Nagler has increased the number.

The following are his principal works :

A set of twelve plates, after the most esteemed pictures in the churches at Bologna.

The history of *Æneas*, in twenty plates; after the pictures by the Carracci, in the Palazzo Favi, at Bologna.

The Crisis of Bologna, in forty-one prints; after *Ann. Carracci*.

The Adoration of the Shepherds, called the *Notte*, after *Correggio*.

The Martyrdom of St. Erasmus, after *Poussin*.

David and Goliath, after *Titian*.

The finding of the Cross; after *Tintoretto*.

The Rich Man and Lazarus, after *Paolo Veronese*.

The twenty-four Hours of Human Fertility. There are two additional prints, making a set of twenty-six, probably from his own designs. They were published at Bologna in 1675, and are now become scarce.

MOALLIE, LOYS, a French historical painter and native of Peronne, who flourished about 1475. In 1510 he was working at Valenciennes.

MOCKETTO, GIROLAMO, (MOZZILLO,) was living between the 15th and 16th centuries, and was both a painter and a famous engraver. He was a pupil and journeyman of Giovanni Bellini, and painted the 'Virgin and Child between SS. Biagio and Guilhana, in the chapel of San Biagio, Verona; a 'Madonna and Child' in the Gallery of Vicenza; and a 'Portrait of a Man' in the Gallery of Modena. His engravings date from 1490 to 1514. As to the dates of his birth or death there is no certainty. His principal engravings are :

Battle of the Israelites and Amalekites.

Judith

St. John the Baptist in the Desert.

Baptism of Christ

Resurrection of Christ

The Virgin on the Throne.

The Virgin in Glory.

Bacchus

Triumph of Neptune.

Calumny of Apelles

MOCKETTI, ALESSANDRO, an engraver, was born at Rome about 1760. He studied under Volpone, and executed several excellent plates. He died about 1812.

MOCK, JOHANN SAMUEL, court painter to King August of Saxony and Poland. He died about 1738.

MOCK, J. J., a topographical draughtsman, was born at Herisan in 1776. He drew several Swiss views. He died in 1824.

MODALULPHE, a painter who flourished in France in the 9th century.

MODENA, ANT. DA. See BERGARELLI.

MODENA, BARNABA DA. See SERAFINI.

MODENA, MARTINO DA, a miniature painter of the latter half of the 15th century, was the son of Giorgio, and grandson of Alberto, of Germany.

MODENA, NI. DA. See ROSIX.

MODENA, PIERFRANCESCO DA. See ARETUSI.

MODENA, TOM. DA. See RABISINO.

MODESTUS, a monk who worked as a miniaturist at St. Gall, in the ninth century.

MODIGLIANI, FRANCESCO, was a native of Forlì, and flourished about the year 1600. He is

said to have been a pupil of Pontormo. Lanzi notices some of his works at Urbino, where he is called 'Francesco da Forlì,' representing a 'Deposition from the Cross,' and some frescoes in the church of Santa Lucia. But his best productions are at the Osservanti at Forlì, and in the church of Santa Maria del Rosario; they are subjects from the Old Testament, among which are 'Adam and Eve driven from Paradise,' the 'Deluge,' the 'Tower of Babel,' and others.

**MODONINO, GIOVANNI BATTISTA**, painter, was a native of Modena. He painted architecture with some success at Rome, and died at Naples of the plague in 1656.

**MOECHSELKIRCHER, GABRIEL**, a German historical painter, who flourished at Munich in 1470. At Schleissheim there are two pictures of 'Christ bearing His Cross,' and 'The Crucifixion.'

**MOEGLICH, ANREAS LEONHARD**, engraver, was born at Nuremberg in 1742. He studied first alone, but afterwards entered the school of Preissler. His first works were vignettes and small portraits, which were succeeded by a few plates on a larger scale. He died about 1810.

**MOELART, JAKOB**, was born at Dordrecht in 1649, and was for some time a scholar of Nicolas Mans. His progress under that master was considerable, and he proved a reputable painter both of history and portraits. Of his historical works, Houbraken particularly commends his pictures of 'Moses striking the Rock,' and the 'Destruction of Pharaoh and his Host.' He died in 1727.

**MOENCH, CHARLES VICTOR FREDERIC**, a French historical and decorative painter, born in Paris in 1784. He was a pupil of Girodet. He exhibited at the Salon in 1810, and obtained a medal in 1817. Several years were spent at Rome, and on his return he was much patronized by the Orleans family. The restoration of the paintings in the chapel at Versailles was entrusted to him, and he executed some decorative works in the Diana Gallery at Fontainebleau. He died in 1867. Among his works are

Diana and Actæon  
The Holy Family  
The Birth of Venus  
Susanna at the Bath  
The wife of King Candaulus, &c

**MOENS, ARNOLD**, a painter and sculptor, who flourished at Brussels in 1447. He was attached to the Brotherhood of St Eloi in that year.

**MOENS, E. H.**, a Dutch painter, was born at Middlebourg in the 17th century. He accompanied Abraham Genoels to Rome, and in 1674 was admitted into the Society of Foreign Painters in that city.

**MOERE.** See VAN DER MOERE.

**MOERENHOUT, JOSEF JOSEF**, a Flemish landscape painter, was born at Eckeren near Antwerp in 1801. He was a pupil of Horace Vernet, and painted chiefly horses and winter scenes. Specimens of his works are to be found at Haarlem and Munich. He died in 1875.

**MOERMAN, ALBERT**, a Flemish landscape painter, born in 1808. He was a pupil of P. F. de Noter. He died in 1857.

**MOERMANS, JAKOB**, was a Flemish painter, born in 1602. In 1621-2 he was a pupil of Rubens at Antwerp, and in the same year free of the Guild. He was one of the three artists named by Rubens in his will to superintend the sale of his

pictures. He was accidentally drowned in the canal at Antwerp in 1653.

**MOEUSE, JAN DE**, a Flemish historical painter, who flourished at Liege in the 16th century.

**MOEYAERT.** See MOJAERT.

**MOFFEL, C. F.**, is mentioned by Strutt as the author of a coarse etching representing the 'Death of St. Francis.'

**MOGALLI, COSMO**, an Italian designer and engraver, was born at Florence in 1667. He was instructed in design by Giovanni Battista Foggini, a Florentine sculptor, and applied himself chiefly to engraving. He died in 1730. He executed part of the plates for a book of Etruscan antiquities, published at Florence in 1724, by Thomas Dempster; and was employed, in conjunction with Antonio Lorenzini and others, to engrave the plates for the 'Museo Fiorentino.' We have also some prints by him, after Santi di Tito, F. Perucci, and others. He signed his works *C. M. sculp.* or *C. M. S.* The following are from pictures in the Florentine Gallery.

The Holy Family reposing; after Albani; circular.

Apollo and Marsyas, after Guercino.

The Magdalen carried up to Heaven by an Angel; after Guido Cagnacci.

The Holy Family, after Correggio.

Eve resuming the Apple to Adam, after Carlo Cagliari.

Adam and Eve driven from Paradise; after the same.

Christ and the Disciples at Emmaus; after Palma.

The Marriage of St Catherine, after Fra Bartolommeo.

David and Bathsheba, after Salvati.

The Annunciation, after Andrea del Sarto.

The Adoration of the Shepherds, after Titian.

A Bacchanalian Dance, after the same.

Philip II, King of Spain, after the same.

**MOGALLI, NICCOLÒ**, the son of Cosmo Mogalli, was born at Florence in 1723. After learning the principles of design under Francesco Conti, he was instructed in engraving by J. D. Picchiante. About the year 1750 he went to Rome, where he resided several years, and was employed by the celebrated Winkelmann to engrave, from the designs of Casanova, the plates for his work entitled, 'Monumenti antichi, inediti, spiegati ed illustrati da Giovanni Winkelmann. Roma, 1767.' He with his sister THIERESA MOGALLI engraved some plates for the 'Museo Fiorentino,' and for the 'Cabinetto di Portici.'

**MOGFORD, JOHN**, was descended from an old Devonshire family, and born in London, 15th October, 1821. His father Thomas Mogford was a painter, in water-colours, of picturesque architecture, and an F.S.A. At the age of eleven years he was placed at a school in France. On his return to England he entered the School of Design, at Somerset House, where he studied for two years under Mr. Dyce, becoming eventually a member of the Royal Academy School, where, being very persevering and enthusiastic, he obtained several prizes. At this time, his means being small, he found it difficult to follow his artistic studies, and was obliged, in order to earn a living, to set himself to the restoration of old pictures for three days in each week. Thus, having gained the confidence and friendship of Mr. Buchanan and other connoisseurs, he frequently had the works of the great masters on his easel. At the age of twenty-one he married the daughter of Francis Danby, A.R.A., landscape painter. In 1846 he exhibited his first picture in oils at the Royal Academy, and from then to the year 1865 he had always one or more pictures in the exhibition. In 1866 he was elected

a member of the Institute of Painters in Water-Colours. In 1879 he was awarded a first prize at the Sydney International Exhibition, and many of his pictures are in the National Galleries of New South Wales and Victoria. Mogford died in 1885.

**MOGFORD, THOMAS**, was a native of Devonshire, and followed his profession at Exeter. From 1838 to 1854 he was an exhibitor of portraits and subjects pictures at the Royal Academy. After the latter date he fell into bad health, and died at Guernsey, in 1868.

**MOHEDANO, ANTONIO**, a Spanish historical painter in fresco and considered one of the best painters of Andalusia, was born at Antequera in 1661. He studied under the celebrated Pablo de Céspedes, but preferring fresco to painting in oil he devoted himself to that and became the most eminent artist of his time. He painted fruit and ornaments with equal skill and successfully imitated the grotesques in the Loggia of the Vatican by Giovanni da Udine. He left many proofs of his merit as a painter particularly in four pictures for the convent of San Luis de Sevilla and in the frescoes painted at the same place in conjunction with Alonso Vazquez. In the latter part of his life he returned to Lucena where he finished the pictures for the great altar of the cathedral of that city and died there in 1623. Mohedano had also a talent for poetry of which specimens may be seen in Flores de poetas ilustres de Espana, published by his friend Pedro Lopez in 1605.

**MOIR, J.** a German landscape and marine painter, was born at Munich in 1808 and died in 1844. There is by him in the Copenhagen Gallery a 'View of the Saxon Kiel'.

**MOIJART** (or **MOIJAFKRT**), **NIJART** (or **NIJART**) a Dutch painter was born at Amsterdam (?) shortly before 1600. He was enrolled in the guild in that city in 1624. He may be reckoned up as one of those who prepared the way for Rembrandt for he painted with a full brush and with much colour of light and shade. His subjects are portraits, landscapes, animals and genre. Among his direct pupils must be reckoned Berchem, Van der Does, and Solomon Koninck. Moijart visited Italy, where he came for a time under the influence of Elzheimer. His death is thought to have taken place in 1669. Among his pictures we may name

Amsterdam	Museum	The Choice of a Lover
"	"	A Portrait Group of Regents
Brunswick	"	The Calm of Matthew
The Hague	"	Interior Scene
"	"	Enmity of Silenus
"	"	Mercury and His Use
Stockholm	"	St. John the Baptist Preaching (See also <i>Cl. Macgill's</i> 1631)
"	"	Light of the Angel from Tobias's Family (?)

**MOILLON, ISAAC**, a French historical painter, born in Paris in 1615. He was a son of Nicolas Moillon, a landscape painter. He was admitted into the Academy in 1663, and died in 1673.

**MOINE** See **LEMOINE**.

**MOIRON, VAN DER** See **VAN DER MOIRON**.

**MOISY, ALEXANDER**, an engraver, born in Paris in 1763. He engraved architectural pieces and ornaments. He died about 1832.

**MOITTE, FRANÇOIS AUGUSTE**, the son and pupil of Pierre Etienne Moitte, was born in Paris about the year 1748. We have by him several plates

after Greuze and other masters; among them the following.

A pair, Poetry and Painting, after Greuze  
A Flemish Repast after Jordaens

**MOITTE, PIERRE ETIENNE**, a French engraver, was born in Paris in 1722. He was a pupil of B. Maitre, and engraved several portraits and various other subjects in a clear, neat style. His most important works were the plates he executed after pictures in the Dresden Gallery, and in the cabinet of Count Brühl. For his portrait of Restout he was in 1771 admitted to the Paris Academy, and afterwards appointed engraver to the king. He died in Paris in 1780. His son, **ROSE AUGUSTE**, also engraved. The following prints by him may be named.

#### PORTRAITS

T. Restout Painter to the King after *De Taton*  
Charles Jean François Henault, Historian after *de la*

#### SUBJECTS AFTER VARIOUS MASTERS

The Holy Family, after *Albert El Santo* (Dresden Collection)  
Another Holy Family after *T. T. de la* the same  
The Marriage of St. Catherine after *Caravaggio*  
Christ appearing on the Mount of Olives after the scene  
A Holy Family after *de la* the same  
The Watering place after *de la* the same  
The Dutch Cook after *de la* the same  
The Fish woman after *de la* the same  
The scene in his Family from the burning of Troy, after *de la* the same  
The Triumph of Venus after *de la* the same  
The scene of Summer, after *de la* the same  
Several Prints after *de la* the same, and other masters

**MOJLITA, VINCENTIO**, an Italian historical painter, born at Capri in 1500. He flourished at Milan about 1500 and is mentioned in P. Montori's book on the Milanese nobility.

**MOL AIN DE DI** was a Flemish painter who flourished at Bruges in the 15th century. He was entered in the Guild of painters in 1450.

**MOL, GILBERT**, a Flemish painter, who worked for the Dukes of Burgundy in 1467.

**MOL, JAN BAPTIST VAN**, is known only as a contemporary and imitator of Rembrandt. He is believed to have engraved some plates.

**MOL PHILIP VAN**, a portrait and historical painter born at Antwerp in 1599. He was a pupil of Sigismund Galle and received lessons from A. Wolfenst. In 1622 he was received into the Corporation of St. Luke in Antwerp. In 1631 he was in Paris where he was appointed painter to the Queen, Anne of Austria. In 1640 he married, in Paris, Anna van der Burch the daughter of a Flemish engraver and by her had eight children in eight years. In 1618 he was one of the founders of the Royal Academy of Painting and Sculpture of France. He died in 1660. There is a portrait by Mol in the La Caze collection in the Louvre. At Lille there is a 'Descent from the Cross'.

**MOL WOUTIUS**, a Dutch genre and historical painter, was born at Haarlem in 1786. He was a pupil of H. van Brussel and of David. He died in 1858. Of his chief works are

Amsterdam	Ecce Homo
Antwerp	Adoration of the Magi
Berlin	Isaac blessing Jacob
Copenhagen	Head of St. John the Baptist.
Paris	A dead Christ

**MOIA, GIOVANNI BATTISTA DI FRANCA, (MOLLO, or MOLLY,) painter and etcher, was born at**

Besangon in 1616. He studied in Paris under Vouet, and executed with Pietro Francesco Mola a copy for Cardinal Bichi of a painting by Paolo Veronese at Venice. After this he went to Rome, where he became a disciple of Albani in 1650. He composed in the style of that master, but his colouring is more vigorous and bolder. He died at Rome in 1661. Of his paintings these were engraved:

The Portrait of Albani; by *St. Picart*.

A Landscape with the history of Hagar and Ishmael; by *J. Prou*.

He himself etched among others:

Judith with the Head of Holofernes.

Susannah in the Bath; after *Ann. Carracci*.

Atalanta.

MOLA, PIETRO FRANCESCO, was born at Coldre, in the Milanese, in 1612. He was the son of an architect, who placed him under the tuition of Prospero Orsi and Giuseppe Cesari d'Arpino, at Rome; but on his father going to Bologna on business, he accompanied him, and became a disciple of Francesco Albani. He afterwards went to Venice, where he studied the best productions of the great masters of the Venetian school. He returned to Rome in the pontificate of Innocent X., by whom he was employed in several considerable works, particularly a chapel in the church Del Gesù, where he painted in fresco 'St. Peter delivered from Prison,' and the 'Conversion of St. Paul,' which gained him great reputation. He was not less patronized by Alexander VII., for whom he painted a 'Joseph making himself known to his Brethren,' in the pontifical palace of Monte Cavallo. Afterwards he became President of the Academy of St. Luke, and worked for Queen Christina. Two of his best pictures are a 'St. John in the Wilderness,' and a 'St. Paul the Hermit,' in Santa Maria della Vita, at Milan. Mola died at Rome in 1668. Paintings by him are at Copenhagen, Dublin (National Gallery), London (the National Gallery), Munich, St. Petersburg, and Venice; also the following:

Dresden.	Museum.	Hero and Leander.
"	"	Dido.
"	"	Ceyx and Alcyone.
Florence.	Uffizi	His own Portrait.
London	Burlington House (Dip. Gal.)	Landscape, with the Temptation of Christ (a fine example).
Naples.	Museum.	St. Romualdus.
Paris.	Louvre.	Hagar in the Desert.
"	"	Preaching of John the Baptist.
"	"	Vision of St. Bruno.
Rome.	Capitol	Hagar and Ishmael.
"	Pal. Borghese.	Delivery of St. Peter.
"	"	Cousins. The Magdalene.

We have a few engravings by P. F. Mola, executed in a spirited style; the following are among them:

The Virgin suckling the Infant Jesus; after his own design.

The Holy Family, with Angels. This plate was first etched by Mola, and was afterwards finished with the graver by a clumsy, unskilful hand.

Joseph discovering himself to his Brethren. This print has been sometimes attributed to *Carlo Maratti*.

The Holy Family, with Angels presenting Flowers to the Infant Jesus; after *Allani*.

The Satyr's Family.

MOLANUS, M.: in the Dresden Gallery there is a landscape with a village and a group of trees, signed *M. Molanus 1635*, and in the collection of Mr. V. E. L. de Stuers (Hague), there are two landscapes with the same signature.

MOLD, JOHANN VAN, painter, was born in Flanders, and went to Seville, where he became a

pupil of a local painter. He painted landscapes in a weakly florid style. He died about 1706.

MOLENAER, MOLINAER, &c.; the surname of a large family of artists of the Netherlandish school:—

MOLENAER, BARTHOLOMAËUS, entered the Guild in 1640.

MOLENAER, CORNELIS, called 'Scheele Neel' (that is, 'the squinter'), was born at Antwerp about 1540, and instructed by his father and step-father. His paintings were executed very rapidly, and without the mail-stick. He died at Amsterdam after 1591. There are by him:

Berlin.	Museum.	A Forest Scene.
Brunswick.		Three Landscapes, one of them dated 1591.
Christiania.		A Winter Landscape.
Madrid.		Three Sea-pieces.

MOLENAER, JAN, was a native of Haarlem, and painted village scenes, drunken quarrels, &c. He married in 1636, at Heemstede, JUDITH LEYSTER, herself a painter, who died in 1660. In 1647 he was living at Amsterdam, but his death occurred at Haarlem, in 1685.

MOLENAER, JAN JACOBZ, was born at Haarlem in 1654. There is a picture signed by him in the Copenhagen Museum. The subject is a Dutch interior with a merry-making.

MOLENAER, JAN MIENSE, born at Haarlem, early in the 17th century. He painted country scenes in the style of Steen and Brauwer. He was the best of the Molenacs. His colour was warm and clear; his touch spirited, and his humour full but seldom coarse. He died at Haarlem in 1668. The following is a list of some of his more accessible pictures:

Alton Towers.	Museum.	A Tailor's Workshop.
Amsterdam.	"	Peasant Musicians.
"	"	The Village School.
Berlin.	"	The Interior of an Inn.
Brunswick.	"	A Dentist 1630
Copenhagen.	"	The Jealous Wife.
Dublin.	Nat. Gall.	Peasants teaching a Cat and Dog to dance
Petersburg.	Hermitage.	A Peasant's Family.
Pommersfelden.	Mus.	A Scene with Peasants.
Rotterdam.	"	Village Concert.
"	"	Clarinet Player.
"	"	Village School.

He etched 'A Festival,' the 'Violinist' (both very rare), and a 'Pastry-cook with Children.'

MOLENAER, KLAAR, was born at Haarlem in the 17th century, entered the Guild there in 1651, and painted landscapes in the manner of Izaak van Oude and Dekker. He died at Haarlem in 1676. There are by him:

Petersburg.	Hermitage.	Skaters.
Rotterdam.	Museum.	The same subject.
"	"	A Bleaching-place.

MOLENBEKE, JAN VAN, a Flemish artist, and native of Louvain, who in 1433 was entrusted by the Abbess of Val Duc with the execution of an altarpiece for the convent church. He was still living in Louvain in 1438.

MOLES, PASCAL PETER, painter and engraver, was born at Madrid in 1740. He studied painting in his native city, and then went to Paris, where he studied engraving under Dupuis. He died at Madrid in 1776. Among his works are:

The Virgin and Child; after *Van Dyck*.  
John the Baptist; after *Guido*.  
St. Gregory; after *Vanloo*.



**MOLIGNY, C. D.**, a French engraver, resided in Paris about the year 1760. He engraved several portraits, principally after Cochin, among them that of Jean Brute, Curé de St. Benoît.

**MOLINA, MANUEL DE**, was a Spanish painter, born at Jaen in 1614. He studied at Rome, and after returning to Spain entered the Capuchin convent at Jaen. He painted in the style of Sebastian Martinez, but with less talent. His portraits were much esteemed. He died in 1677.

**MOLINARI.** See MULINARI.

**MOLINARI, ANTONIO**, an Italian historical painter, was born at Venice in 1665. He studied under his father, Giovanni Battista Molinari, and afterwards went to the school of Zucchi. He painted a picture now in the Dresden Gallery of 'Psyche watching Eros asleep.' He was still working in 1727.

**MOLINARI, GIOVANNI**, an Italian portrait and historical painter, born at Savigliano in 1721. He was a pupil of Cl. Beaumont, and died in 1793. There are pictures by him at Turin, at Vercelli, and in many private collections in North Italy.

**MOLINARI, GIOVANNI BATTISTA**, an Italian historical painter, flourished in the middle of the 17th century. He was a pupil of Vecchia. At Dresden there is a 'Drunkenness of Noah' by him, and at Brunswick a 'Finding of Moses.'

**MOLINEDO**, a Danish painter, born at Copenhagen. He lived some time in Russia, but in 1760 returned to Copenhagen. He afterwards went to Spain, where he is said to have died.

**MOLITOR, JOHANN PILER**, was born at Westerbürg near Coblenz in 1702. He first studied at Bonn, and afterwards went to Berlin and Dresden, and in 1734 settled at Prigue. He painted first landscapes and peasant scenes, and afterwards fruits and flowers. In 1756 he went to Vienna, where he died in 1757.

**MOLITOR, MARIN VON**, a landscape painter, designer, and engraver, who was born at Vienna, in 1759, and died in the same city in 1812, was a pupil of Christian Brand. His landscapes, both in oil and in water-colours, were much admired and sought for by amateurs and connoisseurs. He was a Knight of the Order of Leopold, custos of the royal court library, and a member of the Academy of Vienna. Some of his designs, representing cattle and sheep, have been engraved by Gabet, Duttenhofer, and Bartsch; these are distinguished by their initials, in addition to *M. M.* with which he marked his etchings; as for example, *M. M. inv. A. Bich f.—M. M. d. G. Sc.*, the last signifying *Martin von Molitor delinavit*, (Français) *Gabet, sculpt.* Of his paintings there are:

London.	<i>S. Kensington.</i>	Landscape.
Prague.	<i>Soc. Frds. of Art.</i>	Forest Road.
"	"	Cattle Piece.
"	"	Cottage in the Plain.
Vienna.	<i>Academy.</i>	Bridge in the Rossau country.

Of his etchings the most noteworthy are:

Farm-yard.  
The young Sailor.  
Forest Landscape with Cattle.

**MOLLER, ANDREAS**, portrait and historical painter, was born at Copenhagen in 1683. In the Gallery there is a portrait of Marshal Saxe by this artist, as well as a copy of Robert Walker's portrait of Oliver Cromwell. Moller was living in Vienna in 1724, and died in Berlin in 1758.

**MÖLLER, ANTON**, a German landscape painter, was born at Königsberg in 1560. He visited Italy, and afterwards settled at Dantzic, where he died in 1620. His best picture is in the town-hall of Dantzic.

**MÖLLER, JENS PETER**, a Danish landscape painter, was born at Esborg in the island of Funen in 1783. He studied at the Academy at Copenhagen in 1809, and was afterwards sent to Paris by the king, to study restoring. While there, however, he also painted from the works of Claude Lorrain. After his return, in 1815, he became, in 1826, a professor and member of the Academy and Conservator of the Royal Gallery, and in 1834 superintendent of the gallery of Count Moltke at Copenhagen. Subsequently he travelled in Germany, Switzerland, the Tyrol, and Norway. He died at Copenhagen in 1854. The following are his best pictures:

Copenhagen.	<i>Gallery</i>	The Wetterhorn and Rosenlaur.
"	"	A Forest Road near Elsinore.
"	<i>Thorvaldsen Mus. an.</i>	The Straits of Svendborg.

**MOLLINERI.** See MULINARI.

**MOLLINGER, GERARD ALXANDER**, a landscape painter, was born in Holland in 1833. He exhibited at the International Exhibition of 1862, in London, a 'Heath Scene' and a 'Landscape after a shower of Rain'; later on he occasionally contributed to the exhibitions of the Royal Scottish Academy. He died in 1867.

**MOLLINGER, LOUIS**, a Dutch historical, portrait, and genre painter, was born at Utrecht in 1825. He was a pupil of G. Stoop at Utrecht, and of Ary Scheffer at Paris. He died in 1860.

**MOLLO, (or MOLLY).** See MORA.

**MOLTENI, GIUSEPPE**, an Italian historical and portrait painter, born in 1800 at Alteni near Milan. He was a pupil of the Milan Academy, where he exhibited, as well as at Venice and Vienna. He gained a gold medal at Milan in 1836, and was decorated with several foreign orders. In his later years he held the post of curator of the Biera Gallery. He died in 1867. Molteni's reputation now rests more upon his labours as a restorer than upon his original pictures. In that more humble line of art he did much good work, and no doubt some mischief. The famous 'Primello' in the National Gallery was restored by him under Sir C. Eastlake's supervision.

**MOLYN, PHILIP**, the elder, was born in London some time before the year 1600. He left England and went to Haarlem, where in 1616 he entered the Guild, of which he became president in 1633. He married in 1624. He died at Haarlem in 1661. He painted landscapes in a very pleasing style, his foregrounds being enriched with buildings and ruins in the style of Jan van Goyen. He was also a good figure painter. His pictures, which are very rare, comprise the following:

Aix-la-Chapelle.	<i>Suermondt Gall.</i>	A Landscape.
Berlin.	"	A Landscape.
Brunswick.	"	Two Landscapes.
Brussels.	<i>Museum.</i>	Festival at Night. 1623.
Dublin.	<i>Nat. Gall.</i>	The Stadtholder going to the Chase.
Haarlem.	<i>Museum.</i>	Sacking a Village.
Florence.	<i>Uffizi.</i>	A Landscape.
Paris.	<i>Louvre.</i>	A shock of Cavalry.
Lille.	<i>Museum.</i>	The Dutch Coast from the Sea.

We have several spirited etchings by this artist, which are incorrectly attributed by Strutt to his

son, Peter Molyn, called Tempesta. They are executed in the style of Jan van de Velde. His prints are generally signed with his name, the *P.* and *M.* being joined thus *M*. Among others are the following:

A set of four Landscapes, inscribed, *P. de Molyn fecit. et exc. 1628.*

Another set of four Landscapes, *P. Molyn fecit. 1628.* Several Candle-light pieces and dark subjects.

**MOLYN, PIERER**, the younger, or **PIETRO MÜLLER**, called also **TEMPESTA** and **PIETRUS DE MULIERIBUS**, was the son of Peter Molyn the elder, and was born at Haarlem in 1632. He learned the principles of art from his father, but having seen some of the hunting-pieces of Frans Snyders he applied himself to imitate the style of that master. He did not confine his talents to huntings and animals, but equally excelled in painting sea-storms and tempests. When he was twenty-five years of age he went to Italy, where his ability in such subjects acquired him the name of 'Il Tempesta.' At Rome he was so popular that he was under the necessity of calling in an assistant, whose sister he married. His reputation reached Genoa, whither he went in an unlucky moment for himself. He there conceived a violent attachment to a Genoese lady, and finding it vain to hope for a return while his wife lived, he summoned her to Genoa, and had her murdered on the way. His crime, however, was discovered, and it was only by the intercession of his powerful friends that he escaped death. He spent sixteen years in prison, where many of his pictures were painted, and died in 1701. After his release he passed under the name of Pietro Müller. One of his best performances is the 'Ark of Noah,' in possession of Count Algarotti. We may also name:

Dresden.	Gallery.	Three pictures of thunder-storms
"	"	A Landscape with John the Baptist
"	"	A Landscape.
Petersburg.	Hermitage	Storm at Sea
Milan.	Breva	Landscape with women washing clothes.
"	"	Landscape with Shepherds.
Nantes.	Museum	Shipwreck.

**MOMAI, JACQUES FRANÇOIS**, a French historical painter and engraver, born at Lewarde near Douai in 1764. He was a pupil of Durameau. In 1785 he was appointed Professor of the Academy of Valenciennes. He died in 1832.

**MOMBELLO, LUCA**, (or **MOMBELLI**) a disciple of Moretto, and of Francesco Ricchini, was a Brescian living in the 16th century, and the author of a 'Presentation in the Temple' in the Tosi Gallery at Brescia, in which city other paintings by him may be found.

**MOMMEIS, HENDRIK**, was born at Haarlem in 1623, and studied at Rome, where he was called by the associated artists 'Meleager.' His subjects are Italian vegetable markets with peasants, landscapes and animals, seldom without an ass; occasionally sea-ports. He imitated the style of Berchem. In 1647 he entered the Guild of his native town. On his return to his native country he received scholars, some of whom proved respectable painters; Brackenburgh, Bernard van Scheudel, and Thierry Maus were of the number. He signed his pictures with his initials *H. M.*, and sometimes in full. He died at Haarlem in 1697. His designs of Italian buildings are rare. Examples of his

work are to be seen at Berlin, Rotterdam, and Stockholm.

**MOMPER, FRANS DE**, supposed to have been a son of Josse de Momper, was born at Antwerp, and inscribed in the books of St. Luke in 1629-30. He died at Antwerp in 1660-1 (?). Pictures by him are to be seen in the galleries of Berlin and Amsterdam.

**MOMPER, JOSSE DE**, a landscape and marine painter and etcher, was born at Antwerp in 1564. His father, **BARTOLOME DE MOMPER**, was also a painter. Josse was inscribed in the guild as early as 1581. He died in 1634. Pictures by him are to be found in the Galleries of Amsterdam, Bruges, Berlin, Copenhagen, and St. Petersburg, but he can best be studied at Dresden, where there are seven of his pictures, and at Madrid, where there are twelve.

**MONA, DOMINICO**, (or **MONNA**) was born at Ferrara about 1550, and was a disciple of Giuseppe Mazzuoli. He possessed a prompt and ready invention, and an astonishing facility of execution, which accounts for the extraordinary number and magnitude of the works he has left at Ferrara, where there is scarcely a church or public edifice which does not possess something of his hand. There is, however, great inequality in his works; and in viewing his best performances, such as the 'Birth of the Virgin,' and the 'Nativity of our Saviour,' in Santa Maria in Vado, and the 'Entombment of Christ,' at the Servi, it appears unaccountable that he could be so negligent of his fame as to expose to public view the slight and imbecile productions which form the majority of his works. Lanzi attributes this incoherence to occasional derangement of mind, and reports that in a fit of insanity he killed an officer of the household of Cardinal Aldobrandini, and was consequently obliged to take refuge in the duchy of Parma. He died at Modena in 1602. Others of his best works are as under:

Parma.	Cathedral.	The Descent from the Cross.
"	S. Paul's	Adoration of the Magi.
"	"	St. Paul beheaded.

**MONACCHI**. See **PIRAN**.

**MONACO**. See **LORENZO, DOM**.

**MONACO, PIERO**, an Italian engraver, was born at Belluno early in the 18th century. He chiefly resided at Venice, where he published, in 1763, a set of 112 plates, after the most celebrated pictures at Venice. These prints are very unequal; some, however, are of merit. The following are the best:

#### PORTRAITS.

Giovanni Battista Tiepolo; after a portrait by himself.  
Jacopo Tatti, called Sansovino, Sculptor; after Titian.

#### SUBJECTS AFTER VARIOUS MASTERS.

Tobit restoring his Father's Sight; after Dom. Feti.  
The Adulteress before Christ; after Paolo Veronese.  
The Nativity; after Seb. Ricci.  
The Murder of the Innocents; after Giulio Carpioni.  
The Last Supper; after Pitton.  
Lot and his Daughters; after P. Liberi.  
Christ conducted to Mount Calvary; after Giov. Batt. Tiepolo.  
Christ with the Disciples at Emmaus; after Giov. Bellini.  
The Presentation in the Temple; after Ant. Balestra.

**MONALDI, BERNARDINO**, a painter of Florence who flourished in the 17th century. He was a pupil of Santi di Tito, and painted historical subjects.

**MONALDI, L.**, an obscure pupil of Lucatelli.

**MONAMI, PIERRE**, a landscape painter, born at Spa in 1814. He settled at Rome, where he died in 1857.

**MONAMY, PETER**, was a native of Jersey, born about the year 1670. His parents were in indigent circumstances, and he was sent to England when a boy, and apprenticed to a house-painter on London Bridge. He became a marine painter, and produced pictures which were esteemed in their day. In South Kensington Museum there is a view of the old East India Wharf at London Bridge, and at Hampton Court there is a naval battle by him. Monamy died in Westminster in 1749.

**MONANNI, MONANNO**, according to Baldinucci was a native of Florence, and was a disciple of Cristofano Allori. He went early to Rome, where he painted history, and was received into the Academy there in 1652. In the church of San Giovanni Decollato at Rome, there is a picture of the 'Baptism of Christ' by him.

**MONANTEUIL, JEAN JACQUES FRANÇOIS**, a French painter, was born at Mortagne in 1785. He studied under Girodet, who employed him in the decoration of the palace at Compiègne. He also found employment in drawing for the engravers. For many years he taught drawing at the Academy at Alençon, but subsequently retired to Le Mans, where he long lived, forgotten by the world, and died in 1860. Amongst his works are.

Le Mans.	Museum.	Two Girls begging.
"	"	An old Breton Shepherd.
Lisieux.	Museum.	Mont St. Michel.
Rennes.	Museum.	Old Hospital at Rennes.
"	"	Aradine abandoned
"	"	Sailors at Dieppe

**MONARD, PH RUP**, an historical and ornamental painter, who flourished at Lyons in 1518.

**MONARI, CRISTOFORO**, an historical painter, who flourished at Reggio in 1717.

**MONCALVO, IL.** See CACCIA.

**MONCE.** See DE LA MONCE.

**MONCIY, MARTIN DE**, a French engraver, was born in Paris in 1746, and studied under St. Aubin. He engraved after Monnet, Van Goyen, and others.

**MONCORNET, BALTHAZAR**, was a French engraver, who was probably born at Rouen in 1630, and died in 1670. He chiefly resided in Paris, where he followed the business of a printseller. Basan styles him one of the most indifferent engravers of his country. He engraved an almost incredible number of portraits, and a few subjects after Rubens and other masters, among which are the following :

- The Battle of Constantine; *after Rubens.*
- The Triumph of Constantine; *after the same.*
- A set of Ornaments for goldsmiths.
- A small etching of Rabbits; *in the style of Hollar.*

**MONDINI, FULGENZIO**, was a native of Bologna, and flourished about the year 1654. He was a scholar of Guercino, and painted historical subjects. Malvasia asserts that he was one of the most promising young painters of his period, and would have reached a distinguished rank in the art, if his talents had been permitted a longer career. He died young, in 1664, at Florence, where he had been employed by the court. There are several of his works in the churches at Bologna, of which the following are the most worthy of notice. In the Annunziata the 'Angel appearing to St. Joseph in his Dream,' and the 'Repose of the Holy

Family in Egypt.' In San Petronio two frescoes of subjects from the life of St. Antony of Padua.

**MONDINO.** See SCARSELLA, SIGISM.

**MONERI, GIOVANNI**, was born at Vinone, a small town near Acqui, in Piedmont, in 1637, and studied at Rome under Romanelli. In 1657 he returned to his native town, and painted a picture of the 'Assumption' for the cathedral at Acqui. At a more advanced age he painted a 'Presentation in the Temple,' for the church of the Capuchins. He died in 1714.

**MONGEROUX, M. DE**, a French amateur engraver, etched some plates, among which is a landscape with figures and animals, after Casanova.

**MONGEZ, ANGLIQUE**, a French historical painter and engraver, was born in Paris in 1776. Her maiden name was Levol. She was a pupil of Regnault and David. Among her works were the 'Death of Adonis,' and 'Alexander lamenting the death of the wife of Darius.' She died in 1855.

**MONGIN, PIERRE**, landscape and still life painter, was born in 1762. He painted scenes in Switzerland, and among his works is 'The Blessing of the Flag' in the Museum at Marseilles. He died at Versailles in 1825.

**MONI, JEAN**, according to Papillon, was a native of Lyons, and flourished about the year 1570. He was an engraver on wood, and executed a set of cuts from his own designs for the 'Bible History,' published at Lyons by William Rouille in 1570. He also copied the woodcuts in the Bible executed by Salomon Bernard, which copies were published at Lyons in 1582.

**MONI, L. DE.** See DI MONI.

**MONIER, PIERRE**, a French historical painter, born at Blois in 1639. He was received into the Academy in 1674. He published a book upon anatomy, and another upon the arts of design. He worked chiefly at Rome, and died in 1703.

**MONKSWELL, ROBERT PORRETT COLLIER**, first Lord Monkswell, was born at Plymouth in 1817. He chose the profession of barrister, and in 1863 became Solicitor-General, being promoted five years later to the rank of Attorney General. In 1871 he was appointed a paid member of the Privy Council, and in 1885 was raised to the peerage on the resignation of Mr. Gladstone's second ministry. For most of his life he was an amateur painter, and attained considerable facility in the painting of Swiss landscapes, many of which were exhibited at the Royal Academy. Lord Monkswell died at Grasse, near Cannes, on October 27th, 1886.

**MONNA.** See MONA.

**MONNAVILLE, FRANÇOIS**, (or **MONAVILLE**.) a portrait and historical painter, born at Brussels, who worked at Rome, and died about 1670. He was a member of the Roman Academy of St. Luke, and was one of the sponsors at the reception of Ab. Genoels.

**MONNET, CHARLES**, historical and portrait painter was born in Paris about 1730. He was appointed professor at St. Cyr, and was still living in 1808. He was admitted into the Academy in 1765.

**MONNEUSE, J.** an artist of this name was active at Rheims in the latter half of the 16th century. He decorated the interior of the Hôtel de Ville, and painted many portraits of civic officers.

**MONNIJCKS, —**, (or **MONNIX**.) was born at Bois-le-Duc in 1606. It is not known by whom he was instructed, but he went early to Italy, and studied several years at Rome. He chiefly excelled in architectural views, markets, and conversations.

His talents recommended him to the notice of Urban VIII., who took him into his service with a liberal establishment, and employed him in several important works during his residence at Rome. He painted the most remarkable views in that capital—the Colosseum, the Columns of Trajan and Vespasian, the Campo Vaccino, &c. The works of this master are almost entirely confined to Italy, where he passed the greater part of his life. He did not return to Holland until he was upwards of seventy and died at Bois le Duc in 1686.

**MONNIER** See **MOSNIER**.

**MONNIER, HENRI** born in Paris in 1799, studied under Gros and Girodet. He was better known as a draughtsman than as a painter. His subjects were family scenes and caricatures. He died in 1877.

**MONNIES, D.**, a Danish still life painter, who died in 1866. Two works of his are to be found at Copenhagen.

**MONNOYER, ANTOINE**, called 'Young Baptiste,' was the son and scholar of Jean Baptiste Monnoyer, and painted still-life and flower pieces in the style of his father, which, though not destitute of merit, were greatly inferior to his. He became a member of the Academy in Paris in 1704.

**MONNOYER, JEAN BAPTISTE**, (or **MONOYER**) called **BAPTISTE**, a flower painter, was born at Lisie in 1636. He studied at Antwerp and for some time applied himself to historical painting, but afterwards took to painting flowers and fruit. He went young to Paris, and in 1663 was received into the Academy with distinction. He was employed by Le Brun in ornamenting the palaces of Versailles, Trianon, Mully, Vincennes, and Meudon. This flattering encouragement did not prevent him from accepting the invitation of the Duke of Montague then our ambassador to France to accompany him to England. His first performances were several pictures of flowers and fruit, for the embellishment of Montague House, afterwards the British Museum, which were among the finest of his works. During a residence of nearly twenty years in London he painted an immense number of pictures which decorate the mansions of the nobility and the collections of individuals. He exercised his talent at Berlin, then in us, at Lord Carlisle's, at Hampton Court at the Duke of St Alban's, at Windsor at Keldston Hall, and at Kensington Palace where he painted a looking glass for Queen Mary II., and flower and fruit pieces for Queen Anne. He also etched a few plates from his own designs, representing vases with flowers which are executed in a tasteful and spirited style. Others have been engraved to the number of eighty, forming a folio volume. He died in London in 1699.

**MONNOYER, JEAN BAPTISTE** called **BAPTISTE LE ROMAIN**, was a French historical painter of the 17th century. He was received into the Academy in 1648 and is supposed to have been related to the better known artist of the same name.

**MONOSILIO, SALVATORE**, was born at Messina about the year 1700, and studied at Rome under Sebastiano Conca, whose style he followed. There are several of his works in the public buildings of Rome. He painted the ceiling of one of the chapels in S. Paolino della Regola, and several pictures in the church of SS. Quiranta.

**MONREAL ESE, I.** See **NOVELLI, PIETRO**.

**MONRO, HENRY**, an English portrait and subject painter, born in London in 1791. He was the son

of Dr. Monro, the well-known patron of water-colour painters. He entered the schools of the Academy, and exhibited a few pictures, his 'Disgrace of Wolsey' obtaining a premium of one hundred guineas at the British Institution. His works showed considerable promise, but his career was cut short by death in 1814.

**MONSABE** See **ACQUIRRE Y MONSABE**.

**MONSIAU, NICOLAS ANDRÉ**, a French historical and portrait painter, born in Paris in 1754. He studied under Peyron and was elected a member of the Academy in 1789. Much of his time was employed in book illustration. From 1787 to 1833 he was a steady exhibitor at the Salon, and a great number of engravings were employed upon his work. He died in Paris in 1837. Amongst his works are

Amiens	Museum	Phidias in the island of Lemnos 1791
St Denis	Cathedral	St Denis preaching 1814
Marsailles	Museum	Iphigenia 1817
Versailles	Trianon	Establishment of the Order of St Bruno at Paris
Italy	Museum	Julia discovering the Conspiracy of Catiline the
Orleans	Museum	Magdalen in the Desert
Versailles	Gallery	Louis XVI giving instructions to Prouve 1817

**MONSIGNORI** See **BASIGNORI**.

**MONSIGNORI ALBERTO** an amateur of Verona, who cultivated art with some success in the 15th century. His son **GIAN**, a Franciscan monk, painted miniatures, and was a good calligraphist. He was commonly known as **PIA CHERUBINO**.

**MONI DELO VANIER** See **DIEMONT**.

**MONIABRI, JACQUES NICOLAS PAILLOT DE**, a French historical and portrait painter, born at Troyes in 1771. He was a pupil of David, and invented a process of encaustic painting. He is better known as a writer on art and published a complete treatise on painting in ten volumes, and other works. He died in 1849.

**MONIAGNA, BARTOLOMEO**, was born at Orzo Nova, in Brescia, between the years 1450 and 1460, and commenced painting on his own account as early as 1483, when he was living at Vicenza. A 'Madonna and Child between SS. Sebastian and Roch,' of 1487, in the Iocchia Cararia Gallery, Padua, a 'Madonna between SS. Monica and Mary Magdalene' in the Gallery of Vicenza, and a 'Virgin and Child between SS. Anthony and John the Baptist,' in the church of San Giovanni Ilustone and formerly in San Lorenzo, Vicenza, may all be reckoned among his early works. In 1490 the records of Vicenza speak of him as 'celebrissimus pictor,' and it was probably in that year that he visited Padua, where he painted the altar-piece at Santa Maria in Vanzo, representing the 'Virgin and Child between SS. Peter, John the Baptist, Catherine, and Paul.' From there he went to Verona, where he had been asked to decorate the oratory of San Biagio, which he probably commenced in 1493. These frescoes, which are now much injured, represent scenes from that saint's life. The altar-piece he painted for the church has since been divided: one of its panels, which represents the Saviour entombed, supported by angels and saints, and others with SS. John the Baptist, Benedict, Nazaro, and Celso, are in the church of S. Nazaro, Verona, whilst Dr. Bernasconi, of the same city, has the two remaining, with S. Biagio and another saint upon them. In 1496 Montagna returned to his house in Vicenza, and devoted two years to the chapel of the Squarini

family at San Michele, where he painted an 'Enthroned Madonna and Child, with SS. Andrew, Sigismund, Monica, and Ursula,' now in the Brera of Milan. In 1500 he executed the 'Pietà' now in the Berlin Gallery, and in 1502 the Madonna ordered by Cardinal Zeno for the cathedral of Vicenza. From this date, until his death in October, 1523, he was constantly occupied in painting altarpieces and half length Madonnas. Among the fairly numerous examples of this master we may name.

Bergamo.	Museum	Virgin, with SS. Roch and Sebastian 1487
Berlin	Gallery	Virgin and Child between SS. Omobuono, Francis, and Catharine
London.	Nat. Gallery	Madonna and Child (No. 1098)
Milan	Brera	Virgin with Saints and Angels 1499
Modena	Marchese (Campani)	Virgin and Child, dated 1503
Paris	Louvre	Ecce Homo
Pavia	Cesosa	Virgin and Child with SS. Onofrio, John the Baptist, and three Angels
Venice	Academy	Virgin enthroned, with SS. Jerome and Sebastian
Verona	S. Biagio	Legend of St. Iago
Vicenza	Cathedral	Virgin between SS. Magdalene and Lucia
"	Gallery	The Presentation

**MONTAGNA BENEDETTO**, was the son of Bartolommeo Montagna and was probably born in Vicenza. During his father's life he seems to have worked under him though showing less ability. He became a master in his Guild in 1490. No paintings signed by him are known previous to 1523, the date of Bartolommeo's death, and of the dates of his own birth or death nothing certain can be stated further than that he was living up to 1548. The following paintings of his exist.

Milan	Brera	Virgin and Child between SS. Peter Paul Francis, and Anthony of Padua
Modena.	Gallery	Virgin and Child with Angels and St. John the Baptist 1548
Stuttgart	Museum	Marriage of St. Catharine
Vicenza	Cathedral	Madonna and Child between two Saints 1535

He also illustrated Cicero's 'de Officiis' with wood cuts, and he has left fifty six plates of very unequal merit, which are executed in the style of various artists, as

St. Benedict	{	<i>(In the style of his father)</i>
Virgin and six Angels		
Virgin Adorning the Child	{	<i>(In the style of Giovanni Bellini)</i>
A Holy Family		
Orpheus charming the Animals	{	<i>(In the style of Giorgione)</i>
St. Jerome in a landscape		
The Sacrifice of Abraham	{	<i>(In the style of A. Durer)</i>
A naked Man with an Arrow		

**MONTAGNA, MARCO TULLIO**, according to Biglione, was a native of Rome, and flourished in the pontificate of Clement VIII. He was a disciple of Federigo Zuccaro, and painted history both in oil and in fresco. In the church of Santa Cecilia the ceiling is painted by this master, and in San Niccolò in Carcere is an altar piece by him, representing a subject from the life of St. Nicolas.

**MONTAGNA, MATT** See PLATINBERG

**MONTAGNA, RINAI DO FLA,** (or IL MONTAGNA,) a sea and landscape painter, a native of Holland. He went to Italy when young, and died at Padua

in 1644. His pictures are found at Florence, Padua, Venice, and Bologna.

**MONTAGNANA, JACOPO**, was a Paduan, who entered the Guild in 1469, and according to Vasari, was a disciple of Giovanni Bellini. In 1475 he painted some frescoes in the town hall of Cividale, which are not now in existence, and in 1476, in competition with Calvitta, Matteo del Pozzo, and Agnolo Zoto, he executed the frescoes in the Gittamelata Chapel, in the cathedral of Padua; in the latter church he was very constantly employed in later years. The town hall of Belluno was decorated by him in 1490 with classic subjects drawn from the story of the Horatii and Curiatii. Unfortunately, when rebuilding the hall some years ago, these frescoes were nearly all destroyed. Count Agostino Agosti and Signor Bucci both of Belluno, have in their possession some of their fragments. In different portions of the Episcopal Palace, Padua, many frescoes by Montagnana still remain, some of them being dated 1495. In the church of Santa Maria di Mont' Ostone, near Padua, are a series of frescoes representing various subjects drawn from sacred and legendary sources, executed by this artist in 1497. Many of the private and public galleries of his native city possess paintings by him, and a 'Coronation of the Virgin' in the Gallery of Bassano. His works have often been ascribed to Mantegna. His will was made in 1499, his death occurring not long after.

**MONTAGNANI, PIETRO PAOLO** engraver, was born at home in 1740. With P. Duroni he engraved twenty four views of Sicily and Malta.

**MONTAGNI, J. HENRI**, a French historical painter, born in Paris. He was a pupil of David, and afterwards studied at Rome. In 1800 he went as painter to the Queen of Naples, but after the Restoration of the Bourbons he returned to Paris where he died some time after 1815.

**MONTAGU, D.** was a native of France, and flourished about 1760. He engraved several architectural subjects and views in Rome.

**MONTALDO** See LAMFII

**MONTALVO, BARTOLOMEO**, a Spanish painter of still life, born at Segovia, near Segovia, in 1769. He was a pupil of Zachary Velazquez, and was appointed court painter in 1816. He died in 1846. In the Madrid Gallery there are four good examples of his art.

**MONTANARI FRANCESCO** an historical and portrait painter born at Lugo in 1750. He was a pupil of Canova and Ignioli. He painted in many Italian towns, but most of his pictures are now in his native district. He died in 1786.

**MONTANI, GIUSEPPE** a landscape painter, born at Pesaro in 1641. He lived some time at Venice. He wrote a history, now lost of the painters of Pesaro and restored pictures. He died after 1678.

**MONTANINI PIERO**, called PIRRUCCIO PERUGINO, was born at Perugia in 1626. He was first a scholar of Ciro Ferri but on taking to landscape painting he left that master, and became a disciple of Salvator Rosa. There are many of his works in the private collections at Perugia. He died in 1689.

**MONTANO DARLZZO** See ARIZZO

**MONTE, GIOVANNI DA**, a native of Crema, who flourished at Milan about 1580. He is said to have been a pupil of Titian, but his work had much in common with that of Polidoro Caravaggio, whose pupil Aurelio Biuso was in Milan during Giovanni's youth, and may have influenced him.

Monte painted landscapes as well as historical subjects.

**MONTE PULCIANO, IL.** See MOROSINI.

**MONTELATICI, FRANCESCO**, called *IL Cecco Bravo*, was born, according to Orlandi at Florence about the year 1600, and was a scholar of Jan Blivert. He did not, however, attach himself entirely to the style of that master, but blended it with that of Domenico Cresti, called Passignino. The name of 'Il Cecco Bravo' was given him on account of his touchy and quarrelsome disposition. Of his works at Florence the most remarkable are, the 'Fall of Lucifer,' in the church of the Trinità, and a fine picture of 'St. Niccolò Vescovo,' in San Simone. He was invited to Innsbruck by the Archduke Ferdinand, and died there, painter to the court, in 1661.

**MONTEMAU Y CUSENS, LORENZO**, a Sicilian by birth, had a considerable share in the improvement of Spanish engraving in the 18th century. After learning engraving at Rome and serving in the Imperial army during the War of Succession, he married and settled at Salamanca. There he established, in partnership with one Agostini a manufactory of tin tobacco boxes, adorned with devices engraved or worked in relief, which becoming popular and lucrative, he practised as a silversmith, receiving many scholars into his house, and employing ten or twelve artisans and their families. At one time he was accused of committing fraud, through a mistake as to the nature of his engraving tools, and at another was charged with impiety by the Holy Office, in consequence of having accidentally broken a wax model of the Annunciation. Making his escape into Portugal he died at Almeida, aged sixty-four. Amongst his engravings was a portrait of Philip V. with the royal arms.

**MONTEMEZZANO, FRANCESCO**, was born at Verona about the year 1550, and was brought up in the school of Paolo Veronese. His most respectable performances are his picture of the Annunciation, in the church of the Osservanti alla Vergine at Venice, and 'Christ appearing to the Madonna' in the church of San Giorgio at Verona. He died in 1600 in the prime of life.

**MONTEN, HENRIH MATIA DIERICH**, battle painter, was born at Düsseldorf in 1700. He showed from his earliest youth a great love for accounts of wars and battles, and in 1715, Lessa and Anstos were his favourite authors. He first studied science, and entered the Bonn University in 1816; but in order that he might have some practical knowledge in military matters he enlisted as a volunteer in the Prussian army and served for twelve months. At the expiration of this term he entered the Academy of Arts at Düsseldorf and after studying there for two years removed to Munich in order to benefit by the instruction of Peter Hess. He soon attracted the attention of Cornelius, then at the head of the painters at Munich, who entrusted him with the execution of three of the frescoes in the arcade of the Hofgarten, namely, the 'Storming of the Turkish Entrenchment by the Bavarians, at Belgrade in 1717,' the 'Battles of Ardenas and Aube,' and the 'Granting of the Bavarian Constitution by Maximilian Joseph in 1818.' He painted many other large battle-pieces, in which the Germans figure as the victors, and also many smaller pictures. He died at Munich in 1843. Two of his pictures are in the Berlin National Gallery.

**MONTENAT, J.**, was an engraver on wood, and, according to Papillon, executed several cuts from the designs of Simon Vouet. Dumesnil mentions a print by him of the 'Virgin and Child.'

**MONTÉRIO, LORENZO**, born at Seville in 1656, excelled in architectural decorations, landscapes, fruit and flowers which he painted in water-colours. He was much employed in 1684 at the Retiro, but his works there have perished. In the chapel of St. Martha, in the church of St. Jerome at Madrid, we still to be seen traces of his skill in ornamental design. He was not equally successful in oil painting, the only work worthy of notice, in this way, being the portrait of Philip V, which is dated 1701, and is now in the convent at Paular. He died at Madrid in 1710.

**MONTERO DE ROXAS, JUAN DE**, a Spanish painter, was born at Madrid in 1613. He was a pupil of Pedro de las Cuevas, and studied in Italy. He died at Madrid in 1688. Of his pictures in the churches at Madrid, Palomino particularly commends the 'Assumption of the Virgin, in the church of the Atocha, the 'Angel appearing to St. Joseph,' in San Juan de Alcon, and the 'Destruction of Pharaoh's Host' in the sacristy of the convent de la Merced. He copied and imitated the pictures of Caravaggio.

**MONTESSUY, JEAN JEAN** is a French historical painter born at Lyons in 1804. He was a pupil of Ingres and Hersent. He died in 1876.

**MONTEVARCHI** is an obscure pupil of Perugino, born at Montevarchi about 1460. Pictures by him are to be found at Perugia and Borgo San Sepulcro.

**MONTEZUMA, LUIS DE** CONTI DE TOLA, a Spanish noble, who enjoyed some repute as an amateur painter at Madrid. He died about 1670.

**MONTEUOHL, ANTONIS VAN** is a Dutch painter, born at Montfort in 1552. His real name was VAN BROEKAMP, and he seems to have been called Montfort from his possession of an estate near Montfort. He was a pupil of Franz Floris in whose style he painted historical pictures. He married at the age of nineteen and settled at Delft. In 1572 he went to Italy, and on his return he settled at Utrecht. He was much employed in the churches of Holland. In the great church at Utrecht were three pictures by him, representing 'The Path of the Virgin Mary,' 'The Annunciation,' and 'The Assumption.' At Gronau he painted 'The beheading of John the Baptist,' and at Dordrecht several pictures of the Passion. He died at Utrecht in 1585.

**MONTEUOHL, PHILIP GILBERT** a Dutch painter, perhaps an amateur. He worked at Delft early in the 17th century and was a pupil of Michael Mierevelt. Van Mander speaks highly of his powers.

**MONTEUOHL, ANTONIS JANSZ**, an obscure French painter of still life and interiors. He was a pupil of Ponton. He died in 1824.

**MONTEUOHL, FRANCESCO**, called *IL Bolognese*, was born at Bologna in 1685, and was brought up in the school of Giovanni Gioseffo dal Sole. On leaving that master he was taken under the protection of the Conti Rizzuzzi for whom he painted a 'Rape of the Sabinæ.' He was afterwards employed at the court of Tunn, where he painted the 'Triumph of Modestus.' Of his numerous works in the churches at Bologna the most esteemed are, 'Christ with the Disciples at Emmaus,' at the Osservanti, the 'Virgin in Glory, with St. Barbara and St. Filippo Neri,' in the Madonna di Galeria;

and the 'Martyrdom of St. Fedele,' at the Cappucin. He died in 1768.

MONTI, FRANCESCO, called IL BRESCIANINO DELLE BATTAGLIE, was born at Brescia in 1646, and was a scholar of Pietro Ricchi and Jacques Courtois (Il Borgognone). He excelled in painting horses and battles, which he designed in a spirited and masterly style. There are many of his works at Rome, Genoa, Venice, Naples, Parma, and in Germany. He died at Parma in 1712.

MONTI, GIOVANNI BATTISTA, according to Soprani, was the son of a poor mendicant, and was born at Genoa about the year 1610. When a boy he discovered an uncommon disposition for art, by sketching on the walls of the houses, which being noticed by a Genoese nobleman, he charitably took him under his protection, and placed him as a pupil under Luciano Borzone. His progress under that master was very rapid, and he became a respectable painter of history, but still more distinguished in portraits. He died of the plague in 1657.

MONTI, GIOVANNI GIACOMO, an Italian battle and ornament painter, born at Bologna in 1621. He was a pupil of Metelli, and in company with Bianchi and Caccioli he painted in the villa of the Duke of Modena. He died in 1692.

MONTI, INNOCENZO, a native of Imola, was a pupil of Cignani. He has left several pictures in his native district, but he succeeded better in Germany and Poland than in his own country. A 'Circumcision' painted for the Jesuits' church at Mian-dola was the subject of a contemporary poem. It was painted in 1690. Innocenzo died about the end of the 17th century.

MONTICELLI, ANDREA, according to Orlandi, was born at Bologna in 1610, and studied perspective under Agostino Mitelli. He designed some architectural views in imitation of that master, but he chiefly excelled in painting flowers, fruit, vases, and other still-life. He died in 1716.

MONTICELLI, MICHELANGELO, was born at Bologna in 1670, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Domenico Viini. He excelled in painting landscapes and battles. In the midst of a promising career he had the misfortune to lose his sight. He died in 1748.

MONTIGNY. See LITTRET.

MONTMIRAL, Le Marquis DE, is said by Basse to have etched several plates of landscapes from his own designs, and others after Albert. They are dated from the year 1720 to 1740.

MONTORFANO, GIOVANNI DONATO, was a Milanese artist living in the 15th century, who painted in 1495 the 'Crucifixion' which faces Da Vinci's 'Last Supper' in the refectory of Santa Maria delle Grazie, Milan. He is said to have been a pupil of Foppa. Messrs. Crowe and Cavalcaselle have assigned to this artist the frescoes in the church of Santa Maria della Rosa, as well as those of the legend of St. Anthony in one of the chapels in San Pietro in Gessate, both in Milan. The dates of Montorfano's birth and death are alike unknown. He was in all probability identical with the Giov. Battista Montorfano who helped Foppa to value some frescoes in the Castello of Porta Giovia between 1467 and 1476.

MONTPETIT, ARMAND VINCENT DE, a French painter, was born at Macon in 1713. In his early days he was a student of jurisprudence and mechanics. By the time he reached middle age, he

had lost all his fortune, and thenceforward applied himself to painting, especially to miniature. For this art he invented a new process, which he called *éclorique*. He died in Paris in 1800.

MONVERT, LUCA, was born at Udine in 1491, and died in 1529. He was a pupil of Pellegrino, and painted the altar-piece of the church of Santa Maria delle Grazie, Udine, which represents the 'Virgin and Child between SS. Roch, Gervase, Protase, and Sebastian.' He is known likewise to have painted several banners for churches, although nothing now remains of his labours. Crowe and Cavalcaselle quote a number of documents relating to his family affairs.

MONVOISIN, RAIMOND AUGUSTE QUINSA, was born at Bordeaux in 1795, and first studied under Lacour, and then came to Paris and entered the studio of Guérin, and obtained the second prize for Rome in 1831. He died at Boulogne-sur-Seine in 1870. His wife, DOMENICA, *née* FERRA, painted also. Among his best pictures may be mentioned:

Jane of Castile at the Death-bed of her Husband. 1834.

The Death of Charles IX. 1835.

Sixtus V. throwing away the 'rutch.

Death of Gilbert in the Hôtel Dieu (Nancy.)

MONZA, FRA ANTONIO DA, a minorite, who flourished about 1500, is the author of some miniature paintings of merit, now in the Albertina Collection, in Vienna—executed in imitation of the manner of Leonardo da Vinci. The 'Descent of the Holy Ghost' is noteworthy alike for colour and design.

MONZA, NERIO DA, a painter of Milan who flourished about 1500. He was a pupil of Bramante.

MONZA, TROSO DA, or TROSO DI GIOVANNI JACOBI, of Milan, the painter of the frescoes bearing the signature of the Zavattani in the cathedral of Monza, was born about 1450 at Lomazzo. In 1477 he was at work in Bergamo with one Scannardi d'Averara. In 1490 he was commissioned to paint in the Porta Giovia palace by Lodovico Sforza. He afterwards decorated the façade of the Mendozza palace at Milan with designs much belauded by Lomazzo. Troso was still alive in 1500.

MOOJAERT. See MOJAERT.

MOONS, LUDWIG FRANZ, historical and still-life painter, was born at Antwerp in 1769. He first studied under A. de Quertemont. In 1792 he received the first medal of the Academy, after which he went to Düsseldorf to study the works of the old masters. In 1798 he went to Dresden where he remained till 1805, and then went to St. Petersburg, returning afterwards to Antwerp, and becoming a Fellow of the Academy. In 1820 he went to Italy, where he stayed three years, returning home through Switzerland, Munich, and Stuttgart. He died in 1844. In the Church of St. Jacques, Antwerp, there is a 'Disciples at Emmaus' by him.

MOOR, ANT. DE. See MOR.

MOOR, KARL DE. See DE MOOR.

MOORE, GEORGE BOLTON, an English landscape painter, born in 1806. He was much employed as a teacher of drawing at University College, London, and at the Royal Military Academy. The elaborate perspective of Fidd's railway station is said to be his work. His pictures frequently appeared at the Royal Academy up to 1859. He published works on the theory of perspective and colour. He died in 1875.

MOORE, J. C., who was born at Gainsborough in 1829, was the son of William Moore, a portrait



painter. He became a student in the Royal Academy in 1861, and at first devoted himself to portraiture. He subsequently spent a great part of his time in Italy, making sketches of Florence and Rome and their neighbourhoods. He painted both in oil and water-colour. He died in 1880. His Italian scenes were deservedly popular.

**MOORE, JACOB**, a Scottish landscape painter, generally known as 'Moore of Rome,' was born at Edinburgh in 1740. His first instruction in art was gained in Runciman's School of Design, but his style was chiefly formed on the model of Claude after he went to Italy in 1773. He acquired considerable reputation, and was much patronized by Prince Borghese. Several landscapes of an ambitious character were sent by him between 1784 and 1789 to the Exhibition of the Royal Academy. Notices of him occur in the works of Miss Berry and Goethe, who both visited his studio at Rome. He died in that city in 1793. The following examples of his work may be named:

Dorking. *Deepdene House.* View in the Campagna.  
Rome. *Villa Borghese.* Vale of Tempe and Metamorphosis of Daphne  
Florence. *Uffizi.* Portrait of himself.

**MOORE, JAMES**, an English engraver, born before the middle of the 18th century, who was in 1763 a member of the Free Society of Artists. Amongst his plates are:

Cupid; after *Paulus*.  
Portrait of Whitfield, after *Jenkins*.  
The Four Quarters of the World.  
Joseph and Potiphar's Wife.

**MOORE, MARY**, an English portrait painter who lived towards the middle of the 17th century. She is mentioned by Walpole, and in the Bodleian there is a portrait by her of Cromwell, Earl of Essex, which is, of course, a copy from the work of some one else.

**MOORE, SAMUEL**, was, according to Lord Orford, a gentleman who held a situation in the Custom-house. He flourished about the year 1716, and appears to have dedicated much of his time to drawing and engraving. His prints are coarsely etched, and retouched with the graver. Among other plates, he engraved the 'Coronation Procession of King William III. and Queen Mary,' which, as it is without the name of the designer, may be presumed to be from his own composition.

**MOORREES, CHRISTIAN WILLEM**, a Dutch amateur who painted horses with some success at the beginning of the present century. He was a native of Nimoguen, and held a post there under government.

**MOORTELE, JAN**, (or **MORTEL**.) was born at Leyden in 1650, and was a painter of fruit, flowers, and still-life. He died at Leyden in 1719. His works are chiefly confined to Holland. He copied the works of De Heem and Mignon so skilfully as to deceive the amateurs of his time, and no doubt many of his copies pass now for the works of those masters.

**MOORTELE, or MOORTERE**. See **VAN DER MOORTELE**.

**MOOSBRUGGER**. See **MOEBRUGGER**.

**MOR, ANTONIS**, (or **MOOR**.) called in England **SIR ANTONIO MORE** (in Spain **MORO**), was born at Utrecht in 1512, and in the early part of his life was a scholar of Jan van Scorel. He afterwards went to Italy, where he passed some time in studying the works of Michelangelo and Raphael. On

his return to Holland he devoted himself to an imitation of the style of Holbein, in which he was more successful. He was recommended to the protection of the Emperor Charles V. by his countryman Cardinal Granvella, and in 1552 arrived at the court of Spain, where Prince Philip (afterwards King Philip II.) sat to him, and was sent into Portugal to paint the portrait of Philip's first wife, Donna Maria, when he also painted those of John III. and Catharine of Austria, his queen, sister to Charles, which were executed so much to the satisfaction of the Emperor, that he was two years afterwards sent to England to paint that of Queen Mary, previous to her becoming the second wife of Philip. He returned with Philip to Spain, who treated him with an intimacy and familiarity which had nearly proved fatal to him. Philip was accustomed to honour him frequently with a visit when he was painting, and in a moment of condescension and admiration, slapped him jocosely on the shoulder, when the painter indiscreetly drew his brush across the King's fingers, smearing them with carmine. The jest was rash, and the King was not of a disposition to be played on with impunity. The attendant courtiers stared with amazement, but Philip passed it over with a smile. The artist threw himself on his knees, begged pardon, and everything appeared to be forgotten; but he was secretly advised to withdraw himself from Spain, and he lost no time in returning to the Netherlands, where he was afterwards patronized by the Duke of Alva. The talents of Sir Antonio More were not confined to portraits; he painted several historical subjects for the royal collection in Spain, most of which perished in the conflagration of the palace of the Pardo. He died at Antwerp before 1582. Among his better works we may name:

Berlin.	<i>Gallery.</i>	Three Male Portraits.
Brunswick.	"	The man with the Gloves.
Brussels.	"	Portrait of Hubert Goltzius.
"	"	Portrait of the Duke of Alva.
"	"	Portrait unknown.
Dresden.	"	Two Male Portraits.
London.	<i>Nat. Gall.</i>	Portrait of Jeanne d'Archol.
"	<i>Portrait Gallery.</i>	Portrait of Sir Thomas Gresham (one of <i>More's</i> finest works).
Madrid.	"	Thirteen Portraits.
Paris.	<i>Louvre.</i>	Two Portraits.
Petersburg.	<i>Hermitage.</i>	Portraits of Sir Thomas and Lady Gresham.
Vienna.	<i>Belvedere.</i>	Portraits of Queen Mary and six others.

**MORA, DIEGO DE**, a painter who accompanied Pizarro to the conquest of Peru. He made a drawing of the Emperor Atahualpa. He died after 1535.

**MORA, GERONIMO**, was a Spanish artist, born about 1540, employed among others by Philip III. to paint the frescoes in the palace of the Pardo. He was a pupil of A. S. Coello. He died in 1599.

**MORACE, KARL FRIEDRICH**, was born at Naples in 1766 or 1767, and studied at Stuttgart under Johann Gotthard von Müller. He became court engraver in 1790, and visited Italy in 1792. He engraved several of the prints in the 'Galerie de Florence,' 'Musée Français,' and 'Galerie d'Orléans.' He died in 1820. Among others he also engraved the following portraits:

Schubart; after *Orlenbainz*.  
Johann Gotthard Müller; after *Tischbein*.  
Angelica Kauffmann; after *Reynolds*.

**MORALES, FRANCISCO DE**, a painter, born at Terceira, one of the Azores, in 1660, was a friend and pupil of Palomino. He was a Carthusian. At Padua there are works by him. He died in 1720.

**MORALES, LUIS DE**, called *EL DIVINO*, was born at Badajoz, in Estremadura, in the beginning of the 16th century. The name of his instructor in art is not known. He formed his style by the study of Michelangelo and Leonardo da Vinci. His pictures generally represent the head of our Saviour crowned with thorns, or that of the Virgin in grief; and it is said there are few instances of his having drawn the figure at length. His heads are pathetic, and are finished with great care, but it must be allowed that he was an artist of a contracted genius and of a barren invention. He died at Badajoz in 1586. Whatever may have been the motive for calling him *El Divino*, he must not be judged, however, by the execrable pictures so often assigned to him. His larger works are confined to the churches, and even his smaller are rarely seen out of Spain. The latter are painted either on wood or copper, and seldom extend to more than a bust. For an account of the pictures he left behind him see Cean Bermudez, tom. iii. The following are some of his principal works

Badajoz.	Church of the Conception	Virgin and Child. 1546
"	"	Christ carrying the Cross
Dresden.	Museum	Ecce Homo
Dublin	Nat. Gall.	St. Jerome in the Wilderness
Madrid.	Galler. y.	Ecce Homo
"	"	Virgin 'de los Dolores'
"	"	Presentation in the Temple
"	"	Virgin and Child
"	"	Salvator Mundi
"	S. Isidro	Scourging of Christ
Paris.	Louvre	Christ carrying the Cross.
Seville.	Cathedral	Ecce Homo
Toledo.	Museum	Christ

**MORAN, BARROLOMÉ**, an obscure Spanish painter, who was in 1664 a trustee of the St. v. l. Academy.

**MORAN, SANTIAGO**, a Spanish historical and landscape painter, was living and practising at Madrid about 1640. Bernudez mentions three pictures by him, one a 'St. Jerome,' in the possession of an amateur of the name of the Baron de Casa-Davahillo; another, the head of St. Jerome, in the possession of D. Nicholas Lameyra, which Le Brun mistook for the work of Albani; a third, St. Jerome on his knees, and quite naked, has been engraved; but the engraver, not being acquainted with Moran's works, has put the name of Guercino to the print. Moran designed a set of the Muses for the beautiful work of Quevedo, edition 1670, and produced many fine landscapes

**MORANDI, GIOVANNI MARIA**, according to Lanzi, was born at Florence in 1622. He was a disciple of Giovanni Bilivert, and, on leaving that master, visited Venice. He afterwards went to Rome, where he painted several altar pieces for the churches, and was also employed for private collections. Of his works at Rome, the most deserving of notice are his 'Visitation of the Virgin to St. Elizabeth,' in the church of Santa Maria del Popolo; and the 'Death of the Virgin,' in La Pace. The latter is considered his masterpiece, and has been engraved by Pietro Aquila. He was also much employed as a portrait painter, and in that capacity was invited to Vienna by Leopold I., where he painted the family of the Emperor, and the portraits of many of the most distinguished personages of Germany. He lived to the advanced age of ninety-five, and died at Rome in 1717.

**MORANDINI, FRANCESCO**, called *IL POPPI*, was born at Poppi, a small town in the Florentine state, in 1544. He was a scholar of Giorgio Vasari, whose style he followed, though more minute in detail and more addicted to the gay and festive in his compositions. Of his works in the churches at Florence, Vasari particularly notices his 'Conception,' in San Michelino, and his 'Visitation,' in San Niccolò. There is a 'Death of St. Peter Martyr' by him in the Vienna Gallery. He died about 1584.

**MORANDO, PAOLO**, usually called *CAVAZZOLA* (or *CAVAZZOLA*), after his father, was born in Verona in 1486. He was the son of Thaddeus Cavazzola, who was the son of Jacopo di Morando. He painted some of the frescoes in the library of San Bernardino, Verona, having been probably employed there by Francesco Morone. In private hands in Italy there is a half-length 'Virgin and Child,' dated by him in 1509, and in SS. Nazaro e Celso are frescoes by him, dated 1510, representing an 'Annunciation' and two saints; and a 'Baptism of Christ,' in a chapel of Santa Maria della Vittoria Nuova, is of about the same date. In the Verona Museum are four canvases with saints, and five with scenes from the Passion (one with the date 1517), all formerly in San Bernardino. His last painting was the 'Virgin in Glory and eight Saints,' formerly the altar-piece of San Bernardino, and now in the gallery of Verona; it is dated 1522. In that same year Morando died, as recorded in the registers of the fraternity of SS. Siro e Labera, to which he belonged. Among his best works we may also name

London	Nat. Gallery	St. Roch, with the Angel. 1515
"	"	Madonna and Child, with St. John the Baptist and an Angel
Verona	Museum.	Christ bearing the Cross.
"	"	A Deposition 1517
"	"	Christ crowned with Thorns.

**MORASCH, CHRISTIAN GOTTFRIED**, a painter and engraver, was born at Dresden in 1749. He painted miniatures, portraits, and etched several views of Dresden and the neighbourhood. He died in 1813.

**MORAVA, MAJFIAS**, a Polish painter and etcher who flourished about 1650

**MORAZONE, GIACOMO**, (or *GIROLAMO*), a painter of the Venetian school who flourished in 1441. Vasari calls him the rival of Jacobello del Fiore, but at present no work of his can be identified.

**MORAZONE, IL** (or *MORAZONI*). See *MAZZUCHELLI*.

**MORE, JOHANN CASPAR**, engraver, was a native of Zurich, and flourished about the year 1694. He was principally employed in engraving portraits for the booksellers

**MOREAU, EDMÉ**, engraver, according to Florent le Comte, was a native of Rheims, and worked in Paris from 1617 to 1660. He engraved several plates from his own designs, and from those of St. Igné and others.

**MOREAU, JEAN MICHEL**, called *MOREAU LE JEUNE* painter, designer, and engraver, was born in Paris in March 1741. He was the son of a wig-maker, and although he early showed his love for art, it was long before he won any facility with his pencil, so long that, we are told, he was called 'Le Bœuf' by his fellow students. At the age of seventeen he went to St. Petersburg with Louis Joseph le Lorrain, but as that artist died two years later, Moreau returned to Paris, where he abandoned

painting to enter the studio of Le Bas. There he practised design, and learnt a delicate and vivacious style of engraving. Even yet, however, he was not at home as a draughtsman, and it was not until 1709, when he was twenty-eight years of age, that he produced the 'Plaine de Sablons,' the first original work in which his peculiar gift made itself clearly felt. This drawing, which was engraved by Le Bas, led to Moreau's appointment as "Dessinateur des menus plaisirs," and, five years later, as "Dessinateur du Cabinet du Roi." In 1785 Moreau visited Italy, and, like Wilkie, came back with a style quite different, and, to modern eyes, far inferior to that of his former productions. In 1793 he became a member of the Commission for Art, in 1797 a professor at the École-Centrale in Paris. Towards the end of his life he seems to have fallen into poverty, for in 1811 we find him writing to Renouard, the publisher, that he was without a penny. But on the restoration of Louis XVIII. he was appointed to his old office of "Dessinateur du Cabinet du Roi," a post, however, which he did not long enjoy, for he died on the 30th November in the same year. The designs left by Moreau amount to more than 2000: of these about 200 are in illustration of Voltaire and Rousseau; others are in editions of Ovid, Molière, Lafontaine, Regnard, Marmontel, Dehille, Barthélemy, Laborde, &c., and a very large number were made and afterwards fitted with text, by Restif de la Bretonne and others. Of these by far the most important are contained in the 'Suite d'Estampes pour servir à l'histoire des Mœurs et du Costume dans le Dix-huitième Siècle,' the publication of which was begun in 1775, Moreau's work in it, however, only commencing with the second part. The following prints by him may be specially noted:

- The Crowning of Voltaire.
- The Bath of Bathsheba; after Rembrandt.
- The Consecration of Louis XVI at Rheims.
- Four plates, forming a large print of the Fête given at Paris in 1782 for the Birth of the Dauphin.
- The Tomb of J. J. Rousseau; *J. M. Moreau, fec.* 1778
- A set of twenty-five small plates for the first volume of the 'Chansons de la Bordée.'
- Plates to the Nouvelle Héloïse.
- Plates for an edition of Voltaire's 'Pucelle.'
- Series of plates for the illustration of manners and costume in the 18th century.

MOREAU, LOUIS, a French engraver, was born in Paris about 1712. He was chiefly employed in engraving ornaments, but he also produced the following plates from pictures:

- Portrait of the Jesuit Ludovius de Ponte.
- Portrait of J. B. Babel; after Watteau.
- The Raising of Jairus's Daughter; after La Fosse.

MOREAU, LOUIS, GABRIEL, known as MORFAR L'AÎNÉ, born in Paris in 1710, was a brother of 'Moreau le Jeune.' He painted landscape and architecture with considerable success. He lived for a time in London, but died in Paris in 1806.

MOREAU, P., a French architect and engraver, flourished from 1750 to 1760. He designed with great taste, and etched some plates of architectural subjects from his own compositions.

MORELSE, PAULUS, (or MORELZE, MORELSEN,) was born at Utrecht in 1571, and is distinguished by Van Mander as a painter, an architect, and an engraver. At first he practised portrait painting under Michiel Mierevelt, but he afterwards went to Rome, where he studied some time. On his return to Holland he painted some historical

subjects and architectural views, which were not without merit, though he was more employed in portraiture. He died at Utrecht in 1638. The following pictures by him may be named:

Amsterdam.	R. Museum.	Portrait of Maria V., Utrecht.
"	"	Portrait of Frederick V., King of Bohemia.
"	"	Portrait of J. de Jochem Hendr. Swartenhout.
"	"	A Shepherdess.
"	"	"La petite princesse."
"	"	Portrait of a Lady.
Hague.	Museum.	Portrait of the Princess of Nassau and of Holland.
Rotterdam.	Museum.	Seven portraits, including that of Coen.
"	"	Three Religious Subjects.
"	"	Two Idyls.

As an engraver we have three capital etchings by him, executed in chrysomum; they are designed in a masterly style, and by being printed in three tints, produce a very pleasing effect. They are now become scarce. He sometimes signed with his name at length, the P. of the baptismal name being joined to the M., and sometimes with his initials only. Plates:

- Cupid led by two Females, dancing; *P. Morelze.* 1612
- The Death of Lucretia; *the same mark and date.*
- Cupid contemplating a Landscape.

MOREL. This name was borne by a family of decorative and still life painters at Liège, in the last century. Of these Jean Baptiste (died about 1754) Jean Remi (died 1739), and Jean Pierre (born 1702; died 1761) seem to have been the more notable.

MOREL, ANTOINE ALEXANDRE, a French engraver, was born in Paris in 1765, and became a scholar of Massard, and more especially of David. He engraved several of the plates for the 'Musée François' and for the 'Galerie de Florence,' and many detached pieces after David, Ingres, Giraud, and other contemporary painters. He died in 1829. Nagler gives an account of about thirty of his principal pieces.

MOREL, FRANCESCO, (MORELLI,) an engraver, was born in 1768. He worked chiefly at Rome, and executed several engravings after G. Lorrain, Carracci, and also several views of Rome after his own designs.

MOREL, FRANÇOIS, a French engraver, born about 1768, was a pupil of Volpato. He worked chiefly in Italy, and he has left some landscapes after P. Hackert.

MOREL, JAN EVERET, a painter of fruit and flowers, was born at Amsterdam in 1777, and was a scholar of Lanthorst. He had previously studied under Troost van Groenendaelen, and at the Hague with F. van der Au. On his return to his native city he studied the works of Jan van Huysum. There is a vase of flowers by him in the Museum at Amsterdam. He died in 1808.

MOREL-FATIO, ANTOINE LEON, who was born at Rouen in 1804 or 1810, distinguished himself as a painter of landscapes and marines, and brought himself first into notice by his 'Bombardment of Algiers,' at which he was personally present. He obtained several medals, was a knight and officer of the Legion of Honour, and conservator of the Louvre. In 1854 he was in the expedition to the Black Sea, and published several views of its coast scenery on his return. He died in Paris in 1871. Other important paintings by him are:

- A Panorama of Algiers (*since engraved*). 1836.
- The Bombardment of Tangier.

The French Fleet during a Storm. 1846.  
View of Bomarsund, and the Attack upon it. 1854.  
Views of the Italian Coast.  
Illustrations of the Banks of the Maes.

**MORELI, GERHARD**, a painter, was born at Copenhagen in 1729. He was appointed nit-inspector by the Danish government, and died in 1769.

**MORELL, JAKOB** (or **MOREL, MORRELL, MORSELS**). See **MAREL**.

**MORELI, NICOLAS**, was born at Antwerp in 1664, and was a scholar of N. Verendael, a painter of flowers and fruit. He painted similar subjects to those of his instructor, and also excelled in painting vases with bas-reliefs, and other objects of still-life, for which he acquired a celebrity which occasioned him to be invited to the court of Brussels, where he was engaged in ornamenting the palaces, and in painting for the collections of the principal nobility. He died at Brussels in 1732.

**MORELLAN DE LA CAVE, F.**, a French engraver, was the pupil of Bernard Picart, and flourished about the year 1730. He lived for some time in England, and engraved some portraits, chiefly for the booksellers. We have by him:

William Augustus, Duke of Cumberland.  
John Locke.  
Dr. Edward Pococke. (*Prefixed to his Theological Works*.)  
Frederick IV. of Denmark.  
Machiavelli.  
A. Vivaldi. 1725.  
His own Portrait.  
Alexander and Roxana; *after Coypel*

**MORELLI, BARTOLOMMEO**, called **IL PIANORO**, was born at Pianoro, a small town in the Bolognese state, about the year 1629, and studied at Bologna under Francesco Albani. He painted history with great success, particularly in fresco. Among his numerous pictures at Bologna the most remarkable are, his 'St. Teresa,' in the church of La Madonna delle Grazie, and the 'Resurrection,' in the Buon Gesù. But his most admired performance is the chapel of the Casa Pepoli, in San Bartolommeo di Porta. He died in 1683.

**MORENO, JOSEF**, a Spanish painter, born at Burgos in 1612. He was a pupil of De Solis. He was made court painter by Charles II. He was called 'Painter of the Virgins,' as his pictures chiefly represent 'Madonnas,' 'Conceptions,' 'Assumptions,' &c. He died in 1674.

**MORENO, LOUISO**, a Genoese Carmelite, who lived about 1544. His work is praised by Suptani. He was the author of a fresco of the 'Annunciation,' in the Carmine, which was afterwards cut out of the wall and placed in the church.

**MORETO, NICOLÒ**, a Paduan, who is said by Vasari to have 'lived eighty years, and always exercised his art.' He is probably identical with Giovanni Miretto (q. v.).

**MORETTI, BARTOLOMMEO**, painter, a native of Bologna, was a pupil and nephew of Pasinello. He was a priest of St. Philip Neri, and died in 1703.

**MORETTI, CRISTOFORO**, called **RIVELLO**, born at Cremona, flourished about 1460. According to Lomazzo, he worked at the ducal palace of Milan in company with Bembo, and painted there a 'Passion,' which gained for him a high reputation. For S. Aquilino he painted a 'Madonna and Saints,' on which Lanzi deciphered the inscription *Christophorus de Moretis de Cremona*, which seems to contradict the assertion of Cremonese writers, that he was the son of Galeazzo Rivello.

**MORETTI, PIETRO** and **GIOVANNI JACOPO**, were brothers, who flourished at Cremona between 1480 and 1498.

**MORETTO, FAUSTINO**, an obscure Brescian artist, who was at work in Venice in the 17th century.

**MORETTO, GIOSEFFO**, a native of Friuli, who married the daughter of Pomponio Amalteo, Quintilia (herself an able painter), and assisted his father-in-law. At San Vito there is an altarpiece signed 'Inchoavit Pomponius Amalteus, perfecit Joseph Moretus, anno 1588.'

**MORETTO DA BRESOLA, L.** See **BONVICINO**.

**MOREY, --**, was a painter of Majorca, born at Palma, in Majorca, in 1696. His best known work was an immense composition of 'Our Lord's Tomb surrounded by the Host of Heaven,' painted on a curtain fifty four palms square, which was exposed during Holy Week in the church of Santa Eulalia, at Palma, and known as 'The Veil of the Temple.' Others of his works were in the same church. He died in 1750.

**MORF, JOHANN CASPAR**, an engraver of Zurich, who worked from 1680 to 1695.

**MORFF, GOTTFRIED WILHELM**, portrait painter, was born at Stuttgart in 1771. He was court painter to King Friedrich of Württemberg. His best portraits are those of Professors Haug, Schubert, and André, and of Chancellor König. He died at Stuttgart in 1857.

**MORGENSTERN, CHRISTIAN ERNST BERNHARD**, was born at Hamburg in 1805, and was placed in 1813 under the tuition of Suhr a panorama painter, whom he had to accompany on his tours in Germany, Denmark, and in 1822, in Russia, under very harsh treatment. Under Bendixen, his second instructor, he began really to study painting, and afterwards visited Norway, where he collected sketches of which he afterwards made use at Copenhagen, where he attended the Academy until 1828. He went to Hamburg in 1829, and soon after established himself at Munich. From 1832 to 1842 he spent much of his time in travelling. Morgenstern represented flat regions with especial skill, but was also successful in painting scenes from the Alps. He was a member of the Academy at Munich. He died at Munich in 1867. We have eleven etchings by him. Among his best pictures are:

The Waterfall of Hong-Foss.  
The Cobalt Mine, Fösum.  
The plan of Munich. 1830.  
The Zehngrund in the Tyrol.  
Torrent between two Rocks. 1835.  
A Rocky Heath near St. Hippolyte, Alacc. (*Munich Pinakothek*)  
Storm at Sen, in the same.  
Fisherman's Cottage by a still piece of Water.  
The Rising Moon.  
Moonlight Night on the Elbe.

**MORGENSTERN, JOHANN FRIEDRICH**, painter and etcher, was born at Frankfurt in 1778. He was first instructed by his father, Johann Ludwig Ernst Morgenstern, and afterwards went to Dresden to study. He painted chiefly landscapes and animals.

**MORGENSTERN, JOHANN LUDWIG ERNST**, was a painter of landscapes, houses, and church interiors, as also an etcher, and was born at Rudolstadt in 1738. In 1766 he entered the Academy at Sulzdalen; he then went to Hamburg, where he was employed by a restorer of pictures in 1768. After a sojourn first at Frankfurt and then Darmstadt, he finally returned to Frankfurt,

where he died in 1819. In conjunction with his son he made some 200 copies from the old masters, which were sold in England. Some of his pictures are in the Stadel Gallery at Frankfurt.

MORGHEN, ANTONIO, engraver, and younger brother of the famous Raffaello Morghen, has engraved.

The Transfiguration, after Raphael

Winter, after Michael

A Holy Family after Raphael

Adam and Eve after Rembrandt

MORGHEN, FRANCESCO, who was born in Italy about 1730, distinguished himself as a designer and engraver. After having studied for seven years at Rome, he was employed at Naples, where he carried on a trade as print-seller, and received the title of engraver to the King of the Two Sicilies. The date of his death is unknown. He was the father of Raffaello, and the brother of Giovanni Elia, Morghen. He executed a considerable number of plates for the 'Antiquities of Herculaneum,' published at Naples in 1767, but his most important plates are

A set of the Twelve Apostles, after the statues by Baccio Pandolph at Florence

Thirty-one Landscapes and Views of Ruins in the Environs of Naples

MORGHEN GIOVANNI ELIA, was born at Florence in 1721, and was for a time a scholar of D. Ferretti. He engraved for the Marchese Germinelli the greatest part of the plates of 'Pittura del Salone Imperiale del Palazzo di Firenze,' after the paintings of Giovanni Muzio, Paltasir Franceschini, and other artists. In 1767 he published six plates of the 'Antiquities of Paestum,' after Antonio Joly. He signed his works *G. M. R.* (*Raffaello*) *d. Gio. Morghen* or a monogram.

MORGHEN, RAFFAELLO, one of the most celebrated engravers of modern times, was born at Florence in 1758. By his father, Filippo, and his uncle Giovanni Elia, who were both engravers, he was very early instructed in the first principles of his art, and even in his twelfth year he executed a plate after the Prophets of Baccio Pandolph, at Florence. His first engravings, however, of consequence, were seven plates from the Masks of the Carnival of 1778, the Pilgrimage of the Grand Signor to Mecca, a work of such extraordinary merit for a youth of twenty, that his father was desirous he should receive the best instruction that could be procured, and sent him accordingly to Volpato, at home. His first employment was copying a print of L. Sudler, 'Christ and Mary Magdalene in the Garden,' and shortly after Gavin Hamilton's allegorical figure of 'Painting,' for the brothers Mackenzie. In 1781 he engraved Raphael's figures of 'Poetry and Theology,' in the Vatican. In this same year he married Volpato's only daughter, Domitiana, and afterwards worked in conjunction with his father-in-law, assisting him in his 'Parnassus' after Raphael. In 1787 he engraved the 'Aurora of Guido in the Rospigliosi Palace,' which for some time was considered his finest plate. Many other important works followed, among which, 'The Last Supper,' after Leonardo da Vinci, 'The Transfiguration' and the 'Madonna della Sedia' after Raphael, the 'Duke de Montcada,' after Van Dyck, the Portraits of Raphael, the Fornarina Leonardo da Vinci, the Five great Writers of Italy—Dante, Boccaccio, Petrarca, Ariosto, and Tasso—are brilliant examples. The whole of his works have been fully described by his scholar, Palmetti, to whom it was his custom to give an

impression, in every state of the plate, from the first outline to the finished proof. The whole of this collection was purchased by the Duke of Buckingham for £1200. In 1798 Morghen was appointed Professor of the Academy at Florence, by the Grand Duke Ferdinand III. He was a member of several academies, and a corresponding member of the French Institute. Morghen died at Florence in 1833. The following list is taken from Palmetti.

#### PIATTI EFFICUATI AT NAPLES.

- 1 A Youth Praying
- 2 & 3 Two plates, after Londono (*Shepherds and Flocks*)
- 4 11 Eight figures of Prophets, after L. Bandinelli.
- 12 Il giuco di Pallone
- 13 Statuo of Isis
- 14 View near the Temple of Venus Genetrix, at Bae.
- 15 " of Lava beds at Herculaneum
- 16 " of two Hecastyle Temples
- 17 " of a Temple
- 18 " of a Temple
- 19 Caligula's Bridge
- 20 La Grotta del Cane
- 21 Portrait of Ferdinand IV, King of the Two Sicilies; after L. Lami
- 22 Portrait of Maria Carolina queen after the same.
- 23 34 Scenes from the Masquerade at Naples in the Carnival of 1778
- 35 Arms of the Duke of Cassano Serra

#### PIATTI EFFICUATI IN ROME

- 36 Christ appearing to Mary Magdalen
- 37 St. Mary Magdalen after Guido
- 38 'Painting' after Gavin Hamilton
- 39 'Poetry' after the same
- 40 11 'Mater Dolorosa'
- 42 Sea View after du Croy
- 43 46 Illustration to the Story of Germanicus, after Giannini
- 47 'Poetry' after Raphael's lunette in the Vatican
- 48 'Theology' after the same
- 49 'Jurisprudence' after the same
- 50 59 Nine Views of Palatia
- 50 62 Portrait of the Princess della Roccella, and three illustrations for her works after F. Fischietti
- 63 The Miracle of Bolsina after Raphael
- 64 5 Two sheets of heads from Raphael's frescoes in the Vatican
- 66 Unknown Portrait after Verelst
- 67 'Philosophy' after Raphael's lunette in the Vatican
- 68 'Justice' after the same
- 69 70 Two plates of Bacchus (r) engraved in collaboration with Volpato after P. F. Mola
- 71 77 Seven Views of Termini
- 78-113 The Study of Design, in thirty-six plates
- 111 Parnassus after R. Meng
- 115 Diana Hunting after Domenico
- 116 Portrait of Stanislaus Augustus, King of Poland, after D. Corbelli
- 117 Portrait of the Cavalier Gaetano Filangieri, after L. Jannelli
- 118 St. John the Baptist after Guido
- 119 Holy Family after Rubens
- 120 Vignette
- 121 Nozze di Germanico after Domenico del Frate
- 122 Theodosius after Canova
- 123 St. Philip Neri
- 124 Madonna after Andrea del Sarto
- 125 Aurora after Guido
- 126 His own portrait from his own design
- 127-129 Three Landscapes
- 130 Lot and his Daughters after Guido
- 131 Riposo after Nicolo Poussin
- 132 Dance of the Seasons, after the same
- 133 Angelica and Medora, after Teod. Mattianni.
- 134 Funeral of Pius VI, after Tofanelli
- 135-6 Two Vignettes with portraits
- 137 Portrait of Charles III of Naples
- 138-9 Two Medallion portraits of Charles IV and Ferdinand IV of Naples

140. Head of Augustus; from an antique marble.  
 141. The Comic Muse; after *Angelica Kauffmann*.  
 142. Head of Jupiter; from an antique Cameo.  
 143. Portrait of Filippo Morghen.  
 144. S. Pius V.  
 145-157. Portraits of Count Francesco Algarotti.  
 158. Tomb of Clement XIII.; after *Canova*.  
 159-161. Suor Maria dell' Incarnazione; after *Mattieni*.  
 162. Portrait of General Francesco di Moncada; after *Van Dyck*.  
 163. 'Il Presepio;' after *R. Mengs*.  
 164. Madonna della Soggiola; after *Raphael*.

PLATES EXECUTED AT FLORENCE.

165. Madonna della Soggiola; after *Raphael*.  
 166. 'Charity;' after *Correggio*.  
 167. Portrait of Alfieri; after *Fr. Xav. Fabre*.  
 168. The Holstein Beek Family; after *Angelica Kauffmann*.  
 169. Portrait of Domenico Valpato Morghen; after the same.  
 170. Portrait of Fortunata Sulgher Fantastici; after the same.  
 171. Portrait of Macchiavelli; after *A. Bronzino*.  
 172. Portrait of Ovid in a Medallion.  
 173. Head of a Nun.  
 174. Portrait of Madama Fu'ger.  
 175. La Madonna dell' Sarco; after *Andrea del Sarto*.  
 176. The Transfiguration; after *Raphael*.  
 177. The Virgin with the Sleeping Christ; after *Titian*.  
 178. Visiting Card for Senator Bartolini.  
 179. Venus; from an antique Cameo.  
 180. The Last Supper; after *Leonardo da Vinci*.  
 181. Portrait of Deodato Turchi; after *Fr. l'isira*.  
 182. Madonna; after *Caravaggio*.  
 183. Card Plate.  
 184. Card Plate for Murat.  
 185. The Archangel Gabriel; after *L. Sabatelli*.  
 186. Portrait of Giovanni Valpato; after *Ang. Kauffmann*.  
 187. Portrait of Giorgio Jonas Mayer; after *Eitlinger*.  
 188. Penitent Magdalen; after *Murillo*.  
 189. Portrait of Attilio Zuccagni; after *Santarelli*.  
 190. St. Philip Neri; after *Tofanelli*.  
 191. Portrait of Raphael Sanzio.  
 192. " " Dante; after *Tofanelli*.  
 193-4. " " Louis XVIII.; after the same.  
 195. Medallion portraits of the King and Queen of Etruria.  
 196. Book plate for the King of Etruria.  
 197. Portrait of an Austrian Prince (?).  
 198. Madonna; after *Lol. Caracci*.  
 199. Mary Magdalen; after *Ermini*.  
 200. Portrait of Petrarch; after *Tufanelli*.  
 201. Esculapius; from an antique marble.  
 202. Portrait of Canova; after *A. d'Este*.  
 203. " " Dante.  
 204. Head from the 'Transfiguration;' said to be that of the Fornarina; after *Raphael*.  
 205. Portrait of Tasso; after *Ermini*.  
 206. " " Napoleon; after *Tufanelli*.  
 207. Head of Christ.  
 208. Portrait of Ariosto; after *Tofanelli*.  
 209. The 'Transfiguration;' after *Raphael*.  
 210. Card plate.  
 211. Napoleon on the Great St. Bernard; after *David*.  
 212. Portrait of Jacopo Trivulsi.  
 213. Madonna del Cardellino; after *Raphael*.  
 214. Medallion portrait of the Grand Duke Ferdinand III.  
 215. The Fornarina (?); after *Raphael (Seb del Piombo)*.  
 216. Portrait of Elisa Bonaparte Baciocchi; after *Cousins*.  
 217. The Child Christ; after *Carlo Dolci*.  
 218. Portrait of Leo X.; after *Raphael*.  
 219. Madonna del Latte; after *Garofalo*.  
 220. Portrait of Louis XVIII.; after *Augustin*.  
 221. " " Alessandro Volta.  
 222. Christ appearing to Mary Magdalen; after *Baroccio*.  
 223. Portrait of Mr. Denison.  
 224. " " Leonardo da Vinci; after *Baroccio*.  
 225. " " Costanza Fornari; after *S. Panari*.  
 226. " " Michelangelo; after *A. Santarelli*.  
 227. " " Count d'Elci.  
 228. " " Cav. Giovanni degli Alessandria.

229. Portrait of Prince Metternich.  
 230. The Head of Christ; after *Leonardo da Vinci*.  
 231. 'Salvator Mundi;' after *Carlo Dolci*.  
 232-3. Portraits of Francis I. of Austria.  
 234. 'Madonna Laura;' after *S. Memmi*.  
 235. Portrait of Fr. Guicciardini.  
 236. " " Lorenzo de' Medici; after *Vasari*.  
 237. Portrait of Ferdinand III. of Tuscany; after *J. hann Enter*.  
 238. The Ages of Man; after *Gerard*.  
 239. Portrait of Giovanna d'Angoua; after *Raphael*.  
 240. " " Carlo Goldoni.  
 241. Portrait of Ferdinanda, Grand Duchess of Tuscany; after *Gozzini*.  
 242. Portrait of Gioacchino Rossini; after *Bartolini*.  
 243. " " Boccaccio; after *Bartolini*.  
 244. " " The Principessa di Ventimiglia.  
 245. " " C. llimi; after *Vasari*.  
 246. " " Antonio Pitturo; after *Atocha*.  
 247. " " Lord Byron; after *Bartolini*.  
 248. " " Giov. Fantoni; after *Fr. Tindarini*.  
 249. La Maddalena del Vaso; after *Carlo Dolci*.  
 250. Il Morbetto di Raffaello; after *Raphael*.  
 251. La Madonna del Gauduoca; after the same.  
 252. Portrait of Canova; after *P. Benvenuti*.  
 (Besides these Morghen executed four plates in conjunction with Aug. Natt, F. Bartolini, and Antonio Mason.)

MORIER, DAVID, was born at Berne, in Switzerland, in 1705. He came to England in 1743, soon after the battle of Dettingen, and was presented by Sir Edward Fawkener to the Duke of Cumberland, who settled on him a pension of two hundred pounds a year. He distinguished himself as a painter of battles, horses, dogs, &c., and also of portraits, on which he was extensively employed. The first two Georges both sat to him. He died in London in 1770, and was buried in St. James's, Clerkenwell. He was a member of the Incorporated Society of Artists.

MORILLAS, CECILIA. See SOPRINO.

MORIN, JIAN, a French painter and engraver, was born in Paris about the year 1609, and died in the same city in 1666. He was a disciple of Philip de Champagne, and for some time practised painting, which he afterwards abandoned, to apply himself entirely to engraving. His plates are executed in a mixed style, being partly burin-work and partly etching; but they produce a very pleasing effect. His best prints are his portraits in the style of Van Dyck, many of which are executed in a masterly manner. His landscapes in the style of Plattenberg are of equal repute. We have 108 plates by him; the following are the best:

PORTRAITS AFTER PHILIPPE DE CHAMPAIGNE.

Louis XIII. King of France, octagon.  
 Anne of Austria, Regent, octagon.  
 Cardinal de Richelieu.  
 Jean Baptiste Amador, Abbé de Richelieu.  
 Cardinal de Mazarin.  
 Cornelius Jansen, Bishop of Ypres.  
 Jean Paul de Goudy, Cardinal de Retz.  
 François de Sales, Bishop of Geneva.  
 S. Carlo Borromeo, Cardinal, and Archbishop of Milan.  
 Jean Pierre le Camus, Bishop of Bellay.  
 Jean du Verger, Abbé de St. Siran.  
 Michel de Morillac, Keeper of the Seals.  
 Michel le Tellier, Secretary of State.  
 Jacques Tubœuf, President of the Chamber of Accounts.  
 René de Longueuil, President à Mortier.  
 Henri de Lorraine, Comte d'Harcourt.  
 Nicolas de Neufville, Marquis de Villeroy.  
 Charles de Valois, Duc d'Angoulême.  
 Robert Arnauld, Seigneur d'Andilly.  
 Vincent Voiture.  
 Jacques le Mercier, Architect to the King.  
 Antoine Vitré, Printer.

## PORTRAITS AFTER VARIOUS MASTERS.

Jacques Auguste de Thou, President of the Parliament; after Ferdinand.

François Augustin de Thou, President; after the same. Philip II.; after Titian.

Guido, Cardinal de Bentivoglio, after Vanclay.

The Countess de Bonna, after the same.

Margaret Lemou; after the same.

Charles de Mallery, Engraver and Printseller; after the same.

Jerome Frauck, Painter; *se ipse pinxit*.

## SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds, after Phil. de Champaigne.

The Virgin and Infant Jesus; after the same.

The Crucifixion, in three sheets, after the same.

The Taking down from the Cross; after the same.

The Assumption of the Virgin, after the same.

Two half-lengths of St. Peter and St. Paul; after the same.

The Virgin, with the Infant Jesus on her knee, holding a bouquet of flowers, inscribed, *Delictus meus mihi*; after Raphael.

The Virgin adoring the Infant Christ, after Titian. The Virgin, with the Dead Christ, after Corradini.

A Landscape, with Ruins; after Claude Lorrain.

A Landscape, with a Man driving two Cows, after Fancius.

Another Landscape, with figures, after the same.

A set of four Landscapes, with Ruins and figures; after Cornelis Pickenburg.

A Landscape, with Ruins and a Fountain, after J. B. Corneille.

MORIN, ROBERT. In 1506 an artist of this name painted a pavilion in the Château Gaillon for the Cardinal d'Amboise.

MORINA, GIULIO, according to Malvasia, was a native of Bologna and a scholar of Lorenzo Sabbatini; but he owed his best improvement to an attentive study of the works of the Caracci. He painted history, and there are many of his works in the churches at Bologna, of which the most worthy of notice are, the 'Crucifixion,' in SS. Sebastiano e Rocco; the 'Visitation of the Virgin to St. Elizabeth,' in Smt. Uomobono; and the 'Presentation in the Temple,' at the Servi.

MORINELLO, ANDREA, a native of Genoa, and pupil of Lodovico Brea. He flourished at the beginning of the 16th century. The church of San Martino di Albano at one time contained an altar-piece by him, dated 1516, which Soprani commends. The Scottish National Gallery possesses a picture of a 'Piping Shepherd' by him, and the catalogue asserts that he was born in 1490. The date of his death is unknown.

MORINI, GIOVANNI, an obscure Italian painter, a native of Inoli, and a pupil of Giuseppe Maria Crespi. He died about 1780.

MORIOT, NICOLAS MARIE, a French miniature painter, and native of Versailles, where he was at work in 1788. He was a pupil of Simon pere.

MORIS, R., a scholar of Godfrid Schalcken, has left a cabinet picture, representing an old Man holding a small Owl in his hand. He died young.

MORISON, DOUGLAS, an English water colour painter, born about 1820. He studied under F. Tayler, and was elected an Associate of the Water Colour Society in 1843. He died in 1847. He published the following works:

'Views of Haddon Hall.' 1842.

'Views of the Ducal Palaces of Saxo Coburg.' 1846.

MORITZ, LOUIS, born at the Hague in 1773; at first studied science, which he subsequently deserted for painting. His instructor was Dirk

van der Aa, but he was largely indebted to his observation of nature. He was a member of the Dutch Institute and of the Academy at Brussels, and distinguished himself also as a modeller, sculptor, and machinist. He died in 1850. Among his best works are:

The Imprisonment of Cleopatra by Proculus.

The Battle at Nieuwpoort.

The Council of War of the National Guard at Amsterdam.

The Death of Antoninus Pius (Amsterdam Museum).

Moritz's wife, ANNE REYERMANS, was a painter of flowers and fruits.

MORLAND, GEORGE, painter, was born in London 26th June, 1763. He was the son of Henry Robert, and the grandson of George Henry Morland (q. v.). There was a tradition in his family that it was in the line of succession to a baronetcy created in the time of Charles II., and some of Morland's biographers go so far as to say that there could be no doubt as to his pedigree, and that he had only to claim the title to get it. The usual tales of youthful precocity are told of the painter's childhood. He drew on dusty tables when he was three. At four he was surprised at work in the parental studio by Benjamin West, when his father sent him off with a kick, and the remark that he would either be hanged or a genius. At ten he had mastered the anatomy of mice and various other small animals. At twelve he modelled ships. At eighteen he taught himself the violin. His father, who was a stern man, like the fathers of most prodigals, gave him a fair general education, and then, when his artistic powers began to unmistakably show themselves, did his best to turn them to his own advantage. He shut the boy up in an attic, first to paint and draw from pictures and casts, afterwards to make copies, which the father sold to the dealers. Even so, however, the son managed to trade on his own account. He used to make bargains with friendly Jews, and paint pictures for them on boards, which he concealed during the day in a drawer of his colour-box, and at nightfall lowered by a string to the waiting clients below. To the rigour of his youthful discipline Morland owed, no doubt, much of the extraordinary facility which distinguished him in later life, and the inevitable rebound from such a state of tension may also count for something in the influences that made of him the debauchee into which he had degenerated at the time of his death.

It is said that at the expiration of his apprenticeship to his father, Romney offered to take him into his own house in Cavendish Square, with an annual salary of £300, on condition of his signing articles for three years. This offer Morland refused. He had probably had enough of apprenticeship! He now removed to an independent lodging at the house of a picture dealer, where he first fell into idle and dissipated habits, and became the prey of his unscrupulous landlord. Escaping at last, he went to Margate, where he painted miniatures for a time, and thence to France. Returning to London, he settled at Kensal Green, and here he painted the pair of pictures by which his name was first brought prominently before the world. These were 'The Idle' and 'The Industrious Mechanic,' afterwards engraved by John Raphael Smith. Here too he made the acquaintance of William Ward, the engraver, whose sister Anne or Nancy he married in 1785. William Ward not long afterwards married Morland's sister Maria, and for a



time they all lived together, but disputes arising between the wives, the friends agreed to part, and Morland established himself first in Great Portland Street, and afterwards in Camden Town. Here, we are told by his friend William Collins, he lived beyond his means, spending large sums on dress, on expensive wines, and other luxuries. From this time forth he seems never to have been free from pressing difficulties. He continually changed his home to elude his creditors. Surrounded by a body-guard of boon companions, and by a gang of unscrupulous dealers, who paid him a small fixed rate a day, and took their chance of what they could get for their money before the carouse of the evening began, he flitted from one haunt to another, working as hard as ever in the intervals of hard drinking. About this time he lived successively at Lambeth, East Sheen, Queen Anne Street, the Minories, Kennington, and Hackney. At Hackney a strange adventure befell him. The neighbours had their suspicions aroused by his secluded habits, and made up their minds that he was a forger of bank-notes. They reported his proceedings to the Bank directors, with the result that presently some officers from Bow Street came and overhauled the premises, the painter, who had taken them for sheriff's officers, making off across the fields at the back. When the matter was cleared up, the directors sent Morland two notes for £20 each as a *solutum*.

Many of Morland's best pictures were painted in the "rules" of the King's Bench prison. In these circumstances he generally received four guineas a day and his drink from the dealers who exploited him. One spunging-house keeper fitted up a regular studio for him in the attic of his house, and at one time the collection of "Morlands" he was thus enabled to accumulate was reputed the best in London. It is probable, however, that many of the stories told of Morland's dissipation are either untrue or grossly exaggerated. No man who was perpetually drunk could have turned out such a mass of good work as Morland produced in his short life. His best period was about the year 1790. His worst excesses seem to have been committed after that date. Before then he appears to have been a spendthrift rather than a drunkard; a weak, sanguine, shy, and vain man rather than a hopelessly vicious one. In 1804 he was arrested at the suit of a publican, and taken to a spunging-house kept by a man named Atwell, in Eyre Street, Clerkenwell. There he died on the 29th October, in his forty-second year. His much-tried wife died three days later, and they were laid in one grave in the burial-ground attached to St. James's Chapel, in the Hampstead Road.

It is difficult to understand the extraordinary popularity of Morland's work during his lifetime. The demand for it must have been almost inexhaustible, for, if one may believe the stories told by his intimate friends, he was able not only to get whatever he wished for his pictures, and that at a moment's notice, but also to abuse the patience of his clients in the most outrageous fashion without driving them away. More than one dishonest dealer found it profitable to keep a staff of copyists at work, multiplying the pictures Morland would dash off at a sitting, and completing their daubs with the initials "G. M." Morland's good work now stands very high in the estimation of connoisseurs, and especially for those qualities of technique to which the buyers of his pictures

eighty years ago must have been, for the most part, blind. Among his pictures of animals, the 'Stable,' in the National Gallery, is perhaps the finest. Among his scenes from the life of his time, the series of six pictures known as 'Letitia' deserves, perhaps, the first place. To make an exhaustive list of his works would be impossible. Those mentioned below are in public collections:

Glasgow.	Gallery.	River Scene.
		Three Sea-coast landscapes.
London.	Nat. Gall.	Interior of a Stable. ( <i>Said to be that of an old inn, the "White Lion," at Paddington.</i> )
"	South Kensington Museum.	The Reckoning.
"	"	A Stable.
"	"	Coast scene with figures.
"	"	Dirto.
"	"	Girl in a landscape, with a dove.
"	(Jones Collection.)	Johnnie going to the Fair.

A very large number, not far short of two hundred and fifty, of Morland's pictures have been engraved. Among those who executed plates after him, the most notable were William Ward, his brother-in-law, John Raphael Smith, and S. W. Reynolds.

MORLAND, GEORGE HENRY, painter, was born early in the eighteenth century. He was the grandfather of George Morland. His art was popular in its time, but in 1760 he was assisted by a grant from the Incorporated Society of Artists. He died in 1789. In the Glasgow Gallery there is a picture by him, 'An Oyster-seller,' which was engraved by Philip Dawe. Watson and others also engraved after him.

MORLAND, HENRY ROBERT, son and pupil of the last-named, and father of George Morland, was born about 1730. He painted portraits in oil and drew them in pastel; he scraped a few mezzotints; he was a picture-dealer and a picture-cleaner; but in spite of all these various means of earning a competency, he was always in difficulties, and more than once a bankrupt. His work is unambitious, but by no means without merit. He painted a portrait of George III., which was engraved by Houston; a portrait of Garrick as Richard III., which is in the Garrick Club. Lord Mansfield has a fancy portrait of two young ladies as laundry-maids, by him. He died in a street off Rathbone Place, November 30th, 1797. His age is sometimes given as eighty-five, which must be a mistake, as his father was not born till after the commencement of the 18th century. His wife, MARIA MORLAND, was an exhibitor at the Academy in 1785-6.

MÖRNER, CARL GUSTAF HJALMAR, a Swedish painter, was born in 1794. His pictures, of which there are two in the Stockholm Gallery, belong mostly to the higher genre and to history. He died in 1837.

MORO, ANT. See MOR.

MORO, DEL. See ANGELO DEL MORO.

MORO, IL. See TURBIDO.

MORO, LORENZO DEL, a Florentine painter, who died in 1725. He was a pupil of Jacopo Chianvisti, and at one period of his life was employed on frescoes in Rome.

MOROLINI, MARCO VALENIO, a painter of the Bolognese school, was born at Forlì, and flourished in the early part of the 16th century. He was probably a pupil of Melozzo, and has left several pictures in his native city, the chief of which is a 'Madonna and Saints.' It is dated 1603.

**MORONE, DOMENICO**, called by his townsmen **PELACANE**, because his father was a tanner, was born at Verona in 1442. His register as burghess of that city is dated 1491, and in 1493 he was one of the masters deputed to report on the merit of certain statues ordered for the Council Hall. In 1508 he was appointed to paint the library of the convent of San Bernardino: these frescoes can be still seen, and consist of pictures of the Virgin and Child and Saints, with bust figures of three of the Popes. In these he was assisted by his son Francesco and other artists. In 1508 he finished the frescoes in Santa Maria in Organo, which have since perished. In the Cappella di Sant' Antonio at San Bernardino are many frescoes that can be doubtless assigned to Morone, but they are too much damaged to decide which subjects are by him. The date of his death is uncertain. Two decorative panels by him have been lately (1886) added to the National Gallery.

**MORONE, GIOVANNI FRANCESCO**, son of Domenico Morone, was born at Verona in 1473. He assisted his father for some years. One of his earliest paintings is an arched panel with the 'Crucifixion,' dated 1498, in the Cappella della Croce of San Bernardino; the side panels of which, containing SS. Bartholomew and Francis, are in the Verona Museum. At Santa Maria in Organo is a large altar-piece with the 'Virgin and Child between SS. Augustine and Martin,' commissioned in 1503; and a similar subject dated 1504 is in the Brera of Milan. In the sacristy of Santa Maria in Organo are his finest frescoes; they were probably executed in the first years of the 16th century. In 1515 Morone and Giuliano dai Libri painted the organ shutters for the same church, which are now in the parish church of Marcelline, near Verona. On the wall of a house near the Ponte dell' Navi, Verona, a fresco representing the 'Madonna, Child, and Saints,' painted in 1515, is still to be seen. Amongst his latest works are the 'Virgin and Child between SS. Joseph, Anne, Vincent, and Francis,' dated 1520, in the Locchi-Carrara Gallery, Bergamo, and the 'Virgin and Child between SS. Elizabeth and James,' outside the lateral portal of San Fermo, Verona. Morone died in Verona on the 16th of May, 1529. In the churches and collections in Verona many other paintings by him are to be seen. The following may also be cited:

Berlin. *Museum.* Virgin and Child.  
London. *Nat. Gall.* Madonna and Child.  
Padua. *Communal Gall.* Virgin and Child, with two heads of Angels.

**MORONI, GIOVANNI BATTISTA**, was born at Bondio, near Albino, in the Bergamese territory, about 1520. He was a scholar of Alessandro Bonvicino, called Il Moretto, whose studio he probably entered about 1535. As a subject painter Moroni never became the equal of his master. In that genre his best works, perhaps, are the 'Coronation of the Virgin,' in the Church of the Trinity, Bergamo, and 'The Last Judgment,' painted for the parish church of Gargago, near Bergamo. As a portraitist, however, Moroni has seldom been equalled. His portraits are sufficiently numerous, but many of them pass under other names. The earliest dated picture by him known to 'Lernoloeff' is the Berlin portrait of a young man, which is signed *Settembre XX. MDLIII*. Moroni acquired a wide fame in his own lifetime, and it is said that Titian used to send clients who came to him for portraits from the province of Bergamo back to

their own country, to be painted by their own man. Moroni died at Bergamo on the 5th of February, 1578. Among his better works we may name:

Berlin. *Gallery.* Portrait of a young man. 1558.  
" " Portrait of the painter.  
" " Portrait of a savant.  
Dresden. *Gallery.* Portrait of a man. 1557.  
Dublin. *Nat. Gall.* Portraits of a gentleman and his two children.  
Florence. *Uffizi.* Portrait of a scholar.  
London. *Nat. Gallery.* 'Il Tagliapanni' (portrait of a tailor).  
" " Portrait of a lawyer.  
" " Portrait of an Italian noble.  
" " Portrait of an Italian lady.  
" " Portrait of an ecclesiastic (the Canon Ludovico Terzi of Bergamo).  
" *Stafford House.* 'The Jesuit' (portrait of Ercole Tasso).  
Madrid. *Musco.* Portrait of a Venetian captain.  
Munich. *Gallery.* Portrait of a lady.  
Petersburg. *Her-* Portrait of a man (inscribed be-  
mitage. ) low, NOSE: TV APHYON [sic]).  
Vienna. *Belvedere.* Two male portraits.

Among the pupils of Paul Veronese there was one **PILIRO MORONI**, whom Orlandi calls a descendant of Giambattista Moroni.

**MOROSINI, FRANCESCO**, called **IL MONTE PULCIANO**, was, according to Baldinucci, a Florentine, and a scholar of Orazio Fidiato, in whose style he painted a picture of the 'Conversion of St. Paul,' for the church of San Stefano at Florence.

**MORREALESE, IL.** See **NOVELLI, PIETRO**.

**MORRIS, THOMAS**, an English engraver, flourished in the second half of the 18th century. He received instruction from Woollett, and worked for Boydell. Amongst the plates he engraved we may name:

Landscape and River; after R. Wilson.  
La femme rusée; after Collet.  
Skiddaw; after Louthborough.  
View of St Paul's; after W. Marlow.  
View of the Monument; after the same.  
Hawking and Fox-hunting; after Gilpin.

**MORTELL, JAN.** See **MOERTEL**.

**MORTELEQUE, FERDINAND HENRI**, a Flemish artist, born about 1775, who painted mostly on glass. He was much employed by Charles X. and the Duc de Berry.

**MORTEN, THOMAS**, was born at Uxbridge in 1836. He entered the art school of Mr. Leigh in Newman Street at an early age, and devoted himself to the study of drawing on wood. His chief work consisted of contributions to the illustrated periodicals and other publications, among them 'Gulliver's Travels,' but he did not confine himself entirely to black and white, as is proved by two pictures, 'Pleading to see the Prisoner,' and 'Conquered, but not Subdued,' which were exhibited in the Royal Academy in 1866. In the autumn of the same year he died, it is said by his own hand, on account of pecuniary difficulties.

**MORTIMER, JOHN HAMILTON**, was born at Eastbourne, in Sussex, in 1741. His father was collector of customs at that port, and his uncle is said to have been a painter of some talent. As he was frequently admitted into the painting-room of his relation, he conceived an early inclination for art. It is not improbable that he originally imbibed his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the countenances of the bands of reckless smugglers by which the place

was infested. He was sent to London, and placed as a pupil under Hudson, from whose instruction a mind of his cast could derive no advantage, and he owed his greatest improvement to his constant attendance in the Duke of Richmond's gallery. He was encouraged and assisted in his studies also by the benevolent Cipriani, who recommended him to the particular patronage of the duke, who was desirous of detaining him in his house but the offer was rejected. Soon afterwards he joined, in competition with Romney the premium of one hundred guineas given by the Society for the Encouragement of Arts Manufactures and Commerce for the best historical picture, which was adjudged to his painting of St Paul converting the Britons, which in 1770 was presented by Dr Bates to the church of Chipping Wycombe in Buckinghamshire. The reputation of Mortimer was now established, and he successively increased his celebrity by the production of his picture of King John granting Magna Charta, the 'Battle of Agincourt', 'Vortigern and Rowena' and other admired works. He designed the 'Elevation of the Prize in Sculpture' for the great window of Salisbury Cathedral and the cartoons for the stained glass at Brasenose College, Oxford. For some years he was a member of the Society of Artists, who exhibited a room on the site of the Lyceum, in the Strand. In the year 1779, without solicitation or expectation, he was created a royal academician by the especial grant of His Majesty but he did not live to receive his diploma. After an illness of a few days he died at his house in Norfolk Street in 1779. In the South Kensington Museum is a picture of 'Hercules slaying the Hydra, and two water colours. We have several etchings by Mortimer mostly from his own designs, which are executed in a bold, free style. We may name the following:

The Virgin teaching St John to read. *after Giotto*  
Twelve circular plates of characters from Shakespeare  
Nature and Genius introducing Garrick into the Temple of Shakespeare

Eighteen Studies *after Salt* *Jesus Tempted and others*  
There is a portrait of Mortimer by Richard Wilson in the Diploma Gallery Burlington House.

MORTON DA FEITRE. See LIZZI.

MORTON, ANDREW, painter, was born at Newcastle-on-Tyne in 1802. He was a student in the schools of the Royal Academy, where he was promoted in 1821. He was patronized by the family of William IV. of whom he painted a good portrait, which is in the Painted Hall at Greenwich. Morton died in 1845.

MOSBRUGGER, FRIEDRICH, (or MOSBRUGGER) was born at Constance in 1804 and after being instructed by his father Wendelin, entered the Academy at Munich in 1821. He visited Rome in 1827, Naples in 1828, and in 1830 St Petersburg, where he died the same year. There was much humour and naïveté in his works, among which we may name

The Neapolitan Improvisatore  
An Artist's atelier  
The Bust of a Roman lady  
A Landscape near Civitella

MOSCA, FRANCESCO, was probably a pupil of Giulio Romano, as Cadioli in his 'Descrizione' mentions two pictures as being at Mantua in 1763, one of which he describes thus: "The altar piece of the church in the convent of the Franciscan nuns represents Christ going to Calvary, a crowd of people who buffet and persecute Him, and the

Maries who follow Him grieving and weeping. This is a picture which in reality appears to have been designed and begun by Giulio Romano, and finished by Francesco Mosca, and thus by two hands, but, nevertheless is well composed and harmonious and although it has been much injured, it merits consideration and praise." The other picture was the altar piece of the oratory of the monastery of San Marco. The subject was similar, but Cadioli does not say if the composition was the same. Possibly it was a repetition entirely by Mosca of the other picture. Into one he introduced his own portrait and placed a fly upon the hand. One of these pictures is now in the Academy of Mantua and is quite Englishesque in character. As Giulio Romano died in 1546 Mosca painted in the latter half of the 16th century. It must not be confounded with any of the sculptors of the same name.

MOSER, GEORG MEHNER was born at Schiffhaus in 1704 or 1707 and first studied at Geneva. He came to England very young to follow the profession of a chaser in gold. He likewise painted in enamel with considerable success, executing among other works the portraits of the two eldest sons of King George III. for the decoration of His Majesty's watch. He took an active part in the foundation of the Royal Academy in 1768, and became its first keeper, whose duty principally consists in superintending and instructing the students who draw and model from the antique. Moser continued to fill that place till his death, which happened in 1783. He had previously been manager of the St Martin Lane Academy, and a member of the Incorporated Society of Artists. As a modelist he designed the King's great seal.

MOSER, LEONARD, an altar piece in the church at Tietzenborn in Swabia is signed with this name. It represents scenes in the lives of the Magdalen Martha and Lazarus, and also the parable of the Wise and Foolish Virgins. It is executed with much care, and displays an unusual amount of expression in the faces for the period at which it was executed (1431). The colouring is tender, and the modelling of the hands and feet skillful. The signature runs: Lucas Moser, Maler von Weil, in der oberrheinischen place.

MOSLEY, MARY, afterwards Mrs Lloyd, an English flower painter, the only child of G. M. Moser, R.A. She was awarded premiums by the Society of Arts in 1758 and 1759 and was an exhibitor at Spring Gardens. Elected a foundation member of the Royal Academy she exhibited there from 1768 to 1802. Royal patronage was accorded her, and she decorated a room at Frogmore. She is credited with a strong liking for Fuseli, but between 1792 and 1798 she married a Captain Hugh Lloyd. After marriage she retired from the profession, and painted only as an amateur. She died in 1819. In the South Kensington Museum there is a 'Vase of Flowers' by her.

MOSKES, called 'Little Moses.' See UTTENBROUCK.

MOSIN. See MOZIN.

MOSLEY, CHARLES, was an English engraver, who resided in London in the middle of the 18th century, and was chiefly employed by the booksellers. He assisted Hogarth in engraving 'The Gate of Calais' and in 1745 he produced some political caricatures from his own design. His death occurred about 1770. His best prints are

his portraits, of which the following are the most worthy of notice :

Charles I. on horseback ; from the picture by *Van Dyck* at Windsor.

Marshal Belleisle on horseback.

**MOSNIER, JEAN**, was born at Blois in 1600. His father and his grandfather were painters on glass, and from the former he received his early lessons. When only sixteen or seventeen years of age he made a copy of Andrea Solario's 'Vierge à l'oreiller vert' for Queen Marie de Medicis, then exiled at Blois ; the copy still exists in the possession of M. Chambert, President of the Tribunal de Commerce of Blois. On the strength of this work the queen sent him to Italy with a pension and a recommendation to the Archbishop of Pisa, in whose suite he went to Florence. At Florence he studied three years, at Rome five ; in the latter city gaining the friendship of Poussin. On his return to France he executed a number of decorative paintings for Queen Marie de Medicis, in the Luxembourg Palace ; thirteen of these are mentioned in Bailly's inventory of 1709-10, but none are now known to exist. For Léonor d'Étampes, Bishop of Chartres, he painted the vaulted roof of his library with the four Œcumenical Councils ; a life of the Virgin in the chapel, and the history of Theagenes and Chariclea in the apartments. He executed several works at Chinon, Saumur, Tours, Nogent-le-Rotrou, in the châteaux de Valençay and de Châteauneuf, and in the churches of Blois. He died, according to Felibien, at Blois in 1656. He had two sons, the eldest of whom, Michel, was a sculptor.

**MOSNIER, JEAN LAURENT**, a French portrait painter, born in Paris in 1746. He was elected a member of the French Academy in 1786, and was received in 1788. On the Revolution he fled to England, and, settling in London, obtained a good practice. He exhibited at the Royal Academy from 1792 to 1795. There is a portrait of Lagrenée (senior) by him at the École des Beaux Arts, Paris.

**MOSNIER, PIERRE**, (or **MONNIER**, as he himself wrote his name,) was born at Blois in 1639, and was the second son of Jean Mosnier. He early entered Bourdon's studio in Paris, and assisted his master in painting the gallery of the Hôtel de Bretonvilliers in 1664. In the same year he gained a prize with his picture of 'The Winning of the Golden Fleece by Jason,' and was one of the first pensioned scholars whom Errard took with him to the newly-founded school at Rome. In Rome he copied in oil the works of Raphael and the Carracci, and made studies from antique sculpture, which were afterwards exhibited in the school of the Paris Academy in 1670. He was made an academicien in 1674, and became assistant professor in 1676, and professor in 1686. His discourses at the Academy he published in Paris in 1698, under the title of 'Histoire des Arts qui ont rapport au dessin, divisée en trois livres,' etc. He exhibited at the Salon of 1699. For the church of Notre Dame de Paris he executed a picture of the 'Parliament sitting in Judgment,' for the church of St. Sulpice a 'Virgin adored by Angels.' He died in 1703.

**MOSS, WILLIAM**, was a student of the Royal Academy soon after its foundation. In 1778 he received the gold medal for a design for a church, and four years later attracted notice by one for a cathedral. But he was also a painter, exhibiting

several landscapes, and an etcher. Two views of Somerset House and the Thames by him were acquainted by F. Jukes.

**MOSSCHER, JACQUES DE**, pupil of Karl van Mander, entered the Haarlem Guild in 1593.

**MÖSSMER, JOSEPH**, (MÖSMER, or MESMER,) painter and engraver, was born at Vienna in 1780. He studied under Molitor, and became in 1815 professor and councillor at the Academy of his native city. He was a landscape painter in oil and water-colour ; the Belvedere contains a mountain view by him. He engraved a landscape after Molitor. His death occurred at Vienna in 1846. **RAIMUND MÖSSMER**, his son, born in 1813, was also a landscape painter. He died in 1874.

**MOSTAERT, FRANS**, born at Halst, near Antwerp, about the year 1525, was a painter and etcher, and was instructed by Herri de Bles. In 1553 he was received a member of the Guild at Antwerp, and died in 1555. In his latter works the figures in his landscapes were painted by other artists. He engraved the plate, 'The Virgin on the Clouds,' after A. Carracci. Among his paintings may be mentioned :

A Rocky Landscape, with a Town on a River. (*At Vienna*.)

A Landscape by Moonlight, with Water and Fishermen. Twelve Landscapes in the Netherlands. (*Engraved by Jul. Goltzius.*)

**MOSTAERT, GILLIS**, born in 1525, was a twin brother of Frans Mostaert. He was instructed in painting by Jan Maudyn, and became a member of the Guild at Antwerp in 1553. He died in 1598 or 1601. There remain by him :

Antwerp. *Museum.* Christ on the Cross.

Copenhagen. *Roy. Gall.* The same.

Gotha. *Ducal Coll.* The Creation of Eve.

**MOSTAERT JAN**, (or **MOSTERT**,) was born at Haarlem in 1474. He was a disciple of Jacob van Haarlem, under whom he became a painter of history and portraits, producing works which remind one of Horebouts. His talents recommended him to the patronage of Margaret, sister to Philip I. of Spain, in whose service he remained till his death. He was not less successful in portraits than in historical subjects, and painted that of his patroness, and the principal personages of his time. He also excelled in his landscape backgrounds. Unfortunately a large number of his works perished in the great fire at Haarlem in 1571. He died in that city in 1555. Of his remaining paintings there are :

Antwerp. *Museum.* A Virgin with the Child.

Two portraits.

Bruges. *Notre-Dame.* Mater Dolorosa (*one of his best productions*).

Brussels. *Museum.* Two Scenes in the Life of St. Benedict.

Dresden. *Gallery.* A Magdalene.

London. *Nat. Gall.* A Virgin with the Child.

Lubeck. *Marienkirche.* The Adoration of the Magi, with the Nativity, the Flight to Egypt, and Adam and Eve.

Munich. *Old Pinakothek.* The Adoration of the Magi.

Petersburg. *Hermitage.* The Marriage of St. Catharine.

**MOTTA, RAFFAELLO**, called **RAFAELINO DI REGGIO**, painter, was born at Reggio in 1550. He was a pupil of Lelio Ozza de Novellara and of Frederigo Zuccari, but followed chiefly his own style. The subjects from the history of Hercules and the New Testament painted in the Vatican were executed with great skill, and the Cardinal

Farnese invited him to paint his villa of Caprarola in conjunction with Zuccari and Giovanni de Vecchi; but the subsequent ill-treatment of the Cardinal caused by the jealousy of Vecchi, coupled with Roman fever, caused the artist's death at the early age of twenty-eight. He died at Rome in 1578. Bonfacei Fantini published in 1657, at Reggio, a 'Life of Mottl.' Many of his pictures have been engraved.

MOTTI. See DE MOTTI.

MOUCHERON, FREDERIK, (or DE MOUCHERON,) was born at Embden in 1663. At an early age he showed a strong inclination for art, in consequence of which he was placed as a pupil with Jan Asselyn. When he was little more than twenty years of age, he found himself able, on the produce of his talents, to undertake a journey to France, where he passed some years, and met with the most flattering encouragement. It was his intention to have visited Italy, by the advice of his instructor, who had studied at Rome, but his works were so much admired at Paris that he abandoned his project. After a residence of several years in that capital he returned to Antwerp, and afterwards settled at Amsterdam, where his pictures were held in equal estimation. He had now the advantage of having his pictures embellished with figures by A. Vanderveelde and Langebach; and his best productions are those which he painted in the latter part of his life. The year of his death is not known, but there is a picture by him at Dresden with the date 1713 upon it. His pictures are not rare. Good examples are to be met with in most large galleries. Among the more accessible we may name:

Dublin.	Nat. Gall.	Landscape with sheep.
"	"	Landscape with milkers.
Glasgow.	Gallery.	Landscape with round tower.
"	"	Landscape with hawking party.
London.	Nat. Gall.	Garden scene with figures.
"	S. Kensington Museum (Jones Collection).	Two landscapes, with figures by A. Vanderveelde.

MOUCHERON, ISAAC, called ORDONNANCE on account of his cleverness in composition, the son and scholar of Frederik Moucheron, was born at Antwerp in 1670. When only sixteen years of age he lost his father, but he was already sufficiently advanced to be able to dispense with any other assistance than that of study from nature. In 1694 he visited Rome, and its environs became the object of his study, particularly the vicinity of Tivoli, of which he made a number of designs; and after a residence of four years in Italy returned to Holland, with a rich assemblage of drawings. On his return to Amsterdam he was chiefly employed in painting large landscapes for the ornaments of saloons, in which the figures were generally introduced by Nicolas Verkolce, Jakob de Wit, and others. In the scenery, as well as the style of his landscapes, he appears to have emulated the manner of Gaspard Poussin. His pictures are to be met with at Augsburg, Cassel, Christiania, Copenhagen, and Dresden (eight). He signed his works either with his full name or with *M. f.* He died at Amsterdam in 1744.

Isaac Moucheron etched many plates, among them a set of nineteen views of Heemstede, in the province of Utrecht, from his own designs. We have also the following by him:

A set of four Views of Gardens, with Buildings and Figures, inscribed *J. Moucheron inv. pinx. et fec.*

Another set of four Views of Gardens and Buildings, inscribed *J. Moucheron inv. et fec.*  
Ten landscapes, with Figures; after Gaspard Poussin; inscribed *Eenige Landschapen, geschildert door G. Poussin, &c.*

MOUCHET, FRANÇOIS NICOLAS, a French painter, was born at Gray, in Franche-Comté, in 1750. He was a pupil of Greuze, and devoted himself chiefly to miniature painting. He died in 1814.

MOUCHY, MARTIN DE, a French engraver, was born in Paris in 1746. He was a pupil of Augustin de St. Aubine, and engraved several plates for the booksellers; among which are sixteen prints for the 'History of Telemahus,' after the designs of Monnet and Cochin. We have also the following by him:

A pair of Views in the environs of Triel; after Hackert.  
A View of Marienborg, near Stockholm; after the same.  
Another View in Sweden, after the same.

MOUNT, SHIRARD ALONZO, painter, born in 1804 at Setanket, Long Island. Member of the National Academy of Design, New York, in 1842. Died in 1868. His best pictures are a portrait of Admiral Builey, U. S. N., and a portrait of himself, now in the possession of the National Academy.

MOUNT, WILLIAM SIDNEY, painter, brother of the above, was born at Setanket, Long Island, in 1806. At the age of seventeen he was apprenticed to his brother, a sign-painter in New York. In 1826 he went to the school of the Academy of Design, and in 1820 produced his first picture, a portrait of himself. In 1829 he established himself in New York as a portrait painter, and painted several humorous scenes and scenes of negro life. In 1832 he was elected a member of the National Academy. His 'Bargaining for a Horse' is in the possession of the New York Historical Society. He died at Setanket in 1868.

MOUZIEN, MICHAEL, (or MOSIN,) a Dutch engraver, was born at Amsterdam about the year 1630. He endeavoured to unite the point with the graver in the execution of his plates, but with no great success. We have, among others, the following prints by him:

#### PORTRAITS.

Jacob van Wassenaer, Admiral of Holland.  
Michael Ruyter, Dutch Admiral, after H. van Alderwereld.  
Cornelis de Witte, Pensionary of Holland, after the same.  
Jan van Galen, Admiral of Holland; after J. Luvens.

#### SUBJECTS.

Venus sleeping; after J. A. Backer.  
The Four Elements under the empire of Venus; after C. Holsteyn.  
A Satyr presenting a Bunch of Grapes to a Woman and Child, after the same.

MOYA, PEDRO DE, a Spanish painter, was born at Granada in 1610. He was for some time a disciple of Juan del Castillo at Seville. A desire to see the works of Rubens and other distinguished painters of the Flemish school induced him to enlist as a foot-soldier in the army of Flanders and visit Antwerp, where he was particularly captivated with the works of Van Dyck, who was at that time in England. He resolved on visiting London, for the purpose of becoming his pupil, but his intentions were frustrated by the death of Van Dyck within six months after Moya arrived in England. He returned to Spain, where Murillo, who was then about twenty-four, profited by his experience and advice. He ultimately settled at Granada,

where he painted several pictures for the churches, of which the most esteemed is an altar-piece of the 'Conception,' in the church of Nuestra Señora de Gracia. He died at Granada in 1666. Other paintings by him are

Granada	Cathedral	Malonna and Child also a Bishop
"	Trinity Con	Legend of St. John de Mata
"	S. Agostino	St. Aliphus adoring the Virgin
Madrid	Museo	The History of Joseph (in six pictures)
Pesth	Gallery	His own portrait
Vienna	Czerinin Coll	A male portrait

MOYREAU, JEAN, a French engraver, was born at Orleans in 1690. He studied painting under Boullongne, but soon devoted his time to engraving. He came to Paris, and in 1738 was admitted into L'Académie Royale with the uncommon distinction that he was not required to engrave a portrait according to the rules. His principal works are his plates after Philips Weuwerin, consisting of eighty-nine prints. He engraved various prints after other masters, among which are the following:

Rebecca receiving the Servant of Abraham	after Isaac
Isaac for the Grand Gallery	
The Resurrection of Lazarus	after J. de J. de J.
The Parting of Hector and Andromache	after the same
Bacchus and Ariadne	after J. de J.
A Hunt of Hunters	after J. de J.
A Hunting Renardous	after J. de J.

(The last two plates were engraved in his reception into the Academy in 1736, and are among his best prints.)

A Sea-port	after J. de J.
La Partir Carice	after J. de J.
A Waterfall	after J. de J.

Of his best prints after Weuwerin may be mentioned those entitled

La Colombe du Mar chel
La grande Chasse au Louan
La Fontaine du Dauphin
La Fontaine de Neptune

There was another French engraver, J. A. M. or M. A. M. Moyreau, who engraved some plates between 1761 and 1770. It is supposed he was a son of Jean Moyreau.

MOZARIANUS was a landscape painter who worked from about 1595 to 1621 at Augsburg. There remain of his works

Augsburg	Gallery	The Miracle of the Leaves, &c.
Ulm	Gallery	Four Landscapes on copper, the Four Elements (in the style of Jan J. de J. and D. V. de J.)

MOZIN, CHARLES LEONIS was born in Paris in 1806, and studied under Xavier Leprince. He was a successful painter of landscape scenes and genre subjects. He died in 1862. His principal works

The Entrance to the Harbour of Toulon
A View of Utrecht
Coast Scene in Normandy

MUCCI, GIOVANNI EMMANUELE, a nephew and pupil of Gherardo. He is said to have engraved some plates.

MUCCIOLO, BARTOLOMEO and BENEDETTO, father and son who were painting at Urbino towards the end of the 15th century. They were apparently natives of Ferrara. A picture signed 'Benedictus quondam Bartolomei de Ferrara' 1492, is described by Linzi as being "in the chapel 182

of the Muccioli, their descendants," in S. Domenico, at Urbino.

MÜCKE, HEINRICH KARL ANTON, painter, designer, and etcher, was born at Breslau, April 9th, 1806. In 1821 he was a student at the Berlin Academy, and in 1826 a scholar under W. Schadow, at Düsseldorf. While still very young he painted a series of frescoes in the Schloss Heltorf, near Düsseldorf which dealt with the career of the Emperor Barbarossa. In 1833 he travelled in Italy and Sicily and in 1850 he paid a visit to England. In 1844 he became Professor of Anatomy in the Düsseldorf Academy. He painted numerous altar pieces and historical pictures, and was also a very successful illustrator and etcher. Among his better works we may name the following:

The Apotheosis of St. Catherine	(at Gal. Berlin)
The Temple of Theodorus by Saint Ambrose	
Saint Elizabeth the Almsgiver	
Dante reading the Divine Comedy	
The Resurrection of Christ	
Frescoes in the Antikronik	Düsseldorf
The Stripping of Jesus in by Gethsemane	Prullon
The Introduction of Christianity into Wuppertal	
(The title of the picture is not given)	
Coronation of the Virgin	(The title of the picture is not given)
Christ on the Cross	(The title of the picture is not given)
The Good Shepherd	(The title of the picture is not given)
Cleopatra	
The coat of arms of Anton of Hohenzollern	Sigmaringen

MÜCKE, HEINRICH ANTON

MULLER, HILDEBRANDT, A painter of this name was at work at Ulm about 1460, in company with J. de J. de J.

MUGLIANO DI SECONDO, BENEDETTO

MULLIGER, MEN, a German painter, was born at Eibstadt April 8, 1822. He was a pupil, at Dresden, of Julius Hübner. He painted scenes chiefly in German history in the 17th century. He is in the Gallery there is a picture by him of Maximilian, Emperor of the Romans, attacked in the snow by a band of knights. Mulliger died June 8, 1873.

MULLER, JAMES LEONARD, a painter, was born in 1819, studied first at the Academy of Berlin in 1838 at that of Munich under Cornelius and worked at the Berlin wall paintings under Kaulbach from 1847 to 1853. He went to Rome in 1852 and painted for the pope the 'Annunciation' at the Vatican. Subsequently he spent almost every winter at Rome until 1858 returning periodically to Berlin, but finally he settled at Munich, where he died in 1865. He painted portraits of Overbeck, Schinkel, Tschirnhauser, Ludwig II. of Bavaria &c. We may also name

A Study of Models
A Monk playing
A Gypsy Family
A Struggle with Gypsies
Jesus in the Temple
Portrait

MULLER, JAMES LEONARD, an obscure painter of Holland who entered the Guild in 1640, and died in 1649.

MULLARD, FRANZ, is HENRI, a mediocre painter of the French school who worked in the style of David. At Versailles there is 'Francis I. on the eve of the Battle of Marignano,' by him.

MULLER, J. SEBASTIAN, an engraver at Amsterdam, who was a pupil of Hendrik Bogart. His plates are dated from 1694 to 1737. Among them are:

The title-page to the 'Picture-Veterin' of J. Junius
after J. van der Meer
Rotterdam 1694
One in G. de Lussac's Drawing-Book

Views of Gunterstein. "*J. Mulder ad vivum del. et fecit.*"

The portraits of Galileo, Johannes Secundus, &c.

MÜLICH, HANS, miscalled MIELICH, was born at Munich in 1515. He was a portrait painter of merit, and also painted history in the manner of the Bolognese. His portraits are rare; the Munich Gallery has two, one dated 1540; and they are occasionally seen in the private collections of Germany. Mulich also painted miniatures with some skill. He held for a time the post of court painter to Duke Albert V. of Bavaria. He died in 1572 in his native city. Among his remaining works we find:

Ingolstadt. *Frauen- } The Altar-piece, representing kirche. } Scenes in the life of Jesus and Mary.*

Munich. *Frauenkirche.* A Copy of Michelangelo's 'Last Judgment.'

" *Old Pinakothek.* The Passion.

" *State Library.* Portraits of a Man and a Woman. The Treasures of Albrecht V., in miniature.

" " Orlando di Lasso's septem Psalmi penitentiales, in miniature.

" " The Motets of the musician Ciprian de Rore, in miniature.

Ratisbon. *Herr Krän- } The Portrait of a Woman with uer's. } her little Daughter.*

Vienna. Portrait of a Man of Hermann family.

In conjunction with Christoph Zwickopf he published a very large woodcut in five plates, treating of events near Ingolstadt in the time of the Schmalkaldische-Bund.

MULIER, or DE MULIERIBUS. See MOLYN.

MULINARI, GIOVANNI ANTONIO, called Il CARRACCINO, was born at Savigliano, Piedmont, in 1577. His best paintings are at his native place, but there is also one at Turin, in San Dalmasio, representing the 'Deposition from the Cross.' Though called 'Il Carraccino,' his style bore no relationship to that of the Carracci. He died in 1640.

MULINARI, MICHELE DE, a native of Milan, who flourished in the 14th and 15th centuries. He studied at Florence under Agnolo Gaddi, and became director of the Academy at Milan in 1366.

MULINARI, STEFANO, (or MONTANI,) was an Italian engraver, known for his numerous prints after drawings by the early Italian masters. He was born at Florence about 1741, and was a pupil of A. Scacciati, whom he assisted in a series of engravings after the most beautiful drawings in the Florentine Collection. Forty-one only were executed during Scacciati's life; the remaining fifty-nine were engraved entirely by Mulinari. These were succeeded in 1775 by a series of fifty prints after drawings of the earliest masters, from Cimabue to Pietro Perugino, under the title 'istoria pratica dell' Incominciamento e Progressi della Pittura.' This was followed in 1780 by a still more interesting work on the great Italian schools of painting up to Francesco Rustici, 'Saggio delle cinque Scuole di Pittura Italiana.' Mulinari died near the close of the 18th century, aged about fifty-five. Among the above-mentioned works are four after Leonardo da Vinci, five after Michelangelo, twenty-two after Raphael, eight after Giulio Romano, six after Polidoro da Caravaggio, twenty-six after Parmigiano, five after Daniele da Volterra, eight after Barocci, seven after Giulio Cesare Procaccini, three after Guido, three after Andrea Sacchi, thirteen after Guercino, and many others.

Nagler gives a list of about 200 of them in his 'Künstler-Lexicon.'

MÜLLENER, JOHANN KARL, called MÜLLER, was a Swiss painter of landscapes, born at Gessenay, in the canton of Berne, in 1768. He was his own instructor, but went early to Italy, and after having stayed some time with Angiolini at Serravezza, he established himself at Florence, where he died in 1832. His landscapes, mostly Italian scenes, are picturesque and lively.

MÜLLER, ACHILLES, a painter chiefly on glass, who was employed by the King of Poland and by the Elector of Bavaria between 1580 and 1615. He was a native of Munich.

MÜLLER, ADAM AUGUST, painter and etcher, was born at Copenhagen in 1811. He was first instructed by Eckersberg, and studied for a time at the Academy of his native city, till he afterwards visited Italy, where he stayed from 1839 to 1841. He first painted genre and history, but afterwards scenes from the Bible and portraits. He died at Copenhagen in 1814. There are by him:

Copenhagen. *Thorvalds- } Christ with the Four Evangel- sen Museum. } ists.*

" *Ch. of the Holy } Father at the Diet of Worms. Spirit.*

" *Roy. Coll.* The Prodigal Son.

He etched several plates, among which may be mentioned:

A Man's Head.

Two Angels hovering.

MÜLLER, BALTHASAR, a painter, who in 1522-4 assisted Hans von Kalba in painting and gilding the reliefs in the church at Annaberg.

MÜLLER, DR. FRANZ HUBERT, painter, engraver, and writer on art, was born at Bonn in 1784. He first studied jurisprudence, but devoted himself afterwards to painting and engraving. After having been several times at Frankfort, Aschaffenburg, Eisenach, and Cassel, he became court painter to the Prince of Waldeck in 1807, and did much good work for him. Subsequently he visited Hamburg, Moscow, and St. Petersburg, and then settled at Frankfort. In 1817 he became inspector of the Gallery at Darmstadt. He painted portraits and history, and for his work in St. Catherine's Church at Oppenheim he obtained the title of doctor. He died in 1835.

MÜLLER, FRIEDRICH, called 'Painter Müller' and 'Devil's Müller' (from his having painted demoniacal scenes in the latter period of his life), was born at Krenzbach in 1750. He was instructed in art at Mannheim, after which he became court painter and etcher at Zweibrücken, and in 1778 went to Rome, where he imitated the style of Michelangelo, and died in 1825. He was also a poet and an art critic. Two of his best paintings are, 'Cupid with Doves,' and 'Ulysses calling up the Shade of Ajax.' Of his etchings may be named:

Three Jews.

Niobe with Two Children.

Three Sheep's Heads.

MÜLLER, FRIEDRICH, a painter, was born at Kucheltholm, near Cassel, in 1801. His works are more concerned with colour than was usual in his time in Germany. He was a professor in the Cassel Academy. He retired into private life in 1875.

MÜLLER, FRIEDRICH, a painter, was born at Cassel in 1811. He lived much in Italy, but his



sojourn there did not have the effect upon his style that might have been expected. His best picture is a 'Wooded landscape with Knights at a meal.' He died in Munich, May 30, 1859.

MÜLLER, G. A., was born at Vienna about the year 1700. He was a contemporary of Andreas and Joseph Schmutzer, and in conjunction with them executed a part of the plates to the 'Life of Decius,' from the designs by Rubens, in the possession of the Prince of Liechtenstein. We have also the following portraits by him:

Prince Ludwig, Count von Sintzendorf, Minister of State.

Jacob van Schuppen, Director of the Academy at Vienna.

The two Children of Rubens; from the picture by that master in the Liechtenstein Collection.

The date of his death is not known, but it occurred after 1762.

MÜLLER, HEINRICH KARL, born at Strasburg in 1784, was an engraver, and instructed by Ch. Guérin. His best plate is 'Psyche,' after Prud'hon. He obtained several medals, was a member of the Academy at Berlin, and a Knight of the Legion of Honour. He died in Paris in 1846.

MÜLLER, HERMANN, is said by Huber to have been a native of Amsterdam, though he resided the greater part of his life at Antwerp, where he engraved several plates, in conjunction with Cornelis Cort, for Jerome Cock. He flourished about the year 1585, and is supposed to have been a disciple of the two artists named, and to have studied afterwards in Italy. The plates of Hermann Müller are executed entirely with the graver, in the laboured, formal style which distinguished the Flemish school at that period. In conjunction with the Gallees, the Sadelers, and others, he engraved several subjects from the Bible, after Van der Straet, Martin de Vos, and other masters. We have also the following by him:

The Fates; after *Cornelis van Haarlem*.

The Death of Cleopatra; after the same.

The Four Cardinal Virtues; after *Martin Heemskerck*.

The Ten Commandments; after the same.

A set of seven plates of the Creation; after *H. Goltzius*.

The Death of Lucretia; after *Cornelis Keld*.

MÜLLER, HERMANN MARTIN CHRISTOFFER, painter, was born at Hamburg, in 1806. He was a pupil of Siegfried Bendixen, but in 1828 was a student in the Munich Academy. The subjects of his pictures were mostly taken from the Nibelungenlied. He died at Munich in 1837.

MÜLLER, JACOB, is the name affixed to the frontispiece and plans in a book on Gardening, from the designs of Georg Hatzel, published at Augsburg by Jeremiah Wolf. The same engraver produced some landscapes in the style of Perelle.

MÜLLER, JAN, an engraver, is supposed to have been of the same family with Hermann Müller. He was born at Amsterdam about the year 1570, and was a disciple of Hendrik Goltzius, whose style he followed with enthusiasm. His last works are dated 1625. He engraved several portraits, which are highly esteemed. The following are among his most admired works:

#### PORTRAITS.

Bartholomäus Spranger, Painter; *J. ab Ach pinx.*

Maurice, Prince of Orange; after *Mirrevelt*.

Jan Nuyen, of Antwerp, his hand resting on a skull; after the same.

Ambrose Spinola; after the same.

Albert, Archduke of Austria; after *Rubens*.

Isabella, Infanta of Spain; after the same.  
Christian IV. King of Denmark; after *P. Isaacus*.

#### SUBJECTS FROM HIS OWN COMPOSITIONS.

The Baptism of Christ.

An Ecce Homo, with angels.

Belshazzar's feast; fine and rare.

The Adoration of the Magi; fine and rare.

#### SUBJECTS AFTER BARTHOLOMÆUS SPRANGER.

Hagar in the Desert, comforted by an Angel.

Lot and his Daughters.

The Nativity; *J. Müller scul.* 1606.

The Holy Family, with two Angels.

Venus and the Graces.

Venus, Bacchus, and Ceres.

A Satyr taking a Thorn from the Foot of a Faun.

Venus and Mercury.

Perseus armed by Minerva and Mercury; one of his finest plates.

Cupid and Psyche.

The Apotheosis of the Arts.

Fortune distributing her Gifts.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Raising of Lazarus; after *Ab. Bloemert*.

Cain slaying Abel; after *Cornelis van Haarlem*.

The Rape of the Sabines; after the sculpture of *A. de Vries*.

Mercury and Pandora; after the same.

The Martyrdom of St. Sebastian; after *J. van Aachen*; fine.

MÜLLER, JOHANN BAPTIST, born at Geratried in Bavaria, in 1809, was a painter of history, and attended the Academy at Munich, where he studied under Konrad Eberhard and H. Hess. He assisted the latter of these in his frescoes in All Saints' Chapel, and in the decoration of the Basilica; and with Fühnich he in 1837 executed the works on the Laurentiusberg at Pinguet. From 1842 to 1849 he was occupied with glass-painting. His altar-pieces and easel-pictures are to be met with at Obertingen, Erkheim, Scheideck, and Kosching near Ingolstadt. His best picture is 'St. Jerome on the Ruins of Jerusalem.' He died at Munich in 1869. Many of his works have been lithographed and printed in colours.

MÜLLER, JOHANN CHRISTIAN ERNST, engraver, was born at Troisdorf, in the Grand Duchy of Weimar. He studied under Lips, at Zurich, and in 1820 became professor in the drawing school at Weimar. He died in 1824. Works:

Profile portrait of Bonaparte as First Consul.

Portrait of the Grand Duke of Weimar.

Portrait of the Emperor Alexander I. of Russia.

MÜLLER, JOHANN FRIEDRICH WILHELM, son of Johann Gotthard von Müller, was born at Stuttgart in 1782. He was carefully educated by his father in all the branches of art essential to constitute an excellent engraver; and in 1802 he migrated to Paris to complete his studies. In 1805 Müller engraved the Crown Prince of Würtemberg's portrait, and 'St. John about to write his Revelation,' after Domenichino, in which the eagle brings him his pen; and 'Adam and Eve under Temptation,' after Raphael. In 1809 he went to Italy, and on his return became engraver to the court at Stuttgart, and in 1814 professor of engraving at Dresden. There he was commissioned by Rittner, a printseller, to engrave his last and greatest plate, the Madonna di San Sisto of Raphael in the Dresden Gallery. He was occupied for the remainder of his life on this plate, which he just lived to complete, but he never saw a finished

print from it. His existence seems to have been almost wrapped up in its execution; he was occupied with it day and night; and being of a sickly constitution, the infallible result of such constant application and excitement soon made its appearance. He completed the plate and sent it to Paris to be printed; but with it the artificial excitement which supported him departed also: he had just strength enough left to admit of his being carried to the Sonnenstein, near Pirna, where he died May 3, 1816, only a few days before the proof of his plate arrived from Paris. It was suspended over the head of his bier as he lay dead. This plate was retouched in 1827. J. F. Müller engraved only eighteen plates, but the Madonna di San Sisto is in itself a host; his other works are nearly all portraits.

MÜLLER, JOHANN GOTTHARD VON, a German engraver, was born at Bernhausen, in the duchy of Würtemberg, in 1747. He was favoured with the protection of the Duke Karl Eugen, by whose aid he for six years studied painting and design, and was sent to Paris in 1770, where he became a pupil of J. G. Wille, and began to engrave. His talents procured him his reception into the Academy in Paris in 1776. He soon afterwards returned to Stuttgart, where, by order of the duke, he founded an Academy of Design, of which he was a professor during 1776-94, and subsequently director. He was awarded the Würtemberg Order of the Crown in 1818, and was a member of the Academies of Berlin, Copenhagen, Munich, and Vienna. He died at Stuttgart in 1830. His engraving of the 'Madonna della Seggiola, executed in 1804 for the Musée Français, is considered by many persons superior to that of Raphael Morghen of the same subject. We have by him several plates, engraved in the style of his instructor, among which are the following:

#### PORTRAITS.

Louis XVI. full-length; *after Duplessis*; one of his finest plates.  
Jean George Wille, Engraver; *after Greuze*.  
Louis Galluche, Painter; engraved for his reception into the Academy.  
Louis Lersambert, Sculptor to the King of Würtemberg.  
Augustus Gottlieb Spangenberg; *A. Graff pinx.*  
F. Schiller; *after the same*.

#### SUBJECTS.

Ceres; *after Goltzius*.  
The Nymph Erigone; *after Jollain*.  
A Lady playing on the Guitar; *after P. A. Wille*.  
Lot and his Daughters; *after Gerard Honthorst*.  
A subject from the Life of Alexander; *after G. Flinck*.  
The Battle of Bunker's Hill; *after John Trumbull*.  
1799  
La Madonna della Seggiola; *after Raphael*.  
St. Cecilia; *after Domenichino*.  
St. Catharine, with two Angels; *after Leonardo da Vinci*.  
The Virgin; *after Spada*.  
The tender Mother; *after Tischbein*.

MÜLLER, JOHANN JAKOB, called 'Müller of Riga,' was born at Riga in 1765. He was first a preacher, but afterwards studied painting at Dresden under Klengel and at Rome, and particularly the manner in which Claude Lorraine treated distances in his works. After having in 1817 visited Italy for a second time, he settled at Stuttgart, where he became court painter to King Friedrich, and died in 1831. There are by him several views of Pompeii (two of them in posses-

sion of the King of Bavaria), and a 'Landscape near Salerno,' in the Gallery at Stuttgart.

MÜLLER, JOH. KARL. See MÜLLENER.

MÜLLER, JOH. PET. See MOLITOR.

MÜLLER, JOHANN SEBASTIAN, (or MILLER,) a German engraver, was born at Nuremberg about the year 1720. He came with his brother to England in 1744, resided in London in 1760, and engraved several plates for the collection of Boydell; he is generally known in this country under the name of Miller. We have, among others, the following prints by him:

The Holy Family; *after Federigo Baroccio*.

Another Holy Family; *after Murillo*.

Nero depositing the Ashes of Britannicus; *after Le Sueur*.

A Landscape, with Apollo and Marsyas; *after Claude*.

A Moonlight; *after Van der Neer*.

Two Views in Rome, *after Giov. Paolo Panini*.

The plates for Newton's Edition of 'Milton;' *after Hayman*.

MÜLLER, JOHN PETER, a Danish landscape painter, born in 1783. He had a good reputation in his native country. Many of his subjects are scenes in Sweden and Norway, and have been engraved and lithographed. He died in 1854. In the Royal Gallery at Copenhagen there are two of his landscapes, a 'View of the Wetterhorn,' and a 'Forest Road near Elsinore.'

MÜLLER, MORITZ. See STEINLA.

MÜLLER, MORITZ KARL FRIEDRICH, called 'Firo Muller,' from his occasional fondness for artificial illuminations, was a painter of portraits, history, and genre, who was born at Dresden in 1807, and studied art at the Academy there under Matthai. In 1829 he went to Zittau, where there are some of his altar-pieces, and in 1830 to Munich, where he died in 1865. He was a member of the Academy at Dresden. Some of his best paintings are:

The sulky Boy. (*Berlin National Gallery*.)

Consecration of a Church.

Christmas Eve.

Lovers at the Fireside of a Shepherd's Cottage.

The Tyrolese marching out under Haspinger.

Return Home of a Wounded Soldier in the Tyrol. (*Munich Pinakothek*.)

Country Wedding. (*The same*.)

The Imprisonment of Andrew Hofer.

Camp Scene.

MÜLLER, PIETRO. See MOLYN.

MÜLLER, SALOMON, was probably of the same family as Hermann and Jan Müller, and flourished about the year 1610. From the style of his engraving, it is probable he was brought up in the school of the Wierixes. He engraved a set of small prints of sacred subjects, which, as they are without the name of the painter, are probably from his own designs.

MÜLLER, VICTOR, was born at Frankfort in 1829, and studied at the Städel Institute in that city. In 1849 he went to Antwerp, and afterwards to Paris, where he continued his studies under Couture. On his return to Frankfort in 1838, he brought himself into notice by the 'Forest Nymphs,' 'Diana and Endymion,' and 'Hero and Leander.' In 1865 he went to Munich, where he died in 1871; there he chiefly painted portraits and scenes in the life of Hartmuth of Kronenberg. Among his other paintings the most important are:

Faust and Wagner.

Hamlet and the Grave-digger.

Ophelia.

Romeo and Juliet.

**MÜLLER, WILLIAM JAMES**, an English landscape and figure painter, was born at Bristol in 1812; his father, of German extraction, was curator of the Bristol Museum, and from him he acquired a taste for science, especially botany and natural history. He was at first designed for an engineer, but his predilection for art soon made itself manifest. From J. B. Pyne he received the primary instructions in painting; and in 1833 he for the first time exhibited at the Royal Academy, his picture being 'The Destruction of Old London Bridge—Morning?' Soon after he made the tour of Germany, Switzerland, and Italy, studying from nature, and hence his works bear the impress of originality in a greater degree than those of most modern landscape painters. On his return to his native city he pursued his profession, but with very partial success. In 1838 he visited Greece and Egypt, enriching his portfolio with a large number of sketches of the most interesting objects. About the end of 1839 he settled in London, where his pictures found ready purchasers. Two years afterwards he published 'Picturesque Sketches of the Age of Francis I.' which extended his fame beyond his own country. He next, in 1841, at his own expense, joined the expedition to Lycia, projected by the government, and from the valuable sketches he made there, produced the pictures which were exhibited at the Royal Academy and British Institution during the last three years of his life. Of the treatment his work received at both places he complained with bitterness, and, it must be admitted, with justice. In 1836-7-8 he also sent pictures to the Suffolk Street Exhibitions. In 1845 Müller left London for Bristol for the benefit of his health; but his strength gradually failed, and he died on the 8th September of that year of disease of the heart. At the sale of his oil pictures, finished and unfinished, and of the series of sketches made by him in Lycia (which took place in the following year), competition to possess them was extreme; the sketches sold at prices varying from £20 to £60 for each, and the total amount of the three days' sale was about £4600. These were not factitious prices, for the dealers reaped a rich harvest by the purchases they made at the sale. In 1875 his *Memoir* was brought out, by the pen of N. N. Soley, and his works have greatly increased in value since. Müller is very scantily represented in public collections. In the National Gallery there are a fine Welsh landscape and a clever Lycian sketch, both in oil. In the South Kensington Museum there are eight of his water-colour drawings.

**MULLINARI.** See **MULINARI**.

**MULREADY, WILLIAM**, the son of a leather-breeches maker, was born at Ennis, County Clare, Ireland, on the 1st of April, 1786. When William was about eighteen months old the family removed to Dublin, and after remaining there about four years came to London, where they settled near Leicester Square. After picking up as much of art as he could gather from old books and prints, and from an artist named Graham, Mulready was permitted to study in the studio of Banks, the sculptor, and in October 1800 he became a student of the Royal Academy. Two years later he obtained the silver palette of the Society of Arts. From the age of fifteen Mulready was no longer dependent upon his parents for subsistence. It is not exactly known how he managed to support himself at first;

but, according to 'Marcliffe, he drew illustrations for books, and perhaps tried his hand at scene painting, as he used to say in after-life. "I drew on a very large scale when I was young." Teaching drawing, which he continued throughout his life, was also another resource in his early days; he became tutor to several persons of note, one of whom was Miss Isabella Milbanke, afterwards Lady Byron. In 1803, when scarcely more than seventeen years of age, he married the elder sister of John Varley, the famous water-colour painter, whose pupil he is generally supposed to have been; and before he was nineteen he became a father. The lady, who was a year older than her husband, was also an artist, and exhibited several paintings at the Royal Academy Exhibitions. The union, however, was a very unhappy one, and occasioned much of the trouble of the artist's life, for after they had been married barely six years they separated, and never afterwards resided together. In 1804, when only eighteen Mulready exhibited three pictures at the Royal Academy, two views of Kinkstall, and a cottage at Knaresborough in Yorkshire. In 1807 the artist's first figure picture, 'Old Kaspar,' appeared at the Academy, and was succeeded in the following year by 'The Rattle;' from the extreme finish of these works, it is evident that Mulready carefully studied the Dutch School, and to a great extent imitated it. In 1809, stimulated no doubt by the success which Wilkie had achieved by the production of his 'Blind Fiddler' and 'Rent-Day,' Mulready executed his first large work, 'The Carpenter's Shop,' which he sent to the British Institution to compete for the prizes offered by that Society, and two years later painted another picture, 'The Barber's Shop,' in the same style. In 1815 he was elected an Associate of the Royal Academy; and in the beginning of the next year, before the Academy Exhibition was opened, he obtained the full honours of a member. Thus his name never appeared in the Catalogue under the lesser title; such a rapid rise had never before, nor has since, occurred in the Academy. 'The Fight Interrupted' was exhibited this year, and fully justified the Academy's choice. This work, considered to be the most perfect picture in his first manner, is now in the Sheepshanks Collection, at the South Kensington Museum. From this time Mulready no longer imitated the Dutch School, or endeavoured to rival Wilkie in his style, but gradually changed to a manner peculiar to himself. He produced between the years 1820 and 1836, some of his most humorous pictures, chiefly of boy life and village incidents. It was not, however, until after 1838, when Mulready was more than fifty years of age, that he produced those works of fine colour, and consummate refinement and variety of execution in which his art culminated: 'The Sonnet,' 'Train up a Child,' 'The Whistonian Controversy.' Mulready was ever a faithful member of the Academy, ever preferring his professional duties to his private and personal interests; from the time he first became a student until within two days of his death he was a constant attendant at the Life School, not only as a willing 'visitor,' giving advice to the young students, but also as a diligent worker, producing there many of those excellent life-studies for which he was distinguished. He was one of the founders and most active members of the Society for the Management and Distribution of the Artists' Fund, of which he

held the office of President as early as 1815; and it may be mentioned to his honour that he surrendered the right to engrave and sell prints of 'The Wolf and the Lamb' to the fund: this act of charity realized the sum of one thousand pounds. During his last years Mulready lived a very secluded life at his residence in Linden Grove, Bayswater. On the morning of the 7th of July, 1863, he died of heart disease, and was buried in Kensal Green Cemetery. In the following year there was a loan collection of his works in the South Kensington Museum. His illustrations to an edition of the 'Vicar of Wakefield,' published in 1843, were very successful, and led to his being employed to paint several of the subjects — e. g. the 'Whistonian Controversy,' 'Choosing the Wedding Gown,' &c. The following are his principal works:

- Hampstead Heath. 1806 (*In the South Kensington Museum.*)  
 Still life. 1809. (*The same*)  
 Fair Time. Roy. Acad. 1809. (*In the National Gallery*)  
 The Roadside Inn. 1811.  
 The Mall, Kensington Gravel Pits. 1812. (*In the South Kensington Museum*)  
 Near the Mall, Kensington Gravel Pits. 1813 (*The same.*)  
 Punch. 1813.  
 Idle Boys. 1815.  
 A Snow Scene. (*In the National Gallery.*)  
 THE FIGHT INTERRUPTED. Roy. Acad. 1816. (*In the South Kensington Museum.*)  
 THE CARELESS MESSENGER. 1821.  
 THE CONVALESCENT. 1822. (*Jones Collection, S. Kensington Museum*)  
 The Widow. 1824.  
 The Origin of a Painter. 1826.  
 The Cousin. 1827.  
 The Sailing Match. Roy. Acad. 1831. (*In the South Kensington Museum*)  
 Portrait of John Sheepshanks. 1832. (*The same*)  
 The First Voyage. 1833.  
 THE LAST IN. Roy. Acad. 1835. (*In the National Gallery.*)  
 GIVING A BITE. Roy. Acad. 1836. (*In the South Kensington Museum*)  
 THE TOY SPINNER. Roy. Acad. 1837. (*The same*)  
 Brother and Sister. Roy. Acad. 1837. (*The same.*)  
 THE SEVEN AGES. Roy. Acad. 1838. (*The same.*)  
 THE SONNET (a masterpiece). Roy. Acad. 1839. (*The same.*)  
 OPEN YOUR MOUTH AND SHUT YOUR EYES. Roy. Acad. 1839. (*The same.*)  
 First Love. Roy. Acad. 1840. (*The same*)  
 CROSSING THE FORD. Roy. Acad. 1842. (*In the National Gallery*)  
 Blackheath Park. Roy. Acad. 1852. (*The same.*)  
 The Interrupted Billet. Roy. Acad. 1844. (*The same.*)  
 THE WHISTONIAN CONTROVERSY. Roy. Acad. 1844.  
 CHOOSING THE WEDDING GOWN (a masterpiece). Roy. Acad. 1846. (*In the South Kensington Museum*)  
 Burchell and Sophia. Roy. Acad. 1847.  
 THE WOLF AND THE LAMB. 1847. (*In the Queen's Collection.*)  
 THE BUTT (shooting a cherry). Roy. Acad. 1848. (*In the South Kensington Museum.*)  
 An Interior with portrait of Mr. Sheepshanks (sketch) (*The same.*)  
 The Young Brother. Roy. Acad. 1857. (*The same*)  
 Bathers; an unfinished Cartoon. (*Nat. Gal. of Scotland.*)

MULTZ, ANDREAS PAUL, painter and engraver, a native of Oberschönfeld, was at Nuremberg from about 1650 to 1680. We have by him a considerable number of early portraits in mezzotint; among them:

- Rudolphus Buclner.  
 J. G. Beil.  
 Stephan Behaim.  
 Friedrich Behaim.

He generally signed with the full initials A. P. M.

MULVANY, GEORGE, son of the above, was born in Dublin in 1809, and studied in the Academy there. In 1832 he became an Associate, and succeeded his father as keeper; was afterwards director of the National Gallery in Dublin. He exhibited at the Royal Academy at London in 1836 and 1839. He died in Dublin, 6th February, 1869. Among his works are:

- The White Man cast on the Red Man's shore.  
 The Peasant's Grave, &c.

MULVANY, THOMAS JAMES, an Irish landscape painter. He contributed to the Dublin Exhibition in 1809, and was one of the members of the Royal Hibernian Academy, when it was incorporated in 1823, and keeper in 1841. He died about 1845-6. The 'Life of James Gandon,' the architect, was edited by him.

MUNARI, PELLIGRINO. See ARETUSI.

MUNCH, JACOB, an obscure German painter, who flourished between 1776 and 1839.

MUND, ELISE, (or ELIZABETHA). See COENTGEN.

MUNIER, JEAN, a French engraver on wood, resided at Toulouse about the year 1553. He executed several woodcuts in conjunction with Jean Perrin. Among others, we have by these artists the prints for a small octavo volume of emblems, entitled 'La Morosophie de Guillaume de la Perrière Tolsain, contenant cent Emblemes,' published at Lyons in 1553.

MUNN, JAMES, probably a relative of Paul Sandby Munn, exhibited water-colour Landscapes with the Incorporated and the Free Societies, between 1767 and 1773.

MUNN, PAUL SANDBY, an English water-colour landscape painter, born in 1773. He exhibited at the Royal Academy from 1798 to 1805, and from 1805 to 1815 at the Water-colour Society, of which he was an Associate. He died at Margate in 1815. Three of his water-colour drawings are at South Kensington.

MUNNICKHUIJSEN, JAN, a Flemish engraver, flourished about the year 1680. We have several plates by him, executed with the burin; among them, the following portraits:

- Hendrik Dirksen Spiegel, Burgo-master; after Limburg.  
 Frans Burmann, Professor of Theology, after C. Maas.  
 Hendrik van der Graff.  
 Cornelis van Tromp, Admiral of Holland; after D. van der Plaas.  
 Pieter van Staveren, of Amsterdam, after W. Meris.  
 Pieter Zuydendank, Rector of the Latin School at Amsterdam.

He also engraved an upright plate of two boys, emblematical of Autumn and Winter, after Gerard de Lairesse.

MUNNIKS, HENDRIK, a Dutch painter of portraits and history, who flourished at Utrecht in 1627. In that year he was regent of the hospital of St. Job, Utrecht, and united with some of his fellow-artists to found a new Academy of St. Luke. He was still working there in 1640. In 1644 a certain HENDRIK MUNNINGS was inscribed in the Society of Painters, at the Hague, who may have been identical with Munniks. He is described as having painted, in 1643, a 'Venus' which the Prince of Orange bought for 120 florins. About 1620 he had presented a picture to the Hospital of St. Job.

MUNOZ, EVARISTO, born at Valencia, 1671, studied painting under Juan Conchillos Falco. Without much artistic merit, his productions

pleased the public taste, his popularity being enhanced by his social talents. While at Majorca he married the widow of an Algerian captive who subsequently proved to be still alive. A second marriage was nullified under nearly the same circumstances. Enlisting in a cavalry regiment, he still exercised his pencil. Quitting the ranks on a third marriage, he settled at Valencia, establishing a school of painting there which produced some good artists. He died in 1737. His principal works were in the Dominican and Augustine convents, and an altar-piece of SS. Raphael and Mathias in the cathedral. For the Franciscans at Palma he painted their communion chapel.

MUNOZ, JERÓNIMO, a Spanish portrait painter, who flourished about 1630. He was a knight of Sant Iago.

MUNOZ, N., a Spanish painter, who was at work at Lorca and at Carthagena about 1696.

MUNOZ, SEBASTIAN, was born at Navalearnero in 1654, and was a disciple of Claudio Coello. In 1680 he visited Italy, and studied six years in the school of Carlo Maratti. On his return to Spain, he first settled at Saragossa, in 1684, where in conjunction with Coello he executed some considerable frescoes in the collegiate church De la Manteria. He went to Madrid before 1686, and in 1688 was made painter to the king. He was employed in the royal palaces, where he painted a series of frescoes of the history of Cupid and Psyche, and of Angelica and Medora, as well as the portraits of Queen Maria Luisa and other important personages. He painted in a flimsy style. He died at Madrid, in consequence of a fall from a scaffold, in 1690. Other works by him are:

Madrid. *Gallery.* His own portrait.

" *Infant D. Seb.* } A martyrdom of St. Sebastian  
" *Gabriel's.* } (painted for the Sacristy del  
" *S. Salvador.* } *Carmen descalco*

" A series of eight scenes from the life of St. Eloy.

MUNTINCK, GERARD, a Dutch engraver, was born at Groningen, and flourished about the year 1640. He engraved several portraits.

MÜNTZ, J. H., a landscape painter much employed by Horace Walpole. He published a book on painting in encaustic in 1760, and exhibited a landscape in encaustic at Spring Gardens in 1762. He exhibited for the last time in 1763. He is said to have married a servant of Lord Orford's, and to have lost his patronage somewhat suddenly.

MUOLTSCHEER, HANS, was an early painter of Ulm in Swabia, of whom there are no particulars recorded. Otley mentions an altar-piece by him, with the date 1436, which was in the Truchsessian Gallery of Pictures. Lord Lindsay conceives that he was the parent of the succession of painters at Ulm.

MURA, FRANCESCO DE, called FRANCESCHILLO, was born at Naples about 1700. He studied under Domenico Piola. At ten years of age he copied in a manner that surprised Solimena a picture by that master, whose best pupil he afterwards became. His works are very numerous at Naples, but his chief work was the decoration of the palace at Turin with frescoes representing scenes from the life of Achilles and from the Olympic games. He also painted portraits of several members of the Savoy family.

MURA. See LA MURA.

MURAND, EMANUEL, (or MEURANT,) was born at Amsterdam in 1622, and was the scholar of 188

Philips Wouwerman, though he did not adopt the same subjects as those painted by his master. Instead of horse-fairs and hunts, he painted views of towns and of ruined buildings in Holland. He visited France, and resided some time in Paris, where his works were greatly admired for the delicacy of their handling. On his return to Holland, he settled at Leeuwarden, in Friesland, where he died in 1700. His pictures are not frequently to be met with, and are very highly finished. There remain of them:

Amsterdam. *Museum.* An old Farm-house.

Copenhagen. *Museum.* Two similar subjects.

MURANO, ANTONIO DA. See VIVARINI.

MURANO, BAROLOMEO DA. See VIVARINI.

MURANO, GIOV. DA. See ALEMANNO.

MURANO, NATALINO DA, according to Ridolfi, was a disciple of Titian, and flourished about the year 1558. He painted historical subjects of an easel size, but was more celebrated as a portrait painter. He died young. Lanzi saw at Udine 'A Magdalen,' signed and dated 1558, by this master.

MURANO, QUIRICO DA, was a painter of the 15th century, and probably a pupil of Giovanni da Murano (Alemanno). Lanzi says that a picture of the Virgin seated, at whose feet was a veiled female figure, was signed "Quiricus de Murano," and in the possession of Sig. Sasso. It was not dated. He is the author of an altar-piece with St. Lucy and incidents from her life, once in the possession of Cardinal Silvestri at Rovigo. The Academy of Venice possesses a Virgin adoring the Child, attributed to him, and several churches in the same city have altar-pieces by him. No dates can be given of his birth or death.

MURATORI, DOMINICO MARIA, was born at Vendiana in the Bolognese state about 1661, and was a scholar of Lorenzo Pasinelli. He resided chiefly at Rome, where he was much employed for the churches and public edifices; he is one of those artists who long continued faithful followers of the style of the Carracci. In the church of the SS. Apostoli, the principal altar-piece is by him, representing the Martyrdom of St. Philip and St. James. His talents were sufficient to procure him a commission to paint one of the prophets in the Basilica of San Giovanni Laterano. At Pisa, in the cathedral, there is a fine picture by him representing St. Ranieri working a Miracle. He died in 1749. J. J. Frezza, J. Rossi, and others have engraved after him. He has left two or three etchings,—'S. Francesco de Paula,' 'Poesy,' after Pasinelli, and a 'Holy Family,' after Catarini (1685).

MURATORI, TERESA, (or SCANNABECCHI,) was born at Bologna in 1662. She was the daughter of a physician, and at a very early age discovered a genius for drawing and music. She was first instructed in design by Emilio Tauffi, was afterwards a scholar of Lorenzo Pasinelli, and lastly studied under Giovanni Gioseffo dal Sole. She executed several works for the churches at Bologna, of which the most deserving of notice are, 'St. Benedetto resuscitating a dead Child,' in the church of San Stefano; the 'Annunciation,' in SS. Trinita; and the 'Incredulity of St. Thomas,' in La Madonna di Galeria. She died in 1708.

MURER, CHR. See MAURER.

MURES, ALONSO, was born at Badajoz before the year 1700, and practised his art in that city till his death in or about 1761, chiefly under the

patronage of Bishop Malaquía. Nothing is known of his early life; he left several sons, likewise painters. Ceán Bermúdez praises his works in the Franciscan, Augustine, and Carmelite convents, especially a picture of St. Francis de Paula in the church of the Observant fathers.

MURILLO, BARTOLOMÉ ESTÉBAN, was born at Seville, probably in the last days of December 1617, as he was baptized on the 1st of January, 1618. His father was Gaspar Estéban Murillo, a mechanic, and his mother Maria Perez. He lost both his parents before he was ten years old, and was left to the care of an uncle by marriage. Soon afterwards he was apprenticed to his relation, Juan del Castillo, who taught him the elementary details of an artist's education, and gave him instruction in drawing. In 1640 del Castillo left Seville, and Murillo, who was then two-and-twenty, had to struggle for existence. The first subjects he painted were country people and beggar boys, in which he displayed an accurate attention to nature, and a charming simplicity of character peculiar to himself. His pictures of this description are vigorously coloured, though without the softness which afterwards distinguished his works. At this time it was customary for young artists to expose their pictures for sale at the *Meria*, or weekly market, and many of his earliest were purchased there, and thence exported to Spanish America, thus probably giving rise to the false tradition that he visited that country. In 1642 Pedro de Moya, who had been a pupil of J. del Castillo, returned from his campaign in Flanders and his study under Van Dyck in England. His account of the glories of the Flemish school of painting raised Murillo's ambition, and the young artist conceived the idea of going at least to Madrid, perhaps to Rome. He went to the Spanish capital in 1643, and on his arrival applied for advice to Velazquez, his fellow-townsmen, then at the height of his reputation. That artist not only admitted him into his painting-room, but treated him with the greatest kindness and liberality. He procured for him access to the rich treasures of art deposited in the Royal Collections, and gave him instruction. Murillo's attention was particularly directed to the works of Rubens, Van Dyck, and Velazquez, which he studied and copied, thus greatly improving his colouring. After having had, during nearly three years, the advantage of the advice of Velazquez and the patronage of Olivarez, Murillo, not caring any longer to go to Rome, returned in 1645 or early in 1646 to Seville. There, in that year, he undertook to paint for a very small sum his first great work, the series of eleven pictures for the Franciscan convent *within* the walls of Seville, ten of which pictures were afterwards carried off by Marshal Soult to France, and the eleventh sold to Mr. Ford. And here it is necessary to observe that in the former editions of this Dictionary it was assumed that a picture of 'The Charity of St. Thomas de Villanueva,' which formed one of this series, was the celebrated one Murillo prized so highly that he always spoke of it as "his picture." This latter was not painted until between 1670-80 for the Franciscan convent, called the "Capuchins," *without* the walls of Seville. Standish, writing about 1840, tells us that it was then in the chapel of Santa Ana in the cathedral. It is now said to be in the Public Gallery of Seville. Murillo painted the subject several times. The pictures painted for the other convent in 1647 placed Murillo in the

front rank of the painters at Seville, and he was soon busily employed on sacred and other subjects. In 1648 he married a wealthy lady, Doña Beatriz de Cabrera y Sotomayor, of Pilas, near Seville, who is thought to have been the model whose face appears in many of his beautiful Madonnas. In 1654, on the death of Pañeco, Murillo became the legitimate head of the Sevillian school; and his house was the resort of many distinguished persons in the city. He was now much employed by the cathedral authorities and other ecclesiastical bodies. In 1655 he painted 'St. Isidor' and 'St. Leander' by order of the Archdeacon of Carmona. In 1656 he produced 'St. Anthony of Padua' for the cathedral chapter, and in the same year the four large pictures—two of which represent the legend of Our Lady of the Snow, and are now in Madrid—for his friend the Canon Justino Neve y Yébenes. The first of January 1669 saw the foundation by Murillo of the Academy of Seville, started under many difficulties through the half-heartedness of his rivals in art, the younger Herrera and Valdés Leal. The former and Murillo were elected joint presidents; but Murillo left it in its second year, and, owing to personal jealousies and quarrels, the Academy never really succeeded. In 1668 Murillo executed a 'Virgin of the Conception,' and eight oval half-length figures of saints for the chapter-house of the cathedral. In 1671 to him was entrusted the decoration of the All Saints' chapel on the occasion of the festival held in honour of the canonization of Ferdinand III., and his work was most highly praised by the poet La Torre Farlan. In 1671 Murillo commenced one of his most celebrated works, the series of paintings for the church of the Hospital of La Caridad. They are eleven in number, and occupied him four years. Six still remain in the hospital. Marshal Soult carried off the other five. Ceán Bermúdez, who saw all these paintings when still together, awarded the palm to 'St. Elizabeth' and 'The Prodigal's Return.' In 1674, the date of their completion, Murillo received 78,115 reals in payment for his works. From 1674 till 1680 Murillo was employed by his friends the Franciscans to decorate their Capuchin convent outside Seville. It is said that for three years he remained entirely within its walls, and executed upwards of twenty important works (seventeen of them are now in the Seville Museum). Of these, the most celebrated is that of 'St. Thomas of Villanueva distributing alms.'

The subject of 'The Immaculate Conception' was one which Murillo painted many times. The picture in the Louvre is the best known, but it is difficult to dissent from the opinion of Madrazo, who asserts that the example in the Madrid Museum is the finest of all these pictures. Stirring doubts whether Murillo painted his last work, 'The Marriage of St. Catherine,' at Cadiz, and his contention that the picture was executed at Seville appears very reasonable. Be this as it may, it is agreed on all hands that Murillo died at Seville in 1682, from the consequences of a fall while painting this picture, which was finished by his pupil, Meneses Osorio. Murillo left three children. The second, GASPAR ESTÉBAN, was a priest, but painted in the style of his father. As a landscape painter Murillo had great merit, as may be seen in the backgrounds of the series of pictures, 'The Life of Joseph,' painted for the Marquis of Villamanrique. He is said to have etched one plate, a small half-figure of St. Francis.

The following list includes most of the important works of Murillo:

<b>Althorp.</b>	<i>Earl Spencer's Collection.</i>	Portrait of Himself ( <i>Inscribed, "Bart<sup>o</sup> Murillo scipsum depingens pro filiorum votis ac precibus explicitis"</i> )	<b>London.</b>	<i>Bath House (Lord Ashburton's Collection)</i>	Ece Homo.
<b>Amsterdam.</b>	<i>Gallery</i>	The Annunciation	"	"	St Thomas of Villanueva dividing his cloak among four boys
<b>Belvoir Castle</b>	<i>(Duke of Rutland's Coll)</i>	The Virgin with the Infant Christ on her knee, adored by Saints	"	<i>Bridgewater House (Earl of Ilchester's Collection)</i>	Dives and Lazarus ( <i>study for a large picture</i> )
"	"	The Holy Family with a Lamb	"	<i>Dorchester House (Mr R S Holford's Collection)</i>	The Virgin praying
<b>Berlin.</b>	<i>Museum</i>	Adoration of the Wise Men	"	"	The head of the Virgin
"	"	Madonna and Child ( <i>a replica of a picture in the Seattle Gall</i> )	"	<i>Grosvenor House (Duke of Westminster's Collection)</i>	Girl with a white mantilla
"	"	St Anthony of Padua with the Infant Christ	"	"	St John with the Lamb
<b>Buda-Pesth</b>	<i>Gallery (Formerly Imperial Hungarian Collection)</i>	Holy Family	"	"	The Infant Christ sleeping
"	"	The Virgin and Child and two Angels	"	"	Isaac seeking his household goods in Jacob's tent ( <i>Painted for the Marquess of Villamarique</i> )
"	"	The Virgin and Child and three Missionaries	"	<i>Hamilton Place (Earl of Northbrook's Coll)</i>	Portrait of Don Andres de Andrade
"	"	The Flight into Egypt	"	"	A Shepherd Boy crowned with ivy playing the flute
"	"	Portrait of Murillo ( <i>Detached by the artist</i> )	"	"	The Immaculate Conception
"	"	St Joseph and the Infant Christ	"	"	The Ascension
<b>Burghty House</b>	<i>(Marquess of Ely's Collection)</i>	Beggars begging	"	"	The Holy Family in the Carpenter's Shop
"	"	Diogenes throwing away his cup	"	<i>Hatfield House (Sir Richard Waller's Collection)</i>	The Adoration of the Shepherds
<b>Cadix</b>	<i>Hospital</i>	St Francis of Assisi receiving the Stigmata	"	"	The Annunciation
"	"	St Francis de Paula praying	"	"	Joseph lowered into the well by his brethren ( <i>Formerly in the Capuchin Convent at Genoa</i> )
"	"	The Miracule of St Catherine ( <i>His last work</i> )	"	"	Virgin and Child
<b>Dresden</b>	<i>Gallery</i>	The Martyrdom of St Rodolphus	"	"	The Holy Family and St John the Baptist
"	"	The Virgin and Child	"	"	Virgin and Child
<b>Dublin</b>	<i>Nat Gallery</i>	Portrait of Jesus in a Bell	"	"	The Charity of St Thomas of Villanueva ( <i>Formerly in the Capuchin Convent at Genoa</i> )
<b>Dulwich College</b>	<i>" Gall</i>	The Spanish Flower Girl	"	"	Virgin and Child
"	"	Three Spanish Peasant Boys	"	"	The Virgin and Child in glory, with Saints
"	"	Two Spanish Peasant Boys	"	"	Assumption of the Virgin
<b>Florence</b>	<i>Little Italy</i>	The Madonna del Rosario	"	"	The Espousals of the Virgin
"	"	Virgin and Infant Christ	"	"	Mary and St Joseph
<b>Glasgow</b>	<i>Gallery</i>	Madonna del Rosario	"	"	
"	"	Portrait of Jesus in a Bell	"	"	
"	"	The Infant St John playing with a lamb	"	"	
<b>Hague</b>	<i>Gallery</i>	The Virgin and Infant Christ ( <i>Painted at Leyden</i> )	"	<i>Islands House (Marquis of Landsdowne's Coll)</i>	The Immaculate Conception
"	"	Bust Portrait of a Young Man	"	"	The Virgin kneeling
<b>Heytsbury House</b>	<i>(Lord Heytesbury's Collection)</i>	St John and the Lamb	"	"	The Infant Christ with his left hand on a globe
"	"	The Galilean Woman ( <i>Two Galleries</i> )	"	"	Don Justino Novy Yevenes. ( <i>Now in the Hospital de Beneficencia, Seville</i> )
<b>Kingston Lacy</b>	<i>Mr Banks's Coll</i>	Angel with a Cardinal's Cap ( <i>Faintly part of a large picture</i> )	"	<i>Stafford House (Duke of Sutherland's Coll)</i>	Portrait of Ambrosio Ignacio de Spanola
"	"	St Augustine, seated	"	"	Abraham entertaining the Angels ( <i>From the Gallery of Marshal Soult, who took it from La Caridad, Seville</i> )
"	"	St Rosa of Lima	"	"	St Anthony of Padua, with the Infant Saviour
<b>London</b>	<i>Nat Gallery</i>	The Holy Family, known as "The Pedrosos Murillo" ( <i>A masterpiece painted at Cadix, when the artist was about six years old</i> )	"	"	The Prodigal Son ( <i>From the Gallery of Marshal Soult, who took it from La Caridad, Seville</i> )
"	"	A Spanish Peasant Boy	"	"	Head of a Child
"	"	St John and the Lamb ( <i>A replica is in the possession of the Earl of Lovelace</i> )	"	"	The Nativity with St John and the Lamb on each side. ( <i>Three pictures in one frame</i> )
"	<i>Apsley House (Duke of Wellington's Collection)</i>	Isaac blessing Jacob	"	"	St Justa } ( <i>From the Altar</i> )
"	"	St Francis of Assisi praying	"	"	St Rufina } ( <i>From the Altar</i> )
"	"	Female Saint with palm branch	"	"	Ruth and Naomi departing from Moab
"	<i>Bath House (Lord Ashburton's Coll)</i>	The Immaculate Conception	<b>Longford Castle</b>	<i>(Earl of Lonsdale's Coll)</i>	Boy herding Cattle.
"	"	The Virgin with Infant Christ	<b>Lowther Castle</b>	<i>(Earl of Lonsdale's Coll)</i>	



<b>Lowther Castle</b>	(Earl of Lonsdale's Col- lection)	Two boys eating fruit. (Small replica of the picture in the <i>Pinakothek, Munich</i> )	Munich.	<i>Pinakothek</i>	St Francis de Paula healing a Cripple at the door of a church
<b>Madrid.</b>	<i>Museo del Prado</i>	Holy Family del Pajarito	"	"	An old woman with a child in her lap
"	"	Rebecca and Eleazer	"	"	The Immaculate Conception. (Iwo)
"	"	The Annunciation	Paris	Louvre	The Birth of the Virgin
"	"	The Penitent Magdalen	"	"	The Virgin, with Angels
"	"	St Jerome	"	"	La Vierge au chapellet
"	"	The Adoration of the Shep- herds	"	"	Holy Family
"	"	The Vision of St Augustin	"	"	Christ on the Mount of Olives
"	"	The Virgin and Christ appear- ing to St Francis of Assisi (La Immacula)	"	"	Christ at the Column
"	"	The Virgin and Child	"	"	Miracle of San Diego (The Angel Kitchen)
"	"	St James the Apostle	"	"	The Young Beggar ( <i>Le Pro- fane</i> )
"	"	The Infant Christ as the Good Shepherd	"	Sallier Coll	Portrait of Himself (Formerly in the Collection of Louis Philippe)
"	"	St John the Baptist	Petersburg	Hermitage	Jacob's ladder
"	"	Christ and St John ( <i>Los Niños de la Cucha</i> )	"	"	Isaac blessing Jacob
"	"	The Annunciation	"	"	The Annunciation (Similar in composition to a picture in the Maid Gallery)
"	"	The Mystical Ascension	"	"	The Conception
"	"	St Ildodon receiving the Child from the Virgin	"	"	The Adoration of the Shep- herds
"	"	The Virgin del Lenoio	"	"	The Adoration of the Shep- herds
"	"	The Conversion of St Paul	"	"	St Joseph holding in his arms the Infant Christ
"	"	St Anne teaching the Virgin to read ( <i>Saint to the portraits of his wife and daughter</i> )	"	"	St Joseph leading the Infant Christ, with two angels
"	"	The Circumcision (two)	"	"	Repos in Egypt
"	"	St Edmund	"	"	The Flight into Egypt
"	"	The Immaculate Conception (four)	"	"	Holy Family
"	"	Martyrdom of St Andrew	"	"	Christ on the Cross
"	"	The Prodigal Son ( <i>fours Metres</i> )	"	"	The Assumption of the Virgin
"	"	Receiving his patrimony	"	"	St Peter released from Prison
"	"	Leaving home	"	"	The Vision of St Anthony (Original Statues; the altar- piece of the Cathedral at Seville)
"	"	Wasting his substance with notorious living	"	"	The Death of Pedro Arbuiz (Imagined by the baptistry of the Cathedral at Seville)
"	"	Feeding swine	"	"	A woman and her daughter im- prisoned
"	"	The Infant Christ sleeping on his cross	"	"	A boy with a dog
"	"	The head of St John the Bapt- ist	"	"	Young peasant with a basket and dog
"	"	The head of St Paul the Apostle	"	"	Young peasant girl with flowers
"	"	St Jerome reading	Seville	Cathedral	St Just
"	"	St Francis de Paula, leaning on a stick	"	"	St Isidor
"	"	St Francis de Paula, kneeling	"	"	St Ferdinand } First po-
"	"	Old woman spinning	"	"	St Isidor } traits in the
"	"	Galley woman with money	"	"	St Isidor } Chapter
"	"	St Francis de Paula (burst)	"	"	St Isidor } Room
"	"	Ecc Homo	"	"	St Isidor }
"	"	The Virgin de los Dolores	"	"	St Isidor }
"	"	Portrait of Pavanillas	"	"	St Isidor }
"	"	Hilly Landscape (two)	"	"	St Isidor }
"	Academy of San Fernando	Resurrection of Christ [Article for the chapel of La Fuen- tina, in the convent of Mercy (now the Museum) at Seville]	"	"	The Immaculate Conception (in the Chapel room)
"	"	The Dream of the Roman Sen- ator and his Wife (Exteriority in the church of Santa Maria la Blanca at Seville)	"	"	St Isidor seated (Full- length portrait in the Sa- cristia Mayn)
"	"	The Roman Senator and his Wife telling their dreams to Pope Liberius (The same)	"	"	St Isidor seated (Half-length) St Ferdinand (full length in the Sacristia Mayn)
"	"	St Elizabeth of Hungary teach- ing the Sick (In Limbo Interiority in the Hospital of Charity at Seville)	"	"	St Ferdinand (lost in the Sacristy)
"	"		"	"	St Anthony of Padua visited by the infant Saviour
"	"		"	"	The Churchman Angel leading a child (In the Sacristia de los Calles)
<b>Munich</b>	<i>Pinakothek</i>	Two boys, one eating grapes, and the other melon (Rep- lica is at Kingston Lucy)	"	"	Head of the Infant Christ.
"	"	Two boys eating bread and fruit, with a dog	"	"	The Baptism of Christ
"	"	Three boys, two throwing dice	"	"	Christ after the scourging.
"	"	A girl with a basket of fruit, and boy.	"	Santa Maria la Blanca Church of the Ca- pacities (beyond the wall)	The Last Supper (an early work)
					Christ on the Cross

<b>Seville.</b>	<b>La Catedral.</b>	Moses striking the rock.
"	"	Tobit burying the strangled man ( <i>a sketch on a tablet</i> ).
"	"	The Annunciation.
"	"	St. John the Baptist with a lamp.
"	"	The Infant Christ standing on a globe.
"	"	The Miracle of the Loaves and Fishes. ( <i>Pan y Peces</i> .)
"	"	St. John, sinking under the weight of a sick man, assisted by an angel.
"	<b>Provincial Museum.</b>	St. John the Baptist in the desert. ( <i>Formerly in the Capuchin Convent</i> )
"	"	St. Joseph and the Infant Saviour ( <i>The same</i> )
"	"	St. Augustine praying.
"	"	The Virgin with the Infant Christ. ( <i>La Virgen de la Seruilleta. Formerly in the Capuchin Convent</i> )
"	"	St. Felix of Cantalisi, and the Infant Christ. ( <i>From the Capuchin Convent</i> )
"	"	St. Augustine and the Holy Trinity.
"	"	The Immaculate Conception.
"	"	St. Augustine kneeling at the feet of the Virgin
"	"	St. Anthony with the Infant Christ in his arms
"	"	The Virgin with the Infant Christ in her arms.
"	"	The Immaculate Conception ( <i>large formerly in the Capuchin Convent</i> )
"	"	The Virgin with the Infant Christ in her arms.
"	"	A Pietà
"	"	St. Pedro Nolasco kneeling before the Virgin
"	"	St. Bonaventure and St. Leander
"	"	St. Thomas of Villanueva giving alms at the door of his cathedral ( <i>From the Capuchin Convent</i> )
"	"	The Birth of Christ.
"	"	St. Francis of Assisi supporting the body of Christ on the Cross. ( <i>Formerly in the Capuchin Convent</i> )
"	"	St. Felix of Cantalisi, with the Virgin and Infant Christ ( <i>From the Capuchin Convent</i> )
"	"	St. Anthony, with the Infant Saviour seated on an open book. ( <i>From the Capuchin Convent</i> )
"	"	The Immaculate Conception, with the Almighty ( <i>Formerly in the Capuchin Convent</i> )
"	"	St. Justa and St. Rufina, with the Grail.
"	"	The Annunciation.
<b>Stockholm.</b>	<b>Roy. Mus.</b>	The Immaculate Conception.
		Boy with a basket
<b>Valladolid.</b>	<b>Public Mus.</b>	Boy with a glass of wine.
		St. Joseph and the Infant Christ
<b>Vienna.</b>	<b>Belvedere.</b>	The young St. John the Baptist with a lamb.
<b>Woburn Abbey.</b>	<b>(Duke of Bedford's Collection)</b>	} Cherubs scattering flowers.
"		
"	"	The Virgin and Child.

MURPHY, JOHN, a designer and engraver, was born in Ireland about the year 1748, and flourished till the early part of the present century. He worked in London, and followed both the mezzo-

tint and dot systems. He engraved some plates in the Houghton Collection, and also some after other works of Italian masters; and also after Reynolds, Northcote, Romney, Stothard, Ramberg, and B. West. All his productions are good, but perhaps the following are the best:

Mark Antony's Oration over the body of Cæsar; *after West.*

Elisha restoring the Widow's Son; *after Northcote.*

The Tiger; *after the same.*

The Royal Family, *after Stothard. 1787.*

The brothers of Joseph showing his bloody Garment to

Jacob; *after Guercino.*

Joseph's interpreting Pharaoh's dream; *after the same.*

MURR, HANS VON, an obscure German painter, who lived from about 1644 to about 1713. There is a 'Sibyl' by him at Copenhagen.

MURRAY, ELIZABETH, was the daughter of Thomas Heaphy, a painter in water-colours and the first President of the Society of British Artists. As Miss Heaphy she exhibited at the Royal Academy in 1838 and in subsequent exhibitions, a portrait of a lady and other works. After her marriage with Mr. Henry John Murray, H. B. M. Consul at Tangiers, she frequently contributed, from 1846, subjects of an Oriental character. In 1863 she became a member of the Institute of Painters in Water-colours. She died on the 8th December, 1882, at St. Remo.

MURRAY, JOHN. In the 'Gentleman's Magazine,' for 1735, there is a short notice of the death of an artist of this name in Southampton Row: "a famous face-painter, worth £40,000, died June 1".

MURRAY, R—, a portrait and subject painter, practised in London about the middle of the 18th century. J. Watson mezzotinted a picture by him called 'The Enchantress.'

MURRAY, THOMAS, portrait painter, a native of Scotland, was born in 1666, and coming early to London, became a scholar of John Riley, at the time when that master was painter to William and Mary. He was esteemed in his own time, and was employed to paint the portraits of the royal family and many of the principal nobility. He died in 1724. The portrait of Murray, painted by himself, is among those of the great artists in the Florentine Gallery. Several other works by him are at Oxford; his portraits of William and Mary are at the Fishmongers' Hall, and those of Halley and Sir Hans Sloane at the Royal Society and the College of Physicians respectively.

MURRER, JOHANN, printer and etcher, was a native of Nuremberg, where he was born in 1644. He was a pupil successively of Habermann, J. F. Heinsel, and Luca Giordano. At Copenhagen there is a 'Sibyl' by him; at Nuremberg a 'Samson and Delilah.' He etched a 'Diogenes and Alexander,' and a 'Silenus with Bacchantes.' Murrer died in 1713. His daughter ANNA BARBARA was scarcely inferior to himself as an artist.

MURRI, JACQUES, a French miniaturist, who worked in Paris with some repute about 1490.

MUSI, AGOSTINO DE', or AGOSTINO DE MUSIS, called AGOSTINO VENEZIANO, an eminent engraver, was born at Venice about the year 1490, and was pupil of G. Camagnola, and afterwards formed his style on a study of Albrecht Dürer. He was also a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers. Several of his earliest plates were executed in conjunction with Marco da Ravenna, who had been his fellow-student under Marc Antonio.

After the death of Raphael, in 1520, they separated, and each of them worked on his own account. On the sacking of Rome, in 1527, the artists resident in that capital sought refuge in the other cities of Italy, and Agostino went to Florence, where he applied to Andrea del Sarto for employment. But having engraved, in 1516, a plate from a picture by him, representing a dead Christ supported by Angels, which did not meet with the painter's approbation, he would not permit any more of his pictures to be engraved. The earliest dated print by Agostino is in 1509, and as none of his works bear a later date than 1536, it may be presumed, that he did not long survive that period; and he is said by Huber to have died at Rome about the year 1540. This artist holds a distinguished rank among the engravers of his time. His burin is securely less neat and finished than that of Marc Antonio, but he is very inferior to that celebrated artist in the purity and correctness of his drawing, and in the truth of expression of his heads. The prints of Agostino de Musis are extremely scarce, particularly fine impressions. He sometimes marked them with a tablet similar to that used by Marc Antonio, but more frequently with the initials A V with the date. The following are the best.

#### INITIALS.

- Pope Paul III. in profile, inscribed *Paulus III. Pont. Max.* 1534
- The same Pontiff with the papal crown, dated 1536
- Charles V. holding a sword, after *Titian*
- Another Portrait of Charles V. dated 1536
- Ferdinand, King of the Romans, inscribed *Ferdinandus summus Imperator* &c. 1536
- Francis I. of France, dated 1536
- The Sultan Soliman, dated 1533

#### SUBJECTS FROM SACRED HISTORY.

- The Creation, engraved in conjunction with Marco da Ravenna, after *Raphael*
- The Sacrifice of Isaac, after the same
- The Benediction of Isaac, dated 1522, after the same
- The same subject, dated 1524
- The Israelites passing the Red Sea, after the same
- The Israelites gathering the Manna, after the same
- This plate is supposed to have been begun by Marc Antonio
- Samson bound by the Philistines, circular, from his own design
- The Nativity, after *Giulio Romano*, 1531
- The Four Evangelists, in four plates, after the same, 1518
- The Murder of the Innocents, copied from the print by Marc Antonio, A V
- The Nativity, copied from a woodcut by *A. Durer*
- Christ bound to the Pillar, the same
- The Last Supper, the same, 1510
- The dead Christ, with Angels, after *Andrea del Sarto*, 1516
- The Archangel Michael, after *Raphael*
- The Virgin and Infant Christ, with St John, after *Francisco*
- St Jerome, with the Lion, after *Raphael*

#### HISTORICAL AND MYTHOLOGICAL SUBJECTS.

- Diogenes seated by the side of a River, after *Baccio Bandinelli*
- Tarquin and Lucretia, after *Raphael*
- The Death of Lucretia, copied from the print by Marc Antonio, after *Raphael*
- Cleopatra, after *Baccio Bandinelli*, 1518
- Vulcan giving Cupid's Arrows to Venus, after *Raphael*, 1530
- Venus riding on a Dolphin, with Cupid holding a Torch, after *Raphael*.

- Jupiter and Leda
- Apollo and Daphne, after *Raphael*, attributed by some to Marc Antonio
- The Fall of Phaeton, marked A V on a tablet.
- The Triumph of Silenus, after *Raphael*, the same mark
- The infant Hercules destroying the Serpents, after *Giulio Romano*
- Hercules strangling Antæus, after *Michelangelo Buonarroti*
- Hercules destroying the Nemean Lion, after *Raphael*

#### VARIOUS SUBJECTS.

- The Burying-place, an assemblage of emaciated figures with skeletons, and a figure of Death holding a book, after *Baccio Bandinelli*, inscribed *Augustinus Vincet d. Mors* &c. dated 1516
- A large print, called the Chimeras, after the famous cartoon of Pisa, by *Michelangelo Buonarroti*, dated 1523. This print is very different from that of the same subject engraved by Marc Antonio, which consists of many more figures. It is marked with the name of the painter on a tablet, and dated 1524
- The Academy of Lucco Bandinelli, in which that artist is represented in the midst of his disciples, 1531
- The Battle of the Sabre, so called from a sword which lies on the ground, fallen from the hand of a warrior, who is represented as dead, on the right-hand side of the print
- An Emperor on horseback, with attendants, called by some the Triumph of Marcus Aurelius. This print is marked with the tablet used by Marc Antonio, who is supposed to have partly engraved it
- An old Philosopher or Mathematician, seated on the ground, measuring with his compasses a circle in which are seen the sun and moon, dated 1509, after *Domenico Campagnola*

He also engraved a variety of plates after arabesques by Raphael, and several busts and antique vases.

MUSI, GIULIO DE, probably a relation of Agostino de' Musi. He engraved some plates of antiquities, after drawings by *Philostratus*, which bear the dates 1523 and 1551.

MUSI, FORTINZE DE, also supposed to be a relation of Agostino. He engraved a portrait of 'Bubarrus', R. de Alcantara, dated 1535, and perhaps a female figure called 'Peace', on which are the letters L M.

#### MUSIANA. See MUZIANO.

MUSIER, GERRARD VAN, a Flemish painter of little importance. He was inscribed on the register of the Guild of St Luke at Bruges, in 1470.

#### MUSNIER. See MICHNI.

MUSS, CHARLES, enamel and glass painter, was born in 1779, and was the son of Bonifacio Musso, an Italian. Among some enameled pictures produced for Georges III and IV, there is a 'Holy Family,' after *Pannini*. In St Bride's Church is his glass painting, the 'Descent of Christ from the Cross,' after *Rubens*. Between 1802 and 1823 he contributed many enamel reproductions of pictures to the Academy exhibitions, among them one after *Wilkie's* 'Duncan Grey.' He produced thirty-three plates of designs and etchings for 'Gay's Fables.' He died in 1824.

MUSSCHIER, MICHIJL VAN, a Dutch painter and etcher, was born at Rotterdam in 1645. He was first placed under the tuition of Martin Zaennoolen, an obscure artist, with whom he did not continue long, and was afterwards successively the scholar of Abraham van den Tempel, Gabriel Metsu, and Adrian van Ostade. He did not, however, exactly follow the style of either of his instructors, but adopted one more resembling that of Frans Mooris. He painted conversations, views of towns, and

small portraits. His best picture is that of his own family, and according to M. Descamps, he occasionally attempted historical subjects. His execution was thin and laboured, and his colour poor. His principal residence was at Amsterdam, where his pictures are to be met with in many collections. They are little known out of his own country. He died there in 1705. The following of his works remain:

Amsterdam	<i>Van der Hoop Collection</i>	A Family
Brussels	<i>Arctur Collection</i>	The Good Mother
Hague		His own Family 1681
London	<i>Lord North's Collection</i>	William van de Velde in his atelier
Rotterdam	<i>Museum</i>	Three Children 1690

A Blooteling, J. van Gunst, and others have engraved after him. He scraped his own portrait in mezzotint, and engraved,

Portrait of Johann Moritz of Nassau

Portrait of the Physician Galeus Abrahamus

MUSSINI, CESARE, was born at Berlin about 1797. His artistic education was mainly received in the Academy of Florence. He was afterwards named court painter to the Grand Duke of Tuscany, and professor in the Academy. His best pictures 'Tasso reading his Poems' and 'Atala' are at Florence.

MUSSO, BONIFACIO, an Italian artist who was settled at Newcastle on Tyne at the end of the 18th century. He was the father of Charles Musso.

MUSSO, NICCOLO, was a native of Casalmonferato and flourished about the year 1618. According to Orlandi, he went to Rome when he was very young, and entered the school of Michelangelo da Caravaggio. After passing ten years at Rome, he returned to his native city, where he painted several altar-pieces for the churches of which Lanzi particularly mentions a picture of 'St. Francis kneeling before the crucified Saviour' in the church dedicated to that Saint. His style is a mild edition of Caravaggio's.

MUSSON, MATTHEW, a Flemish painter of whom little is known. He was received into the corporation of St. Luke at Antwerp in 1647-8, together with MATTHEW MUSSON the younger, who is pretty sure to have been his son as he was received as the son of Matthew. One of the two died in 1678.

MULINA, SEYMOUR

MULLENBACH, ANTON (TONY), a German painter of history and genre, was born at Hochstadt in 1820. He studied under Kaulbach at Munich. A 'Battle of Ampling' in the Bavarian National Museum is one of his best works. He also designed many illustrations for German books. He died at Leipzig, March 21, 1870.

MUTTONI, ENRICO, a Venetian painter called Pietro della Vecchia, from his skill in restoring, copying, and imitating old pictures, was born in Venice in 1605. He was a pupil of Veronese, but did not resemble him in style. Some of his pictures are found in the Church of Ogn. Santa at Venice, and at Verona, and in the National Gallery at Dublin is a picture of 'Timoclea brought before Alexander.' He died about 1678.

MUX, JACOB, a Flemish painter, who was employed at Loirain in 1468. Nothing is known of his life.

MUXEL, JOHANN NIKOLAI, brother of Joseph Muxel, was born at Munich in 1790. He studied theology, but afterwards devoted his time to

painting under Mannlich and Langen. He taught the Princes of Leuchtenburg drawing, and published the 'Leuchtenburg Gallery,' between 1835-40. There is a fine picture by him, 'The Holy Family by Night,' at Augsburg. He also engraved a number of plates, among which is 'Christ and the Little Children,' after Van Langen.

MUXEL, JOSEPH, was born in 1786, and the son of a sculptor of the same name in Munich, who taught him to draw, otherwise he was almost self-taught, but rose to eminence as a portrait painter. In 1819 he painted the portrait of King Maximilian I., and was appointed court painter in the following year. There is an 'Adoration of the Shepherds' by him at Augsburg.

MUYLERS, ADRIAAN, a little known painter of Haarlem who was inscribed on the guild in 1640. He was one of the signatories of the petition of 1642. He died in 1649.

MUYNCK, ADRIAAN VAN, a Flemish painter of history, was born at Brugge about 1738. He was a pupil of M. de Visch. After a visit to France, he settled in Rome, where he became director of a Flemish hospital, and died in 1814.

MUYS, NICHOLAS, son of Willem Muys, was born at Rotterdam in 1740. He was instructed by his father and also by Ant. S. homman at the Hague. He painted portraits and cabinet pictures, chiefly interiors. He died in 1808.

MUYS, R., a Dutch engraver, has left, among others, a portrait of William Prince of Orange.

MUYS, WILLIAM, was born at Schiedam in 1712, and resided at Rotterdam. He painted portraits and other subjects of large dimensions, and also cabinet pictures in the taste of Meiss and Vander Weert. He died at Rotterdam in 1763.

MUZIANO, GIACCHINO GIACOMO, (or MISTANA) called GIACOMO BRISACCI, and Messer GIOVANNI BRISACCHINO, (il Giovane de' Paesi), was born at Acquafredda in the territory of Bracciano in 1528. After receiving some instruction in art in his native city, and a Giuliano Romanino and Vasco Moschino, he went to Venice, where he studied the works of Titian, Giorgione, and the other great masters. When he was about twenty years of age he visited Rome, accompanied by Federico Zuccaro, where it was not long before his abilities recommended him to the notice of Gregory XIII., who employed him in the Capella Gregoriana and commissioned him to paint two pictures for the church of St. Peter, representing 'St. Jerome' and 'St. Basil.' He was appointed Superintendent of the works at the Vatican. Musziano distinguished himself also as a landscape painter and acquired at home the appellation of 'il Giovane de' Paesi.' Cardinal Farnese employed him to decorate his villa at Tivoli in conjunction with Federico Zuccaro and Tempesti, and he here evinced the superiority of his talents over both his competitors. About this time he produced his picture of the 'Resurrection of Lazarus' painted for the church of Santa Maria Maggiore afterwards removed to the pontifical palace of the Quirinal. This capital production excited the admiration and procured him the esteem of Michelangelo, who assisted him with his instruction and advice, and presented him to the Cardinal Hippolyte d'Este, who employed him to decorate his palace at Tivoli. The beautiful grounds of Musziano's pictures are frequently embellished with landscapes which remind us of the style of Titian. According to Vasari he was employed at Orvieto in the cathedral. He was

also much employed in designing after the antique; and to him we are indebted for the completion of the drawing from the design of the bas-reliefs of the Trajan Column, which had been begun by Giulio Romano, and was afterwards engraved. Muziano was the founder of the Academy of Saint Luke in Rome, and contributed to it a part of the money he had acquired by his art. He died at Rome in 1592. Cornelis Cort, Niccolò Bettizet, and others have engraved about thirty of his works. Among others he has left

Florence.	Uffizi	Male Portrait
Naples.	Museum	St. Francis of Assisi
Paris.	Louvre	Incredulity of St. Thomas
Rhims	Cathedral	The Raising of Lazarus
Rome	S. Maria d'Angelo	Christ washing the Disciples' feet
"	S. Carlo	Christ delivering the Keys to St. Peter
"	Colonna	The Ascension
"	S. Paul	Portrait of Vittoria Colonna (as often in <i>Portrait of the Virgin Mary</i> )
"	St. Peter	The Assumption
"	"	Christ in the Garden
Stockholm	"	The Scourging of Christ
		St. Jerome

MYNDE, J. resided in London about the year 1760, and engraved several plates for the book sellers. We have by him some anatomical figures and a few portraits, among which are, Roger, Earl of Ormby, and William Harris, D.D.

MYRIGINUS, (MYRIGNE, or MYRIGNE) See MYRIGNE.

MIRTHILL. See GILBERT J. G.

MYTENS, ADAM ISAAC, a portrait painter of great merit, resided at the Hague from 1612 to 1640, but there is no record of him except in his works. He painted the portraits of the eminent Dutch poet and painter Jacob Cats, and of his house-keeper, named Huijs, also of the Prince of Orange Nassau. At the Hague is 'The Celebration of the Marriage of the Elector of Brandenburg with the daughter of Frederick Henry, Prince of Orange, by A. I. Mytens (formerly in the Tormer Collection)'. See also MYTENS, JAN, who appears to have been confused with this artist.

MYTENS, ADAM, was born at Brussels in 1541. After receiving some instruction in his native country he travelled to Italy in company with Anthony de Santvoort, and studied under his direction some years at Rome. He afterwards visited Naples, where he became a pupil of Cornelius Epp, and painted in altarpieces representing the Assumption of the Virgin, with the Apostles, and in the church of San Lodovico, a picture of the 'Miraculous Conception'. On his return to Rome he was employed on some considerable works in the church of St. Peter, and died in that city in 1602. Other works of his are

Amsterdam	The Crowning with Thorns
Cassel	Jupiter and Calisto

MYTENS, CORN and JAN. See MYTSENS.

MYTENS, DANIEL, the elder, was born at the Hague at the end of the 16th century. He came to England in the reign of James I., and in that of Charles I. was painter to the king. His patent to that effect is dated 30th May, 1625. He had studied the works of Rubens previous to his coming. His landscape, in the backgrounds of his portraits, is evidently in the style of that school, and some of his works have been taken for those of Van Dyck. At Hampton Court are several whole-lengths of the princes and princesses of the House

of Brunswick-Luneburg, and the portrait of Charles Howard, Earl of Nottingham. At Kensington is a Head of himself, and at St. James's is a fine picture by Mytens, of Hudson, the dwarf, holding a dog with a string, in a landscape, warmly coloured and painted freely, like Rubens or Snyder. Mytens remained in great reputation till the arrival of Van Dyck, who being appointed the king's principal painter, the former, in disgust, asked his Majesty's leave to retire to his own country, but the king, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Van Dyck. Mytens consented to stay, and even grew intimate with his rival. For the head of Mytens is one of those painted by that great master. Whether the same jealousy operated again, or real decline of business influenced him, Mytens did not stay much longer in England. At Blenheim Palace there used to be three magnificent examples of Mytens' full-length portraits of the first Duke of Buckingham of the first Earl of Holland, and of the second Duke of Hamilton. The last-named was not born however, until 1616, and as in his picture he is a man of at least twenty, either the date of Mytens' departure from England cannot have been so early as that usually given, namely 1630, or the portrait must have been wrongly identified. In his own country Mytens lived many years beyond this date, and died about 1656. Houbraken quotes a register at the Hague dated in 1656 at which time Mytens painted part of the ceiling of the town hall there. Works

Chatsworth	Sir J. Walsingham 1626
Copenhagen	Charles I. as Prince of Wales
Dresden	Charles I. and his Consort
Hague	A ceiling
London	Copies after Raphael's Cartoons
"	Portraits of Charles I. and Henrietta Maria
Scalby	The Duke of Portland
	II. Duke of Newcastle with his two Wives
	The Earl of Craven

MYTENS, DANIEL, the younger, called BONFRATTAU, was born at the Hague in 1614. He was the son of Jan Mytens, and the grand son of Daniel the elder. He was the pupil of his father, and was more than once at the head of the *Pictura* Society, at the Hague. He worked for some years in Rome. His death took place in 1688.

MYTENS, ISAAC, son of Daniel the elder. He was active about 1640-65, at the Hague. He was one of the founders of the *Pictura* Society, to which he still belonged in 1665.

MYTENS, JAN A., son of Daniel the elder. He flourished at the Hague between 1630 and 1672. He was one of the founders of the *Pictura* Society, and in 1656 one of its two chiefs. He has sometimes been confused with Isaac Mytens, but M. Krimm had a picture signed *Jan Mytens pinx.* 1619. Several portraits by him are in the Amsterdam Museum.

MYTENS, MARIN VAN, son of Adam Isaac Mytens. He was a member of the painters' brotherhood at the Hague in the middle of the 17th century. He was appointed court painter to Queen Christina of Sweden, and died in that country, where he left descendants who were also painters (see MYTSENS). There is a portrait of himself in the Amsterdam Gallery.

## N

**NABHOLZ, JOHANN CHRISTOPH**, a painter and engraver, born at Regensburg in 1752, died in 1796. He painted principally portraits, among them those of the Czarina Catherine II.; and of many of her nobility. Some of his portraits and other subjects he engraved himself.

**NACHÉNIUS, JAN VAN**, a native of the Hague, who painted about 1812. He was a pupil of Mathieu Terwesten. He lived first at Amsterdam, afterwards in the Dutch Indies, where he died.

**NACHTEGAELLE, PIETER**, an obscure Flemish painter, who flourished at Bruges in 1450.

**NACHTMANN, FRANZ XAVIER**, painter and lithographer, was born at Bodenmais, in Lower Bavaria, in 1799. He studied in the Academy at Munich, and was employed in 1823 as flower and fruit painter at the Royal China Manufactory of that city. In 1827 he quitted this employment to devote himself to portraiture in water-colour and miniature, and the study of architectural perspective. His portraits of the royal family are finely executed, while among his perspective views may be mentioned, the 'Interior of the Court Church at Munich.' He signed his works *F. N. Nachtmann* died in 1846.

**NADAT.** See **DATI, NATALE.**

**NADORP, FRANZ**, a painter, etcher, and lithographer, also a sculptor and modeller, was born at Anholt, Rhemish-Prussia, in 1794. He began to learn painting under Bergler at Prague in 1814. Afterwards he spent some time at Dresden, Vienna, and Rome, where he died in 1876. Nadorp painted landscapes of large dimensions, as well as portraits and other subjects. Among them—

The Villa Raphael  
The Villa d'Este  
The Forum of Pompeii  
The Murder of King Edward's Children  
Dante.  
Francesca da Rimini

He also etched thirteen plates, among which is 'The Barberini Triton.'

**NAECKE, GUSTAV HEINRICH**, was born at Frauenstein in Saxony in 1786, and was instructed by Grasse, whom, however, he followed only in his colouring. After having lived at Rome for some years, he, in 1825, became a professor at the School of Art at Dresden, where he died in 1835. Among his paintings are:

St. Genovefa. 1816. (The Grand Duke of Coburg)  
St. Elizabeth. 1826. (Naumburg Cathedral)  
Christ and his Disciples. 1830

**NAEUWINCX, (or NATWINCK,) HENDRIK.** The birthplace of this Dutch painter and etcher is uncertain; but it was either Utrecht, or more probably Schoonhoven, and the date of his birth about 1619-20, as he was contemporary with Jan Asselyn, who was born in 1610, died in 1660, and painted figures and animals in landscapes by Naeuwinx; so that the pictures by him may have been confounded with those of Asselyn. Immerzeel quotes very high prices as having been paid for pictures by Naeuwinx, which consist of landscapes, towns, villages, etc. One in the style of Waterloo, in which sportsmen are introduced, is dated 1651. He is, however, more generally

known by his drawings and etchings, in which the point is used with great delicacy. They are rare, and were published in two sets of eight each; of which Nagler gives a full description. The date of the death of Naeuwinx has not been ascertained.

**NAGEL, JAN**, an unimportant Dutch painter of the 17th century. He was born at Haarlem. He imitated Cornelius Molenaer, and died at the Hague in 1602 (P).

**NAGEL, PETER**, a Flemish engraver, who flourished at Antwerp about 1569-84. He is said to have been a pupil of Philip Galle, and he engraved many subjects after Flemish masters. Among other prints he has left, 'The Seven Works of Mercy'; after *M. Heemskerk*.

**NAGLI, FRANCESCO**, called *IL CENTINO*, an Italian painter of the 17th century. He was born at Cento, and was a pupil of Guercino. Most of his active life was passed at Rimini, where, in the Church of Santa Maria degli Angeli, his best work is to be found.

**NAGTEGEL, ARNOLD**, engraver. He worked in 1690, probably at Amsterdam. His name is affixed to prints in mezzotint, after portraits of Isach Aboab Rabin and of the English surgeon, Thomas Sydenham.

**NAHL, JOHANN AUGUST**, one of a family of artists, mostly sculptors, established at Aushach. He was born in 1752 at Chamne, near Bern, on a property belonging to his father, who gave him his first instruction in art. As his taste inclined rather towards painting than to sculpture, he became a scholar of Tischbein at Cassel, then of Tannesch at Strasburg, of the landscape painter Remmel, and of Handmann at Bern. At the age of twenty Nahl went to Paris, and studied *Le Sueur* so ardently as to assimilate his style. In 1774 Nahl proceeded to Rome, where he passed seven years in drawing from antiques, and copying the works of Raphael and Guido. He there painted his fine picture 'An Offering to Venus,' one of his richest and most highly-finished works. The illness of his father induced him, in 1781, to return to Cassel, where, shortly afterwards, his father died. Nahl did not remain long in that place, but went to England. There he remained fifteen months, and after visiting Holland, returned to his native place. In 1786 and 1787 he was again in Rome and Naples; and in 1792 returned to Cassel. There he became a professor in the Academy, and in 1815 'Professor of Painting.' He died at Cassel in 1825. Twice Nahl gained prizes given by Goethe for pictorial composition. In 1799-1800 by his 'Parting of Hector and Andromache,' and, in 1801, by his 'Hercules at the Court of Lycomedes.' Nahl's works include history, portraits, and landscapes. He also etched several mythological subjects.

**NAIGEON, JEAN**, a French historical and portrait painter, and relative of the French philosopher, Jacques André Naigeon, who himself began life as an artist. Jean Naigeon was a scholar of Devosge, at the Dijon Academy, and of David. His principal pictures are, 'The infant Pyrrhus presented at the Court of Glaukias,' 'Æneas going to Battle,' 'Numa Pompilius consulting the Nymph

**Egeria;** two bas-reliefs in the gallery of the Luxembourg, being allegories (*en grisaille*) of the glory of Rubens and Le Sueur; the design for the Vignette engraved by Roger for the official documents of the Government of the French Republic. He also painted theatrical decorations, and portraits of distinguished persons of the time, among them Monge and Laplace. He was instrumental in saving many works of art from destruction in 1793, and was conservator of the Museum of the Luxembourg, and a member of the Legion of Honour. He was born at Beaune (Côte d'Or) in 1757, and died in 1832.

**NAIGEON, JIEN GUILLAUME ELIZIOR,** a French historical and portrait painter, born in Paris in 1797. He studied under his father, Jean Naigeon, and also under David and Gros. He entered the 'École des Beaux Arts' in 1815, and having gained the second grand prize in 1827, went to Italy. In 1832 he succeeded his father as curator of the Luxembourg Gallery. He died in Paris in 1867. Amongst his works are—

The Magdalen in the Desert 1836  
The Adoration of the Shepherds 1845  
Gleaners near Naples  
The Vintage at Amalfi  
Several Portraits (Louvres Gallery &c.)

**NAIN.** See LI NAIN.

**NAISIE, WILLIAM,** an English miniature painter of the 18th century. He was a native of Ashbridge, Somersetshire, and practised in London. He exhibited at the Royal Academy from 1783 to 1800, in which year he died. His brother, JOHN NAISIE, was also an artist.

**NAIVEU.** See NAFT.

**NAKE, GUSTAV HEINRICH,** a German painter of history and portraits, who flourished between 1781 and 1834. Works—

Ernst and Margarete.  
St Elizabeth of Hungary distributing Alms.

**NALDINI, BATTISTA DI MATTEO,** called BATTISTA DEGLI INNOCENTI, was born at Florence in 1537, and spent the greater part of his youth with the superintendent of the Foundling Hospital. He was first a scholar of Jacopo Carucci, but afterwards studied under Angelo Bronzino. According to Buglione he visited Rome in the pontificate of Gregory XIII., where he painted several altar-pieces for the churches, and on his return to Florence he was engaged by Giorgio Vasari as his coadjutor in the works in which he was employed in the Palazzo Vecchio, where he was occupied fourteen years. His pictures of the Purification and Entombment in Santa Maria Novella, at Florence, are extolled by Borghini. Other works of his are the 'Pieta' over the tomb of Michelangelo, and Adorations 'of the Shepherds,' and 'of the Magi' in the Dresden Gallery. He was living in 1590. Zani supposes that he died about 1600.

**NAMEUR, LOUIS DE,** a French historical painter, was born in 1629, and received into the Academy in 1665. None of his works can now be identified.

**NANGIS, GENEVIÈVE.** See under REUNAUULT, NIC. FR.

**NANI, JACOPO, (or GIACOMO,)** an unimportant Italian painter, of the 18th century. He was employed at the Neapolitan Court, where he painted landscapes, flowers, and fruit. Lanzi says he was a scholar of Belvidere.

**NANINI (MATTEO).** An obscure pupil of Carlo Cignani.

**NANNI, GIOVANNI, (or NANI,)** called GIOVANNI DA UDINE, GIOV. DE NANIS, and DE RECAMATORI, of the Embriverero, was born at Udine on the 15th October, 1487, and having discovered an early disposition for art, by making drawings from the animals and birds killed in the chase by his father, Francesco Recamatore, he was sent to Venice, where he was placed under the tuition of Giorgione. The fame of Raphael had reached Venice, and inspired Nanni with an ardent desire to visit Rome. His protector, the patriarch Grimani, desirous of promoting his wishes, furnished him with letters of recommendation to Baldassare Castiglione, by whom he was introduced to Raphael, who admitted him into his school. He was there employed in painting the ornamental accessories. While he was in Raphael's studio the discovery was made of the remains of antiquity in the baths of Titus. Nanni was selected by Raphael to make designs from the beautiful grotesques on stucco, found in the different apartments. He not only succeeded in his commission to the entire satisfaction of his master, but discovered a process of compounding a stucco, which had the same appearance, and probably the same durability, as that used by the Romans. He was now employed by Raphael to execute the greatest part of the grotesques in the Loggia and Stanze of the Vatican, a commission he discharged so well as to link his name indissolubly with that of his master. The grotesques in the lower Loggia were entirely from the brush of Giovanni, but in 1867 they were much painted over by Mantovani. After the death of Raphael he was employed by Clement VII., in conjunction with Pierino del Vaga, to ornament that part of the Vatican called La Torre di Borgia, where they represented the Seven Planets; the emblematical figures were designed by del Vaga, but the grotesques and symbolical decorations were executed by Nanni. The festoons of the 'History of Psyche,' in the Farnesina Palace, were also by him, and he decorated the vestibule of the Villa Madama, now in ruins, and prepared the designs for the windows of the Laurentian Library. In 1527 he was compelled, by the sacking of Rome, to fly from that city, and he took refuge at Udine, where he was for some time employed. He was afterwards engaged at Florence, by the family of the Medici, in several considerable works. He returned to Rome in the pontificate of Pius IV., and there he died in 1564. He was buried in the Pantheon, near the tomb of his master Raphael.

**NANNI, GIROLAMO,** was a native of Rome, and flourished about the year 1642, during the pontificate of Sixtus V., by whom he was employed in several considerable works. He was generally known by the name of "poco e buono," from the following circumstance. Being of a very studious disposition, and rather slow in his operations, he was reproached for his tardiness by Giovanni da Modena, a contemporary artist, when he replied, "Faccio poco e buono;" and he bore that name ever afterwards. His works are to be seen in several of the public buildings of Rome. In the church of the Madonna dell' Anima there is an 'Annunciation;' and in San Bartolomeo dell' Isola, two subjects from the life of St. Bonaventura.

**NANNUCCIO, or NANNUCCIO,** was a Florentine painter, and a pupil of Andrea del Sarto; he flourished about 1540. He went to France, with the Cardinal Tournon, and spent a large part of his life there.



**NANTEUIL, CELESTIN LEBEUR**, a French historical and genre painter and lithographer, born at Rome in 1818. He was brought to France when only two years old, and studied under J. M. Langlois and Ingres. In 1829 he entered the *École des Beaux Arts*, but was expelled for heading a student's disturbance. Much of his time was occupied in illustrating books by Victor Hugo, Dumas, and others, for which he made an immense number of drawings. He obtained medals in 1837 and 1848. In his later years he held the post of Director of the Dijon Academy. He died in 1873. Amongst his pictures are:

- A Ray of Sunshine 1848 (*Valencienne Museum*)
- The Temptation. 1851. (*Harris Museum*)
- Souvenirs of the Past
- Scene from Don Quixote (*Little Museum*)
- Hunting-dogs resting (*Luxembourg, Paris*)
- The Fawn. (*The same*)

His chief lithographs are:

- The 'Bebedores', after Velazquez
- The Studio of Velazquez, after the same
- The Toper, after Pissarro
- Souvenirs.
- Expectations.

**NANTEUIL, ROBERT**. This celebrated French engraver and draughtsman in crayons, was born at Rheims about 1623, according to the '*Mémoire Galant*' of December 1678, or in 1630 as stated by other authorities. There is an engraving by him dated 1645, and it was not the first he did. He was the son of a merchant, who gave him a classical education, but a decided inclination for the art of design induced him to adopt it as a profession. He was instructed in engraving by his brother-in-law, Nicolas Regnesson, whose sister he married in 1647, and then went to Paris, where he received further instruction from Abraham Boke and Philippe de Champagne. He acquired considerable reputation as a maker of portraits in crayons, and his talent in that branch recommended him to the protection of Louis XIV., whose portrait he painted, and after this was appointed designer and engraver to the Royal cabinet, with a pension. In 1648 he applied himself more to engraving in the style of C. Mellan and others, but in 1650 he adopted one infinitely superior, which in clearness and beauty of effect has never been surpassed. The portraits by him will ever hold a rank among the most admired productions of the art. Nanteuil died in Paris in December 1678, and it appears extraordinary that in so short a life, if he was born in 1630, he could accomplish so many plates in so finished a style. Maricotte possessed two hundred and eighty prints by this artist. The following are among his most esteemed portraits:

- Anne of Austria, Queen of France; after Mignard.
- Several Portraits of Louis XIV., from his own designs, and after Mignard, and others.
- Louis, Dauphin, son of Louis XIV. 1677.
- Louis Bourbon, Prince de Condé; after his own design. 1662.
- Henri Jules de Bourbon, Duke d'Enghien, after Mignard. 1661.
- Christina, Queen of Sweden; after S. Bourdon. 1654.
- Louisa Maria, Queen of Poland; after Juste. 1653.
- Charles Emmanuel, Duke of Savoy. 1668.
- Charles, Duke of Lorraine. 1660.
- Johann Friedrich, Duke of Brunswick Lunenburg. 1674.
- Charles II., Duke of Mantua. 1652.
- Antonio Barberini, Cardinal, and Archbishop of Rheims. 1663.
- Emmanuel Théodore, Duke of Bouillon, Cardinal. 1670.
- Leon le Bouthellier, Minister of State; after Champagne. 1652.

Jules Masarin, Cardinal. 1655.

Armand Jean du Plessis, Cardinal de Richelieu; after Champagne.

Henri de la Tour d'Auvergne, Viscount Turenne. 1665.

Fine.

Pomponne de Bellièvre.

Two Plates; one after P. de Champagne; dated 1653.

The other, an oval, after U. le Brun. The latter is one of Nanteuil's best engravings.

Robert Nanteuil was also a poet, and the verses he addressed to Louis XIV., begging for more time to finish his portrait, are graceful.

**NANTO**. See DINANTO.

**NAPOLETANO, IL**. See ANGELI, FIL.

**NAPOLI, ROMA DA**. See ROOS, JAC.

**NAPOLITANO, SIMONE**. See BOLOGNA.

**NAPPI, FRANCESCO**, was born at Milan about 1573, and after studying for some time both there and at Venice, visited Rome during the pontificate of Urban VIII. He was employed for some of the public edifices at Rome, but his works do not rank above mediocrity. His best productions are, his pictures of the 'Resurrection' and the 'Assumption of the Virgin,' in the cloister of Santa Maria sopra Minerva, and the 'Annunciation' in the Monasterio dell' Umiltà. He died in 1638.

**NARCISO, JOSE ANTONIO**, a Spanish painter of the 18th century, no details of whose life are known.

**NARCISSUS**. See PERSIJN.

**NARDI, ANGELO**, was born at Florence about 1601, and after studying the works of Paolo Veronese, visited Spain in the reign of Philip IV., whose court-painter he became in 1625, and whom he assisted with advice in the purchase of Italian paintings. He was a favourite of the Archbishop of Toledo, and executed for him seven altar-pieces for the Bernardino Nuns at Alcalá de Henares, eleven for those at Jaén, and eight in the Atocha Church at Madrid. Nardi died at Madrid in 1660.

**NARDINI, TOMASO**, an Italian painter, was born at Areoli about 1658. He painted figures in the perspective of Collacroni. He died in 1718.

**NARDOIS, J. GAIOTIN**, a French painter of the 17th century. He is quoted in Nagler's '*Monogramisten*,' where he is said to have painted in the style of Claude, and to have engraved some plates.

**NARDUCCI, (or NARDUCCI) GIOVANNI**, afterwards 'Fray Juan de la Misericordia,' an Italian painter, was born in Molise about 1526. He acquired some knowledge of painting in the Schools of Naples, whence, being of a pious disposition, he made pilgrimages to all parts of Italy, and at last left his native country for the shrine of Santiago at Compostella. Proceeding afterwards to Madrid, he entered the school of Sanchez Coello, where his piety recommended him to the devout sister of Philip II. In 1560 he entered one of the reformed Carmelite convents at Pastrana. There he painted an 'Ecce Homo,' and two portraits of Santa Teresa de Jesus. It is doubtful whether any of his works still exist. He painted also portraits of St. Luis Beltrán and of Fray Nicolas Factor, the artist, of Valencia. He closed a long life of devotion at Madrid in 1616.

**NASELLI, FRANCESCO**, was born at Ferrara, and flourished about the year 1610. When young, he studied the works of the Carracci and Guercino, which he copied with surprising success, but afterwards devoted himself to the manner of his countryman Giuseppe Mazzola. He was employed for several of the churches in Ferrara. In the cathedral there is an altar-piece by him, representing the 'Nativity;' in the church of Santa Maria de

Servi, a large picture of the 'Last Supper;' and in the church of Santa Francesca, the 'Assumption of the Virgin.' Naselli died at Ferrara about 1630.

NASH, EDWARD, an English miniature painter, born in 1778. He exhibited at the Academy from 1811 to 1820. In his later years he practised in India, sending his works home to be exhibited. He died in England in 1821.

NASH, FREDERICK, an English water-colour painter and draughtsman, born in 1782 at Lambeth. His instruction in art was due to Malton. His works first appeared at the Academy in 1800, and he occasionally exhibited there till 1847. In 1808 he was elected a member of the Water-Colour Society, where he exhibited with some intermissions till 1856. To show his facility and industry, it may be stated that his contributions to the latter Society amounted to nearly five hundred works. He was also draftsman to the Society of Antiquaries, and made several tours in France, Switzerland, Germany, &c. In 1834 he came to Brighton, where he spent the remainder of his life, and died there in 1856. There are water-colour drawings by him of 'Tintern Abbey,' and the 'Vernal Fountains,' at the Kensington Museum. Amongst the works which he illustrated are—

- 'Views of St George's Chapel, Windsor' 1805
- 'Twelve Views of the Antiquities of London' 1810
- Ackerman's 'History of Westminster Abbey'
- 'History of the University of Oxford' 1814
- 'Picturesque views of the City of Paris and its Environs,' 1823.

NASH, JOSEPH, an English water-colour painter and draughtsman, born in 1808. He became a member of the old Water-Colour Society, where he first exhibited in 1835. His forte was the depiction of mediæval buildings and scenes. He published 'Architecture of the Middle Ages' (1838); 'Mansions of England in the Olden Time' (1839-49); and 'Views of Windsor Castle' (1848). He also contributed illustrations to Lawson's 'Scotiadelineata' (1847), E. Mac Dermott's 'Merrie Days of England' (1850); and 'Old English Ballads' (1864); and he drew on stone Sir D. Wilkie's 'Oriental Sketches.' At the Paris Exhibition of 1855 he exhibited six water-colour drawings, and was awarded an "honourable mention." He died at Bayswater in 1878.

NASINI, ANTONIO, a brother of Giuseppe Niccolò, by whom he was trained in art. He afterwards became a monk, and worked for the churches of Siena. He died in 1716.

NASINI, Cavaliere GIUSEPPE NICCOLÒ, was born at Siena, probably in 1664. His father, FRANCESCO NASINI, an artist little known, instructed him in the first rudiments of art; but he afterwards went to Rome, and became one of the ablest disciples of Ciro Ferri. By the recommendation of this master he was employed by the Grand Duke of Tuscany, to paint, from the designs of Pietro da Cortona, the 'Four Ages of Man,' in emblematical subjects, in the Palazzo Pitti at Florence. On his return to Rome he was commissioned to paint the ceiling of the Capella Bracciana, in the church de SS. Apostoli; and his picture of the 'Prophet Amos,' in the Basilica of St. John of Lateran. He died at Siena in 1736. Among his pictures are:

- |          |                              |                                    |
|----------|------------------------------|------------------------------------|
| Foligno. | <i>Madonna del Pianto.</i>   | } S. Leonardo.                     |
| Rome.    | <i>Chapel of S. Antonio.</i> |                                    |
|          |                              | } The Cupola.                      |
| Siena.   | <i>Conventuale.</i>          | Death, Judgment, Heaven, and Hell. |

He etched a print of the Virgin and the Infants Jesus and St. John in a landscape, with Cherubs flying in the air, in the taste of Ciro Ferri, and also engraved in the manner of P. S. Bartoli.

NASINI, FRANCESCO, an obscure painter of Siena, who in the 17th century painted in fresco in the refectory of the Monasterio del Carmine of that city.

NASMYTH, ALEXANDER, a Scotch landscape painter, was born at Edinburgh in 1758. He went early to London, and was a pupil of Allan Ramsay. Afterwards he went to Rome, where he remained several years, and studied historical painting, landscape, and portraiture. On his return to Edinburgh, he commenced practice as a portrait painter, and had Robert Burns as one of his sitters. His portrait of the poet is now in the National Gallery of Scotland; a replica is in the National Portrait Gallery, London. He was a member of the original Society of Scottish Artists, and an Associate of the Royal Institution. His inclination, however, being towards landscape painting, he ultimately confined himself to that branch; but much of his time was occupied in teaching, in which he was very successful. He exhibited landscapes occasionally at the Royal Academy in London, from 1813 to 1826. In 1822 he published sixteen views of places described in the 'Waverley Novels.' He died at Edinburgh, April 10, 1840.

NASMYTH, PETER, commonly called by himself and others, PATRICK, was the son of Alexander Nasmyth, and was born at Edinburgh in 1787. He showed an early and decided predilection for landscape painting; and his zeal in pursuit of his favourite art left him little opportunity of acquiring any other instruction. Early in life he injured his right hand, and learned to paint with his left, and owing to an illness he became deaf. At the age of twenty he went to London, and his productions became very popular, obtaining for him the designation of 'the English Hobbema,' which was about as well justified as such sobriquets usually are. He improved on the style of his father, and his pictures have less of the spotted chalky character which, from its having been followed by several other members of this clever family, is considered as a chief feature of "the Nasmyth school." In 1809 he first exhibited at the Royal Academy, and in 1824 he became one of the original members of the Society of British Artists. He often painted Scottish scenes, but the character of his landscapes is entirely English. His style was not sufficiently massive to represent properly the wild mountainous character and striking atmospheric peculiarities of Scotland. Light clouds, smiling, smooth water, or small pattering brooks, meadows, gently rising grounds, and green trees, are the objects which his pencil was best qualified to represent. Nasmyth died at Lambeth, on the 17th of August, 1831, during a thunder-storm, which, at his own desire, he was raised in his bed to behold. His pictures are signed *Jatd. Nasmyth.* Among Nasmyth's better works we may name:

- |         |                   |                                      |
|---------|-------------------|--------------------------------------|
| London. | <i>Nat. Gall.</i> | Cottage in Hyde Park.                |
| "       | "                 | The Angler's Nook.                   |
| "       | "                 | Landscape with a furzy common.       |
| "       | "                 | A Cascade.                           |
| "       | "                 | A Country Road.                      |
| "       | "                 | Landscape with River.                |
| "       | "                 | Lake Scene.                          |
| "       | A. K. M.          | Sir Phillip Sydney's Oak, Penshurst. |

London. *S. K. M.* Cottage by a Brook  
Bick-yard

"  
View of St Albans  
Distant View of Edinburgh  
View of Windsor Castle  
A Hampshire Landscape (*T. Baring's Collection*)

**NASOCHIO, GIUSEPPE**, a native of Bassano, who painted in the style of the quattrocentists, but, according to Lanzi, left a picture dated 1529. Two more artists of this name, FRANCESCO and BARTOLOMEO NASOCHIO, were active in Bassano in the 16th century.

**NASON, PIETER** painter, was born early in the 17th century at Amsterdam or The Hague. He was a member of the Guild of Painters of the latter place and in 1656 was one of the forty-seven members who established the 'Picture Society'. From a MS. by Pieter Terwesten, it appears not improbable that Nason was a pupil of Jan van Ravensteyn, and it is believed that his name has been effaced from pictures since attributed to Miervelt, Mouché and above all to Ravensteyn. It is certain that he painted the portrait of Pierre Mauvrit, Governor of the Brazils engraved by H. Bruken, and those of Charles the Second of England engraved by C. Van Dilen and Sandrart and of the Grand Elector. At Berlin there is a full length portrait, dated 1667, of the latter by Nason also a fine picture of still life representing gold, silver, and glass vessels &c. likewise a portrait by him signed and dated 1670. There are others at Copenhagen and at Rotterdam. The date of his death is not known but his life was long. *Redgrave* gives the initial of his Christian name wrongly as R.

**NAPALÉ**. See **SCHIAVONI**.

**NAPALI, CARLO** called **IL GUARDINO**, was born at Cremona about the year 1590. He was first a disciple of Andrea Maffei but afterwards studied at Bologna under Guido Ricci. There are several of his works at Cremona and Genoa, where he also distinguished himself as an architect. One of his best works as a painter, is a picture of 'St. Francesca Romana, in the church of San Gismondo at Cremona. He lived to above the age of ninety three for he was still alive in 1683.

**NATALI, GIOVANNI BATTISTA**, the son of Carlo Natali, was born at Cremona about the year 1630 and distinguished himself as a painter and engraver. After receiving some instruction from his father, he went to Rome where he entered the school of Pietro da Cortona. On his return to Cremona, he painted several pictures for the churches, and established an academy in which he cultivated the principles of Cortona, though with out many followers. In the church of the P. P. Predicatori, is a large picture by him embellished with architecture representing 'St. Patrice burning the Books of the Heretics'. He died about the year 1700.

**NATALI, GIUSEPPE**, was the head of a family established at Casal Maggiore, in the Cremonese, many members of which were employed in architectural and decorative painting. Giuseppe was born in 1652, and died in 1722. His brothers FRANCESCO, PIETRO, and LORENZO worked with him. His son Giambattista died young, and FRANCESCO son of the same name, after being appointed court painter to the King of Naples, died before the middle of the 18th century. Giovanni Battista Zanet, who wrote the memoirs of the painters of Cremona, was a pupil of Giuseppe Natali.

**NATALINO DA MURANO**. See **MURANO**.

**NATALIS, MICHAEL**, was born at Liege in 1606 or 1609, and first instructed in engraving by his father, who was medallist to the Bishop, and by Carl de Mallery. He afterwards went to Paris and Rome, where he was introduced by Sandrart to Prince Guastimani, for whom, in conjunction with Theodor Metham, Ragnier Persyn, and others, he engraved the antique statues in his gallery. In 1653 he was court engraver to the Elector Maximilian Heinrich at Cologne and engraved in 1658 the portrait of the Emperor Leopold. He was still alive in 1670. He engraved a few portraits, which are among the best of his prints. We have, among others, the following by him:

#### COPIALISTS

Josephus Justinianus Benedicti Ilius *Mich. Natalis fecit*

Jacob Catz, Pensionary of Holland, and Poet, *after du*

*Boitard*

Eugene d'Almond, Bishop of Ghent

Maximilian Emanuel, Elector of Bavaria, *after J. Sandrart*

The Dutch Count of Merode

Ernestine Princess de Turenne *after J. A. D. J.*

The Marquis del Guastie, with his Mistress represented as Venus *after J. H.*

#### SUBJECTS AFTER VARIOUS MASTERS

The Holy Family *after Raphael*

The Virgin and Infant Jesus with St. Joseph seated behind *after Michelangelo*

The Holy Family *after Vermeer*. The first impressions are before the child was draped.

The Holy Family with angels presenting flowers

*after Sebastien*

The Virgin holding the Infant Christ, who is sleeping, with St. John by her side *after the one*. The first impressions are before the bosom of the Virgin was covered.

The Assembly of the Carthusians in four sheets, *after Battistello*

Mary washing the Feet of Christ *after Rubens*

The Last Supper *after Diego Velazquez*

**NATHE, CHRISTIAN**, a landscape painter and etcher born at Nidwil in Upper Thurgau in 1753. He studied under Oser at Lipsie, and travelled in Sicily and Switzerland. Of his etchings may be mentioned a collection of forty-eight landscape heads and portraits. He painted in oils and water colours and made drawings in sepia. Nathe died at Schiedewalde, near Marktsa, in 1808.

**NALIKER**, (or **NALKER**), a monk of St. Gall, who painted miniatures in the 10th century.

**NATOIRE, CHARLES JOSEPH** painter and engraver, was born at Nîmes in 1700. He was instructed by Louis Gilloche and Lemoine. Having obtained, in 1721, the first prize for painting, by his picture of 'The mother of Simeon offering a sacrifice to God' which is the oldest of the competition pictures preserved in the Académie des Beaux Arts, he then went to Rome, where the Academy of Saint Luke, having proposed the subject of 'Moses delivering the Law to the Israelites' he gained the first prize. In 1751 he became Director of the French Academy at Rome, and after he had painted the dome of the church of Saint Louis des Français, was, in 1756, made a Knight of the Order of St. Michael. He retired in 1774, and died at Castel Gandolfo in 1777. His best works as a painter are 'St. Sebastian, with an Angel taking an Arrow from his body,' and the fresco paintings (now much damaged) in the chapel of Les Enfants trouvés engraved by Desplaces, Fissard, and others. His works are

signed *O. N.* or with his full name. The Louvre possesses the three following works from his brush:

Venus demanding arms for Æneas from Vulcan  
The Three Graces  
Juno

He etched the following plates, but most of the impressions remaining of the 'Crucifixion' and the 'Four Seasons' have been finished with the burin.

The Crucifixion, with Mary Magdalene at the foot of the Cross  
The Adoration of the Magi  
The Martyrdom of St. Peter  
Two, of the Sports of Children  
Spring and Winter etched by *Natoire*, and finished with the burin by *J. B. Lefebvre*

His sister, Mademoiselle Natoire, who went to Italy with him, worked in pastel.

**NATTIES, JOHN** (FAIRB), an English water-colour painter of the early tinted school, was born in about 1765. He studied under Hugh Downs and exhibited at the Royal Academy from 1782 to 1814. He joined the Old Water-colour Society on its foundation in 1804, but was expelled in 1807 for exhibiting another mind's work as his own, in order to increase his share in the profits of the exhibition. Among the illustrated works which he published are:

Scots Depicta 1804  
Hibernia Depicta 1802  
Select views of Bath Bristol Malvern &c 1805  
Bath illustrated 1806

**NATTIER, JEAN BAPTISTE** (elder son of Jean Marc Nattier), the elder. He was a painter of history of small dimension. Received into the Academy in 1712, he became involved in a disgraceful scandal, was committed to the Bastille, and there put an end to his own life in 1726.

**NATTIER, JEAN MARC**, commonly called **MAT NATTIER**, was born in Paris in 1642. He painted some excellent portraits, and was the father and first master of Jean Marc Nattier, the younger.

**NATTIER, JEAN MARC** (son of the last named and of Marc Courtois, a distinguished miniaturist), was born in Paris in 1685. He was instructed by his father, and afterwards studied at the Academy and in the Gallery of the Luxembourg. He distinguished himself as a portrait painter, in which capacity he was much employed. The drawings for the engravings from the pictures painted by Rubens for Marie de' Medici were by Nattier. About 1716 he accompanied M. Le Fort, the minister of Peter the Great, to Amsterdam, where the Czar then was. There he painted the Czar, several members of the Russian court, and a picture of the 'Battle of Pultawa'. He afterwards began, at the request, a portrait of the Empress Catherine, which was never finished. In 1718, Nattier was received into the Paris Academy on the strength of a 'Pegasus bringing the Medusa's head to the marriage feast of Phæbus'. In 1720, having lost his accumulations through the schemes of Law, he resolved to confine himself to portraiture, which he practised with success for the rest of his life. He died in Paris in 1766. His life, by Madame Lorgu, his daughter, has been published. Among his pictures we may also name:

Dresden.	Gallery	Portrait of Marshal Saxe
Nantes	Gallery	Portrait of the famous danseuse, M. A. Cuppi, called <i>La Carmesin</i>
"	"	A Lady of Louis XV's Court (portrait)
Paris.	Louvre	The Magdalen

**NAUDET, THOMAS CHARLES**, a French landscape draughtsman, and pupil of Hubert Robert. He flourished between 1774 and 1810.

**NAUDI, ANGIO**, an obscure Italian of the 16th century, who imitated the style of Paolo Veronese, and was employed at the court of Philip IV.

**NALMANN, FRIEDRICH**, was born at Blasewitz, near Dresden, in 1750, and studied five years under Casanova at the Academy there. He then went to Venice, and stayed seven years at Rome, where he was a disciple of Mengs. He studied principally the works of Raphael, Guido Reni, and Titian. The Margrave of Anspach appointed him his court painter, and he was also a member of the Academy at Berlin. There is by him, besides *The Hermit* and *The portrait of Mengs* (engraved by Mengs), an altar piece in the Kreuzkirche at Dresden. F. Nalmann was alive in 1815.

**NALBORGIO MICHAEL**, a Bolognese painter, who it is believed, was a pupil of Guido Reni.

**NAUINX or NAVINX**, a landscape painter who lived at Hamburg in the 17th century, and who is often confounded with Nieuwenck or Nieuwenck. He painted Alpine scenery in his larger works. In the smaller, more familiar scenes somewhat in the style of Waterloo, but his coloring runs into a bluish green or into grey. J. M. Weyer painted figures for him in good composition with his landscape. He died in Hamburg, but the date is uncertain.

**NAYAR, JUAN**, a Spanish knight of Santiago, who practised at an architect about 1753, and was a member of the Seville Academy.

**NAYAR, JUAN**, a Spanish engraver, is stated by Strutt to have resided at Seville about the year 1598. He engraved several frontispieces for books.

**NAVARRIO, SEBASTIAN**, a Spanish engraver.

**NAVARRIO FRANCIS**, a Spanish engraver who executed the title page and a large plate of arms, for a descriptive account of an anecdote held at Madrid in 1632, and the title page of a book called *The Church Militant*, published by King Fernando Carriazo y Salgado in 1642. In the same year he engraved an architectural title page with the effigies of Horace, Virgil, and Lucan, arranged like saints in a retablo for Don Diego Lopez's 'Disquisition on the two latter satirists.'

**NAVARRIO, JEAN JESU**, a Spanish architect who practised painting and designing, was born in 1687. He executed some very clever pen and ink drawings in the style of Callot.

**NAVARRIO JEAN SIMON**, an historical and flower painter, lived at Madrid about the middle of the 17th century. A somewhat mediocre historical picture by him bears the date 1654, and represents the Virgin of the size of life, employed in the workshop of Joseph, who is sawing a board, while the Infant Jesus is forming a cross in the midst of a group of angels. As a painter of flowers he holds a more respectable rank. In the convent of the Shool Carmelites at Madrid, are a 'Nativity' and an 'Epiphany' by him, which were formerly in the convent of the same order at Valdemoro.

**NAVEZ, FRANÇOIS JUSTH**, a Belgian historical, genre, and portrait painter, born at Chuleroi in 1787. He first studied under Joseph François, and obtained several prizes at the Brussels and Ghent Academies. He was thus enabled to complete his studies in Paris under David, with whom, when called from France, he returned to Belgium. From 1817 to 1822 Navez was at Rome, and subse-

quently settled at Brussels. There his fame was already well established, and he was much employed. During many years he held a foremost position among Belgian artists, and was Director of the Brussels Academy. Many pupils passed through his studio and honours were freely bestowed on him. He died at Brussels in 1869. Among his works are:

Amsterdam	<i>Jesuits' Ch</i>	Incredulity of St. Thomas
"	"	The Holy Family
"	"	The Marriage of the Virgin
Brussels	<i>Museum</i>	Hagar and Ishmael in the Desert
"	"	Athaliah and Joash
"	"	The Judgment of Solomon
"	"	The Rich Man before Christ
"	<i>St. Gule</i>	The Assumption of the Virgin
"	"	The Raising of Lazarus
Haarlem	<i>St. Gule</i>	Joosing the Shunites Son
"	"	The Meeting of Isaac and Rebecca
Munich	<i>New Pinakothek</i>	'Spumblers' of London

NAVOIS, J. S., who lived in the second half of the 17th century, was a painter of lands, ages, and manners in the manner of B. H. H. His paintings have often been confounded with the works of that master.

NAYS, —, was a Flemish landscape painter who lived towards the end of the 17th century. In some of his pictures, which are very numerous in Belgium but of small merit, the figures are painted by Nicolay.

NAZZARI, BARIOLMME (or NAARI,) was born at or near Bergamo in 1690 and was first a scholar of Vittore Ghislandi and Angelo Ticciati at Venice. Afterwards he studied at Rome under Francesco Ticiatti and then settled at Venice. He was a painter of history and portraits but particularly excelled in the latter, in which he was much employed at the different courts in Germany. One of the most esteemed of his historical pictures is a 'Holy Family with St. Anne' at Pontremoli. He died at Venice or Milan in 1758. He etched the portrait of F. M. Molza at Modena. Bartolozzi and A. Baldoni have engraved after him.

NEAGLE, JOHN, an English line engraver, born in London about 1760. Amongst his plates are:

- The Royal Procession to St. Pauls. 1789
- Several plates for the Shakespeare Gallery after Wheatley and Smirke
- The illustrations to Murphy's 'Arabic Antiquities of Spain' 1816

NEAL, ELIZABETH, a still life painter of the 18th century. It is said that she lived in Holland, and painted flowers which rivalled those by Seghers. None of her works, however, can be identified.

NEALE, JOHN PIERCE, a very eminent English architectural designer and engraver, was born in 1771. His father is believed to have been a painter of insects. He himself began his career as a clerk in the Post Office, but he soon left clerical work for topographical draughtsmanship. He painted a few works in oil, but his favourite method was to draw with the pen and finish with washes of water colour. In 1818 he published the first portion of the 'History and Antiquities of the Abbey church at Westminster,' and in 1823 the second part, forming together two volumes royal quarto, containing sixty-one beautiful engravings. The literary part, consisting of notices and Biographical Memoirs of the Abbots and Deans of that foundation, was written by E. W. Brinkley. Together with the

second portion of this work, he published six volumes, royal quarto, of 'The Seats of Noblemen and Gentlemen of England, Wales, Scotland, and Ireland,' and in 1829 a second series in five vols., containing, in the whole, seven hundred and thirty-seven plates. The labour of producing two such important works in the period would have been sufficient employment for the most industrious designer, but Neale was indefatigable. During the years 1824 and 1825 he published, in conjunction with Le Keux, 'Views of the most interesting Collegiate and Parochial Churches of Great Britain, including Screens, Fonts, Monuments, &c., with historical and architectural descriptions, containing ninety-eight plates in which the talents of both artists appear to the greatest advantage. He was a frequent exhibitor between 1797 and 1844. In the earlier part of his artistic career he painted many architectural subjects in oil, with views of their several localities, in which he exhibited the feeling and power of a true landscape painter. A larger number of his works were, however, in water colours, and in 1817 and 1818 he exhibited at the Water colour Society. But the success that attended his publications induced him to abandon the palette altogether and devote his energies and skill to a class of work in which he particularly delighted and in which for a long time he stood unrivalled. Many detached pieces were designed and executed by him for the embellishment of other publications. He died near Ipswich in 1847.

NEALE, THOMAS, was an English engraver, who flourished about the year 1650. It is supposed to have been a disciple of H. H. He engraved after him twenty-four subjects from Holbeins 'Dance of Death' the first of which is marked, Paris 1657. He signed his prints with his name in full or with the letters T. A. He etched several plates of birds after Barlow. These were executed at Paris in 1659. It is very probable, too, that he engraved some of the plates for the eighth edition of Ouliers. T. S. p.

NEALKE, S., one of the later painters of ancient Greece, lived probably at Syon about 252 B.C. He is regarded as the principal representative of the later Syriac school. He is said to have possessed a lively genius and an accurate judgment. Being engaged to paint a picture of a combat between the Persians and Egyptians on the Nile and being apprehensive that the river might be mistaken for the sea, he introduced a mule drinking on the border of the Nile, and a crocodile ready to attack it thus rendering the scene of the action quite unmistakable.

NEALON, FRANCIS, a Spanish historical painter, was born at Madrid in the 15th century, and is supposed from the style of his works, to have been a scholar of Leonardo da Vinci. In conjunction with Pablo de Aregio, it is said that he painted the doors that enclose the great altar of the cathedral of Valencia. They represent scenes from the life of the Virgin Mary. This work was finished in 1506 and for it the artists received 3000 ducats. Neapoli was the founder of the Valencian school.

NLBIA, CESARE, was born at Orvieto about the year 1536, and was the ablest scholar of Giuliano Musuno, whose style he adopted, and whom he assisted in the works he executed for Gregory XIII., in the Vatican and the Capella Gregoriana. He was himself employed by Gregory's successor, Sixtus V., in superintending the works undertaken

by order of that pontiff in the palaces of St John Lateran and Monte Cavallo, in the library of the Vatican, and at the Scala Santa, in which he was assisted by Giovanni Guerra da Modena. He painted several pictures for the churches in Rome, of which the most important are the Resurrection, in San Giacomo degli Spagnuoli, some subjects from the life of the Virgin, painted in fresco, in the Capella Borghese, in Santa Maria Maggiore, and the 'Crowning of the Virgin, in Santa Maria de' Monti. He died at Rome about the year 1614.

NEBEA, GALEOTTO, the author of two altar pieces in the church of S Brigida, at Genoa. He was a native of Castellaccio, near Alessandria, and the two pictures in question are dated respectively 1481 and 1484.

NEBOT, B., painted the portrait of Captain Thomas Coram, the founder of the Foundling Hospital, which was in the possession of D Nesbit, and engraved by Brooke in 1751.

NEEK, JAN VAN was born at Nieuwen in 1636. He was the son of a physician, who destined him for his own profession, but yielded to the marked disposition his son evinced for art, and placed him under the tuition of Jacob de Backer, whose style he followed with great success. Houbraken speaks of his talents as an historical painter in the most flattering terms, and particularly commends a picture by him representing the 'Presentation in the Temple,' in the French church at Amsterdam. He was still more successful in painting fabulous subjects, and was also an eminent portrait painter. He resided chiefly at Amsterdam where he died in 1714. The following works by him have been engraved:

Alpheus and Arethusa *by A. Blooteling*

The Bath of Diana *by the same*

The portrait of the theologian, Groenewycu, *by C. Hagens*

NICKER See DE NICKER.

NEDLKE, PIETER born at Amsterdam in 1616 was a scholar of P. Lastman, and a painter of history portraits, and landscapes. He died in 1678.

NEE, DENIS a French engraver, was born in Paris about the year 1732 and died in 1818. He was a pupil of J. P. Le Bas, has engraved several plates in the style of that artist, and first brought himself into notice by a new edition of the 'Recueil des Peintures antiques' of Caylus and Mariette. Among others, he executed several vignettes for Ovid's Metamorphoses, published in Paris, and engraved several landscapes after A. Van de Velde and other Dutch masters. In conjunction with Masquelier he engraved 'Les Tableaux pittoresques de la Suisse' and 'Le Voyage pittoresque de la France.' He left some fifty-two plates, including the following:

The Massacre of St Bartholomew *after Gravet*

Three Views in Martinique, *after the Chevalier d'Ipernay*

Benjamin Franklin; *after Charmonet*

A View of the City of Lyons *after Lallemand*

The Environs of Frascati *after the same*

A View of Tivoli, *after the same*

NEEFFS, (misspelt NEEFS, NFFF, and NEFS,) JACOBUS. This Flemish engraver, a member of a large family of artists, was born early in the 17th century. He was probably the grandson of the elder Pieter Neefs, the painter, and distinguished himself by the plates he engraved after Rubens, Van Dyck, and the other celebrated painters of the Flemish school. His works, which are dated

from 1632 to 1645, are principally executed with the burin. The year of his death is not known. The following are some of his best plates:

PORTRAITS

Gaspar Nennius, Bishop of Antwerp, *after Gerard*

Gio. Jollesario, Jesuit *after P. Truyters*

Frans Snyder's Painter *after Van Dyck*

Anthony de Tassis, Canon of Antwerp, *after the same*

The Marchioness of Barlemont, Countess d'Egmont, *after the same*

Josse de Hertoghe *after the same*

Martin Ryckart, Painter *after the same*

SUBJECTS AFTER FAMOUS MASTERS

The Fall of the Angels *after Rubens*

The Meeting of Abraham and Melchizedek *after the same*

The Circumcision, with the Virgin and St John, *after the same*

St. Augustine *after the same*

The Martyrdom of St. Thomas *after the same*

The Judgment of Paris and the Triumph of Galatea, called the Tower of Charles I. *after the same scene*

Christ and the Six Penitents *after Gerard Segers*

Job and his Wife *after the same*

The Martyrdom of St. Ignace *after the same*

Christ appearing to Magdalene *after the same*

Christ brought before Pilate *after the same*

The Satyr with the Peasant blowing Hot and Cold, *after the same*

St. Roch interceding for the Persons attacked by the Plague, *after Elias Quellin*

NEELIS PIETER the elder was born at Antwerp in 1577 or 1578. He was the scholar of Hendrik van Steenweel the elder. He painted the interiors of the churches in Antwerp and its neighbourhood often introducing candle light effects. His mechanical skill was great but his hand was heavier than that of Steenweel and his colour less pleasing. The figures in his pictures were painted by F. Francken, Van Thulden, Teniers, and Velvet Brughel. Neels died between 1657 and 1661. Many of his best pictures are in England but the museums of Paris Amsterdam, Rotterdam, Brunswick Cassel, Munich, Geneva, Vienna, and St. Petersburg are also rich in his works.

NEELIS PIETER the younger, the son and scholar of Pieter Neels the elder was born at Antwerp in 1601, and died after 1675. He painted similar subjects to those of his father, but they are greatly inferior both in the neatness of the finishing and the correctness of the perspective. Several of his paintings are in the possession of the Marquis of Hertford, and others at the Hague, in the Vienna Academy, and the Lichtenstein Gallery.

NEEL, SAMUEL See MOLINARE, COLN.

NEELF, SAMUEL JOHN, an English engraver, who was born in 1758, and died in 1824. His employment was principally illustrating antiquarian works and engraving maps, but he contrived to do well for himself in a pecuniary sense.

NEER See VAN DER NEER.

NEES See NEF.

NEESSA, ALONZO DE, a Spanish painter born in the neighbourhood of Madrid in 1628. There are pictures by him in the Monastery of the Observants in that city. He died in 1668.

NEFF, TIMOTHY CARL VON, a Russian painter, born in 1805 at Korkulla, in Esthonia. He studied at Dresden under Hartmann, and at Rome. In 1826 he returned to Russia and settled at St. Petersburg. He became court painter in 1832, and in

1839 a member of the Academy, in which he was appointed professor in 1865. From 1842 he was much employed on the decorations of St. Isaac's Cathedral, and his picture of the patron saint there is one of his best works. Many members of the Imperial family sent to him for their portraits. He died at St. Petersburg in 1877. Some of his works recall those of Leopold Robert. At the Hermitage there are the following by him.

*La Baigneuse.* 1858  
*Two Girls in a Grotto.* 1859

NEGKER (NECKER). See DE NECKER.

NEGRE, MATTHEU VAN, was an historical and architectural painter, who lived about 1620 or 1630. In the cathedral of Tournay there is a 'Holy Family' by him, with a glory of angels, dated 1623. Descamps mentions him, but there are no particulars of his life.

NEGRE, NICHOLAS VAN, an excellent Flemish portrait painter; perhaps the son of Matthew. He flourished about 1615. Snyderhoef engraved his portrait of Salmasius in 1611; C. van Dalen that of Spanheim in 1641; and there are other plates after his work.

NEGRI, GIANFRANCESCO, also called FRANCESCO DE' RITRATTI, from the excellence of his portraits, was born at Bologna in 1593. He was instructed by Odoardo Fialetti at Venice, and was the founder of an academy of arts, called Degli Indomiti, in his own house. He was also a poet, translated parts of Tasso's works into the Bolognese dialect, and wrote other books. His eldest son PIERO NEGRI painted in the style of his instructor Zanchi. There is by him in the Gallery at Dresden, 'The Death of the Empress Agrippina in the presence of Nero.' He died at Bologna in 1659. His son Bianco, who was a Canon of St. Petronio, and an author, also painted.

NEGRI, PIER MARTIR, was a native of Cremona, and flourished about the year 1600. According to Zaiet, he was a disciple of Giovanni Battista Trotti, and distinguished himself as a painter of history and portraits. He afterwards studied at Rome, and was received into the Academy of St. Luke. Pictures by him exist at Cremona and Pavia.

NEGRON, LUCIAN CARLOS DE, a Spanish genre painter, who flourished about 1660. He was one of the founders of the Seville Academy.

NEGRONE, (or NIGRONE,) PIERRO, a native of Calabria, was born about the year 1500. According to Dommici, he was a disciple of Giovanni Antonio d'Amato, and also studied under Marco Calabrese. At Naples, in the church of Santa Maria Donna Romata, are two pictures by him, representing the 'Adoration of the Magi,' and the 'Scourging of Christ,' painted in the year 1511; also in the church of Santa Agnello a picture representing the Virgin Mary and Infant Christ in the clouds, with a glory of angels, and below St. Catharine, St. Jerome, and St. Onofrio. Negrone died in 1565. He was sometimes called 'Il giovane Zingaro,' the young gipsy.

NEGRONI. See NFRONI.

NEGROPONTE, FRA ANTONIO, an early Venetian, and contemporary with Jacobello del Fiore. In the church of San Francesco della Vigna, Venice, there is a colossal 'Virgin in adoration' by him which is inscribed 'Frater Antonius da Negropon pinxit,' so that Boschini and Sansovino are mistaken in calling him Fra Francesco. To Fra Antonio Crowe and Cavalcaselle also ascribe tenta-

tively a 'Madonna' at Lognano, in the oratory of the Disciplina.

NEIER, JOSEPH, a decorative painter, born at Buchan in Wurtemberg in 1788. He painted at Stuttgart, and must not be confounded with an artist of the same name, the father of Michael Neher.

NEIER, MICHAEL, was born at Munich in 1798, and the son of JOSEPH NEIER, a citizen and painter of that city, but of a family from Biberach. Michael received a classical education, and was instructed in the rudiments of painting by Mitterer, and in 1813 entered the Academy at Munich. From 1816 to 1818 he studied under Matthias Klotz, and was then employed by Angelo Quaglio in his theatrical work. After having worked for some time as scene-painter at the Court Theatre, he went to Trent, Milan, and Trieste, and painted portraits. In 1819 he was encouraged by Hieronymus Hess, at Rome, to devote himself to genre painting. On his return to Munich in 1823 he became Conservator of the Art Union. In 1839 he painted several saloons in the Hohenschwanggen Schloss, after sketches of Schwind, Gauer, and Schwanthaler. He, however, in 1837 devoted himself entirely to architectural painting, and travelled for improvement on the Rhine, and in Belgium. He was received an honorary member of the Academy at Munich in 1876, and died there in the same year. His best performances are the following views:

The Cathedral of Magdeburg.  
The Muster at Eribourg.  
The Town-hall and St. Peter's Church at Lowen.  
The Cathedrals at Frankfort, Prague, and Mechlin.

NEIRLICH. See NEELY.

NEIDLINGER, (or NYDLINGER,) MICHAEL, a painter of Nurnberg, and a pupil of G. Strauch, and at Amsterdam of J. de Backer. He went into Italy and lived long at Venice, where he painted for the Monasterio di Santa Anna 'The Apparition of Jan Lorenzo Gmstmann;' and there are other pictures by him in that city. Neidlinger died at Venice in 1700.

NELJN. See DE NEYN.

NELJTS, GILLIS. See NEYTS.

NELLI, NICCOLO, was a native of Venice, and flourished about the middle or latter half of the 16th century. From the style of his engraving he is supposed to have been a disciple of Marco da Ravenna. He engraved an architectural frontispiece, with figures, for a book of plans and views of cities and fortresses, published in 1568 (it is inscribed *Nicolo Nelli Veneziano*), also other subjects and portraits.

NELLI, OTTAVIANO DI MARTINO, (or DE MARTIS,) was the son of Martino Nelli of Gubbio, and flourished at the commencement of the 15th century. In the church of Santa Maria Nuova at Gubbio is preserved under glass a fresco representing the Madonna and Saints, which is signed and dated M.C.C.C.III., Morelli says IV., and has been chromolithographed and published by the Arundel Society. He also worked for Gian Galeazzo, Duke of Milan, at Perugia in 1403-4, and moved to Urbino in 1420; his death took place between 1445 and 1450. The chapel of the Palace of Corrado de' Trinci, now called the Palazzo del Governo, was decorated by him in 1424, and the work can still be seen at Foligno.

NELLI, PIETRO, was born at Massa in 1672, and was instructed by Morandi, whose style he imitated



in his paintings for several churches at Rome. He was alive in 1730, and distinguished himself greatly as a painter of portraits, among which are:

Cardinal Lodovico Pico (*engraved by Frey*).  
 Andrea Giuseppe Rossi (*engraved by Bitto*).  
 Bishop Giovanni Francesco Tenderini (*engraved by Giovanni Rossi*).

**NELLI**, Signor PLAUTILLA, a lady of a noble family, was born at Florence in 1523, and probably instructed by Fra Paolino of Pistoja. She became in 1537 an inmate, and afterwards prioress, of the Dominican convent of St. Catherine at Florence, and painted for their church a 'Descent from the Cross,' which is said to have been from a design by Andrea del Sarto, and is probably the same as that now to be seen at the Florence Academy; also a picture of the 'Adoration of the Magi.' In Vasari's time a large collection of drawings by Fra Bartolommeo was in her possession, and at Dresden is a drawing by her of 'St. Anthony tempted by a beautiful woman,' which appears to be an imitation of the Frate's work. She died in 1588. There are by her:

Berlin. *Mus. of Mus.* A painting of 1524  
 Florence. *Academy* A Descent from the Cross  
 „ *S. M. Novella* A Last Supper.

**NELLO DE DINO**, an unimportant Tuscan painter of the 14th century. He was a friend of Buffalmacco.

**NELLO DI GIOVANNI FALCONE**, BERNARDO, a painter of the 14th century, who is known by report only, as no authentic work by him is in existence. He studied under Orcagna, and painted much in Pisa, in the cathedral and in the Campo Santo, where there is a fresco said, by some, to be by him. Lanzi says he is supposed to be the same artist as Nello di Vanni.

**NENCI**, FRANCESCO, was born about 1782, and studied at the Academy at Florence. He at first painted portraits, but abandoned that branch of art for historical painting. His chief performance is at Florence in the Villa Poggio, and represents the 'Assumption of the Virgin.' In 1821 he made a series of designs for Dante's 'Divina Commedia.' He was for a time director of the Academy at Siena.

**NEPVEU**, LAURENS THEODOR, was born at Utrecht in 1782. He was a politician, and only practised painting as an amateur. His master in art was B. van Straaten. Nepveu died in 1839.

**NERANUS**, A., painter, flourished about the middle of the 17th century, and imitated the manner of Rembrandt. In Cardinal Fesch's collection there was a picture by him representing 'Pilate washing his hands.'

**NERENZ**, WILHELM, genre painter, was born at Berlin in 1804, first studied under Wilhelm von Schadow, until the removal of the latter to Düsseldorf. In the next year he was employed as picture-restorer in the Royal Museum, but in 1833 followed his master, von Schadow, to Düsseldorf, where he remained three years. He then returned to Berlin, where he resided for the remainder of his life, with the exception of a short time in Dresden and Italy. He died at Berlin in 1871. Of his works may be mentioned:

Berlin. *Nat. Gallery.* At the Armourer's. 1840.  
 The Goldsmith's Daughter (*from Thauland*).  
 Kathchen von Heilbrunn (*from Kleist*).  
 The end of the Wanderyahre.

**NERI**, GIOVANNI, called **NERI DEGLI UCCELLI**, a Bolognese artist, celebrated for his paintings in miniature of animals, birds, and fishes. Ulysses Aldrovandi had seven books full of his works. He died in the year 1575.

**NERI**, PAOLO DEL MAESTRO. See PAOLO.

**NERI DI BICCI**. See BICCI.

**NERITO**, JACOPO DI, lived early in the 14th century. He was probably born at Padua, and a pupil of Gentile da Fabriano. According to Rossetti, he painted a 'St. Michael and Lucifer' of gigantic proportions, once in the church of San Michel, Padua. In the Communal Gallery of that city there are some panels by him. No dates can be given of his birth or death.

**NERONI**, BARTOLOMMEO, or **NEGRONI**, called **MAESTRO RUCCO**, was a native of Siena, and flourished from 1550 to 1573. He was a pupil, and afterwards son-in-law and assistant, of Bazzi (Solomon). He painted history, but was more celebrated for his perspective and architectural views. At the Osservanti at Siena is a Crucifixion, with a great number of figures; and in the church of the Derehte, a 'Descent from the Cross,' which is painted entirely in the style of his master. Two large paintings by him in the Academy of that city are Florentine in style. He was also distinguished as a sculptor, architect, and painter of scenery. One of his scenes has been engraved by Andreani.

**NERROCCIO DI BARTOLOMMEO**. See LAND.

**NERVESSA**, GASPARO, painter, a native of Friuli, and according to Ridolfi, a pupil of Titian. No picture by him can now be pointed out, but he is known to have painted at Spilimbergo, and perhaps at Treviso, about the middle of the 16th century.

**NES**, JAN VAN, (or **NIES**), was born at Delft probably about the year 1600, and was one of the best scholars of Michael J. van Miervelt. He travelled in France and Italy, and studied some time at Rome and at Venice. On his return to Holland he painted some historical pictures, which were deservedly admired, and he would probably have distinguished himself in that branch of the art, had not the general demand for his portraits induced him, for the sake of emolument, to devote himself entirely to them. The date of his death is uncertain, but he is said to have worked as late as 1670.

**NESBITT**, CHARLES, an English wood-engraver, born in 1775, at Swalwell, Durham. He was apprenticed when fourteen to Bolby and Bewick, and gained two premiums at the Society of Arts. Specimens of the work done by him while with Bewick are to be found in the tail-pieces of 'British Birds,' and in the edition of Goldsmith and Parnell of 1795. At the end of his apprenticeship he engraved a block 15 inches by 12 from a drawing by his fellow-pupil Robert Johnson. About 1799 he moved to London, where he obtained an extensive practice. Among the works he illustrated were editions of 'Hudibras' and of 'Shakespeare,' Sir Egerton Bridges' works, Ackerman's 'Religious Emblems,' Northcote's 'Fables,' &c. From 1815 to 1830 he lived at Swalwell, and then returned to London. He died at Brompton in 1838.

**NESFIELD**, WILLIAM ANDREW. This artist, the father of the well-known architect of the same name, was the son of the rector of Brancepeth, and was educated at Winchester, and at Trinity College, Cambridge. He entered the army at Woolwich in 1809, served in the Peninsula under Wel-

lington, and was afterwards aide-de-camp to Sir Gordon Drummond in Canada. On retiring from the army he devoted his talents to painting in water-colours, and was elected an associate exhibitor of the Society of Painters in Water-colours in 1828. The following year he became a member of the Society and one of its most constant contributors. A drawing of 'Bamborough Castle' at South Kensington is a good example of his style. Later in life he gave his chief attention to landscape gardening, and many of the improvements in the Horticultural Gardens at South Kensington, Kew Gardens, and in St. James's Park are due to his skill. He died in 1881, at the age of 87, in London.

NETO, ENRIQUE GONCALVES, a Portuguese architect and painter in miniature. Nothing is known of his birth, but he was chaplain to the Bishop of Vizen and a canon in 1622. A missal, beautifully illuminated by him between 1610 and 1622, is preserved in the Academy of Sciences at Lisbon. He died the 29th of July, 1627.

NETSCHER, CASPAR, was born at Heidelberg in 1639, and died at the Hague in 1684. His father was a sculptor, and an engineer in the Polish service, who died in Prague when he was only two years of age, leaving a widow with three children, of whom Caspar was the youngest. The calamities of war obliged her to fly from Germany, and make the best of her way towards Holland. Two of her children died on the road, and she arrived at Arnhem in Guelderland in a state of the utmost destitution. There an opulent physician, named Tullokens, took pity on her, and adopted the young Netscher. He educated him with the intention of his following the medical profession, but his genius strongly inclining to the art of painting, it was judged best to give way to it; he was in consequence placed under Koster, a painter of dead game and still-life, but he did not remain long with him, as these were not subjects suited to his powers. He became a disciple of Gerard Terburg, and his progress under that master was great. On leaving Terburg, he determined to visit Italy, and with that intention embarked at Amsterdam for Bordeaux, where he was induced to remain some time, by the encouragement he received as a painter of portraits, as well as by an attachment he conceived for Marie Gudin, the niece of the person at whose house he lodged. They were married, and this union preventing his proceeding to Italy, he returned to Holland, where his talents promised him a more certain success. The pictures of Netscher usually represent domestic subjects and conversations, which are treated in a style reminding us of the productions of Frans Mieris and Terburg. His handling is a little woolly and wanting in life, but like his master, he particularly excelled in painting white satin, silk, ermine, &c. He sometimes painted historical and fabulous subjects, but they were not favourable to his powers; he was more successful in portraits of a small size, in which he was much employed. Walpole says he visited England on the invitation of Sir William Temple, in the reign of Charles II., but did not remain here long. The following list includes most of Netscher's more accessible works:—

Amsterdam.	Gallery.	Four portraits.
Berlin.	Museum.	The Lute-player.
"	"	The Kitchen.
"	"	Vertumnus and Pomona.
"	"	Two portraits.
Cassel.	Museum.	His own portrait.

Cassel.	Museum.	A Lady with a Violoncello. (And five more.)
Darmstadt.	Gallery.	Portrait of a boy with a greyhound (ascribed formerly to Terburg).
Dresden.	Gallery.	Portrait of a lady. Lady at the Piano.
"	"	The Letter-writer (said to be the painter's own portrait).
"	"	The Doctor's visit.
"	"	The Duet.
"	"	Portrait of Madame de Montespan.
"	"	Portrait of Madame de Montespan and her son, the Duc de Maine.
"	"	Lady with a Dog.
"	"	Peasant Woman spinning.
"	"	The Lace-maker.
Glasgow.	Gallery.	A Lady in a white satin dress.
"	"	Nymphs adorning a statue of Venus.
"	"	A Princess of Orange.
"	"	A male portrait.
Hague.	Museum.	His own portrait, with his Wife and Daughter.
"	"	Portrait of Mr. van Waalwijk.
"	"	Portrait of M <sup>rs</sup> . van Waalwijk.
London.	Nat. Gallery.	Children blowing Bubbles.
"	"	Maternal Instruction.
"	"	Lady at a Spinning-wheel (?)
"	Bridgewater Gall.	Interior with two ladies and a gentleman.
"	"	Vertumnus and Pomona (said to be portraits of St. Fremond and the Duchesse de Mazarin).
Munich.	Gallery.	A Music Party.
"	"	A Girl feeding a Parrot.
"	"	Bathsheba at the Bath.
"	"	Night scene.
"	"	A Shepherd with a Girl on his lap
Paris.	Louvre.	The Singing Lesson.
"	"	The Lesson on the Double-bass.
Petersburg.	H <sup>o</sup> tingage.	Portrait of Mary II. of England.
"	"	Portrait of the painter.
"	"	Four more portraits.
Rotterdam.	Gallery.	Family scene.
"	"	Two portraits.

NETSCHER, CONSTANTINE, the younger son of Caspar Netscher, was born at the Hague in 1669 or 1670. He learned the first principles of art from his father, but when he had reached the age of fourteen, death deprived him of that instructor. It does not appear that he studied under any other master, but contented himself by imitating the pictures left by his father. He was very extensively employed in painting portraits, and was encouraged by the principal personages of his time. Among his other patrons, were the families of Wassenaer and Duivenvoorden, whose portraits he painted, with those of the Earl and Countess of Portland. Descamps reports, that the earl used every persuasion to prevail on him to visit England, but he declined, on account of the infirm state of his health. His talents were not confined to portraits, as he occasionally painted domestic subjects and conversations; but in these he was very inferior to his father. He was received into the Society of Painters at the Hague in 1699, and was afterwards appointed the Director. His 'Children of Baron Suasso' may be mentioned as one of his best portraits. His works are to be found at Rotterdam, St. Petersburg, Copenhagen, and in the La Caze collection in the Louvre. He died at the Hague in 1722.

NETSCHER, THEOPHIL, the elder son and scholar of Caspar Netscher, was born at Bordeaux in 1661. At the age of eighteen he visited Paris,

under the patronage of Count Davaux, who had been ambassador from France to Holland. He here received great encouragement as a portrait painter during a residence of twenty years, which caused him to be known at home as 'The Frenchman'. He, however, returned at last to Holland, fixed his residence at the Hague, and was employed by the principal personages of the court. Des camps says he visited England in 1715, as paymaster to the Dutch auxiliaries. He died at Hulst in 1732. A portrait by him dated 1681 is in the Rotterdam Museum. In his larger pictures he introduced fruit, flowers, Turkey carpets, and other decorations, and he was particularly successful in representing grapes and paches.

NEUBERGHE, CHRISTIAN, a Tyrolean who painted historical pictures in the Vatican and at the Palazzo Borghese. He was employed by the Empress of Russia to copy all the most beautiful pictures in the Vatican, and was living at Rome in 1776.

NEUCHATI, NICHOLAS, also known as LUTHER, and, in the Antwerp guild book as LUT VAN NIEN CASSE, a German. The master painter was born at Mons about 1520. He entered the studio of Pieter Conckel at Abbot, while the latter was a pupil there, namely in 1549. Soon after 1540 however he left Abbot for Mons, and some years later took up his residence finally at Namur, being where he died at the end of the century. He signed himself NICHOLAS NEUCHATI. His portraits are simple life-like well drawn, and sober in colour. Among them we may name the following:

Ferlin	Gallery	Portrait of a young man
Munich	Gallery	Portrait of the Mathematician Johann Neuberger and his son
"	"	Two male portraits
"	"	A male portrait
Vienna	Belvedere	A male portrait

And portraits at Darmstadt, Prague, Pesth, and Schlossheim.

NEUE (NIER) SEED NIER.

NEURAITER, AUGUSTIN was a German engraver, who resided at Prague about the year 1715. He engraved a set of figures, entitled 'Status Pontis Pragensis' published in that year. He worked from 1704 to 1749 when he died. His plates are found in many books, some of which it is said he published at his own expense.

NEUVEL, SIMON (or NEUVILLE) who usually went by the name of NOVITIANUS was a designer and engraver of Cologne towards the close of the 16th century. In conjunction with Franz Hogenberg he etched twenty-one plates of 'The Funeral Poms of Frederick II of Denmark,' published in 1592. He also etched several of the plates for Braun's 'Civitates Orbis Terrarum,' published at Cologne in 1572, as well as 'The History of Tobias,' in eight plates, and 'The Good Samaritan,' (with Hogenberg) in six. His son, ADRIAN NEUVEL, also engraved at Cologne in the early part of the 17th century, one of his plates is a 'Christ on the Cross.'

NEUVILLE, ALPHONSE MARIE DE, was born at Saint Omer in 1836. His family was "noble" and well to do in the world, and they wished him to embark on an official career. But he had set his heart on the army as a profession, and he was therefore sent to the preparatory school at Lorient. The drawing-master at Lorient is said to have at once

discovered his unusual talent with the pencil, and to have prophesied his future success. After he left Lorient he entered a law school in Paris, to please his family. There he staid three years, passing most of his time in picking up such knowledge of military life as he could. After this he finally made up his mind to be a painter and after a year of contention with his family, his father consented to consult various well known artists on his chances. They all discouraged the idea, but Neuville, nothing daunted, took a small studio and set to work. He made the acquaintance of Delacroix, then in his decline, and was very kindly treated by him. In 1859 he won a medal for his first exhibited picture, and a year later he was commissioned by the "Cercle Artistique" to paint them 'Gaubaldi taking Naples.' This picture was a failure. In 1861, however, he took a second class medal at the Salon with a 'Chassins de la Garde,' and from that time onward his work attracted notice. His great opportunity came with the war of 1870-71. His weak constitution prevented him from bearing an important part in it, but he became its chronicler in paint. From the time that he exhibited his picture, 'The Last Conflict there was scarcely a better known artist in Europe. Neuville made a great many designs for woodcuts and at his death was occupied with the drawings for an important work in illustration of the incidents of a hard fought campaign. He died in Paris in 1885. Among his works we may name:

Lighting in the Streets of Magenta	1864
Chasseurs d'ed crossing the Icheraya	(Lille Museum) 1864
Bayonet Charge at Bourget	(Dijon Museum) 1872
The Last Conflict	1871
Attack on a fortified house at Villersvel	1874
Surprise near Metz	1875
Battle of Loigny	1877
Cemetery of St Privat	
Le Bourget	
Defence of Lozenges Drift	
On rangers at Lozenges	
The Storming of the Fort de	
Le Parlementaire	(Le Figaro)

NLVE, CORNELIUS, an English portrait painter, who practised in the reign of Charles I. He painted a group of himself and his family which is now at Petworth. He painted also Lord Buckhurst and Mr Edward Suckville in one piece in 1637. It is at Knole. In 1664 he painted Mr Ashmole in his herald's coat.

NEVE (or NEVE) PIANS VAN. There were several painters of this name probably father, son and grandson. The first was inscribed in the books of the Guild of St Luke at Antwerp in 1630, and the third in 1691. It was therefore probably the second who was born, according to Balkema, at Antwerp in 1625, and died in 1681. He studied the works of Rubens and Vandyck, and at Rome those of Raphael and became a better designer and colourist than many of his contemporaries. There are many of his pictures at Antwerp. At Vienna are the portraits of the Archduke Leopold, Governor of the Netherlands, and Charles II of Spain, with the Archduchess Maria Anna. In the Lichtnau Gallery are 'The Judgment of Solomon' and 'The Massacre of the Innocents.' There are a number of etchings signed 'F de Neve, inv et fecit.' Probably they are by the second Van Neve, as the figures are well drawn, and in the landscapes the foliage particularly well expressed.

**NEVEU, MATHEUS, (or NAIVEU,)** was born at Leyden in 1647, and was first a scholar of Abraham Torenvliet, but he had afterwards the advantage of being instructed by Gerard Dou. He painted domestic subjects and conversations, and Houbraken highly commends a picture by him at Amsterdam, representing the 'Works of Mercy,' a composition of a great number of figures ingeniously grouped. He died at Amsterdam in 1721. Some of his pictures have been imported into England, but for the most part they are confined to his own country. There is a 'St. Jerome' by him in the Amsterdam Museum.

**NEVEU, NORI;** a painter of this name won the second 'Grand Prix' of the Paris Academy in 1692, with an 'Abraham dismissing Hagar.'

**NEWCOURT, RICHARD,** an English draughtsman in the 17th century, who drew some of the illustrations for Dugdale's 'Monasticon Anglicanum.'

**NEWENHAM, FREDERICK,** an English portrait and subject painter. He exhibited at the Royal Academy from 1844 to 1855. There is a portrait of H. M. Queen Victoria by him at the Junior United Service Club. Newenham was born in 1807, and died in 1859.

**NEWMAN, ALFRED.** He was a pupil of George Hawkins, and drew architectural subjects on stone, illustrating a valuable series of works, principally on Gothic Architecture. Among these are 'Beverley Minster,' 'Johnson's Relics of English Architecture,' 'W. E. Nesfield's Mediaeval Architecture,' &c. Alfred Newman died in London, 13th March, 1866, aged 39.

**NEWTON, ALFRED P.,** painter in water-colours. He was born in 1830. In 1858 he was elected an associate, and in 1879 a full member of the Royal Society of Painters in Water-colours. He died in 1883 at Rock Ferry. He was a prolific exhibitor in the rooms in Pall Mall East, sending in the last year of his life no less than sixteen drawings, the records of a visit to Greece. His work was remarkable for its delicacy, and for a certain poetry of expression rather than for its vigour.

**NEWTON, EDWARD** is the name of an engraver affixed to a portrait of William Tansur, the musician, published with his 'Melodia Sacra.'

**NEWTON, FRANCIS MUXER,** was born in London in 1720, and was a pupil of Marcus Tuschet. He confined himself to portrait painting, in which he was considerably employed, though by no means an able artist. At the foundation of the Royal Academy he was chosen a member, and was appointed the first secretary to that institution, which situation he filled until 1788, when he resigned. He held for some time the office of 'Master-Master' for England, and generally wore the Windsor uniform. He died in 1794, upon an estate which had been left him, near Taunton.

**NEWTON, GILBERT STUART,** was born at Halifax, in Nova Scotia, in 1795. He commenced his studies with Gilbert Stuart, who was his maternal uncle, at Boston. He made a tour in Italy in 1817, and then visited Paris, and in the course of the same year he came to England and entered as a student of the Royal Academy. He at first adopted Watteau as his model, and produced several small pictures much in the style of that master. His first works that attracted notice were 'The Forsaken,' exhibited at the British Institution in 1821, and 'The Lovers' Quarrel,' engraved for the 'Literary Souvenir' of 1826. The 'Prince of Spain's Visit to Catalina' was engraved in the

same annual in 1831, and he received 500 guineas from the Duke of Bedford for the picture. His other works, best known to the public by the engravings, are 'Shylock and Jessica,' 'Yorick and the Grisette,' in the National Gallery; 'The Abbot Boniface,' 'Portia and Bassanio,' in the South Kensington Museum; and 'Leor attended by Cordelia and the Physician.' He also painted a small picture of 'Abelard in his Study,' which he deposited as his diploma work on his election as R.A.; 'The Vicar of Wakefield restoring his Daughter to her Mother'; 'The Poet, reading his Verses to an impatient Gallant,' a piece of genuine humour; 'Macheath,' and a few portraits. The 'Macheath' was purchased by the Marquis of Lansdowne for 500 guineas. His last picture, 'Abelard' was exhibited at the Royal Academy in 1833, and it was about this time that he evinced signs of aberration of mind, and these were followed by unequivocal insanity, from which he recovered only four days before his death. This occurred on the 5th of August, 1835, at Chelsea. He was a member of the Royal Academy from 1832. It is said that he was irritable and capricious; but he enjoyed the steady friendship and esteem of Washington Irving and Charles R. Leslie. His pictures are weak in drawing, but many of them are very fine in colour.

**NEWTON, JAMES,** an engraver, resided in London about the year 1778. He was the son of an engraver, EDWARD NEWTON, of whom nothing is known. We have, among others, the following prints by him:

#### PORTRAITS.

Sidney Parkinson, Draughtsman on board the Endeavour, Capt Cook  
William Newton, Clerk of the Works at Greenwich Hospital  
Edward Sargeant, Secretary to the Protestant Association in 1780

#### LANDSCAPES.

Two Views in Italy, after Marco Ricci.  
A Landscape, with Cattle passing a River, after Claude.  
The Herdsman, a pastoral Landscape, after Zuccarelli.

**NEWTON, MARY (MRS. CHARLES T.).** She was the daughter of Joseph Severn, the artist and F.R.S. Consul at Rome, and studied figure painting under Mr. G. Richmond, R.A. Her earlier works are in crayons and water-colours, her later in oils. Her contributions to the exhibitions of the Royal Academy include pictures named 'Chess,' dated 1855, 'Summer' and 'Winter,' 1864; and the portrait of herself in 1863. She married, in 1861, Mr. C. T. Newton, superintendent of Greek and Roman Antiquities at the British Museum, and turned her attention to painting from the sculptures, vases, &c., in that institution. In that branch of art she attained remarkable skill. Mrs. Newton was born in 1832, and died in January, 1866.

**NEWTON, RICHARD,** a caricaturist, and painter in miniature. His works generally represent convivial scenes. 'The Blue Devils,' 1795, drawn and etched by himself, is perhaps his best production. He died in London when only 21, the 9th December, 1798.

**NEWTON, Sir WILLIAM JOHN, Kt.,** was the son of James Newton the engraver, and was born in London in 1785. He was a successful painter in miniature, and exhibited at the Royal Academy in 1808, and subsequently. He was miniature painter to Queen Adelaide, and was knighted in 1837. He died in London the 22nd January, 1869.

NEYN See DE NEYN.

NEYTS, *Ægidius* or *Gillis*, a Flemish painter, who flourished at Antwerp from about 1647, in which year he was named a master of the Painters' Guild, to 1690. He was a disciple of Lucas van Leyden, but next to nothing is known of his life. In the Dresden Gallery there are two pictures by him, a 'Mountain Landscape with Figures,' signed *M. Neyts*, 1681, and a 'Mountain Landscape with Ruins,' signed *G. Neyts*. He has left the following etchings:

The Wooden Bridge  
Man and Dog  
View of Lille  
A Peasant's Cottage

Besides the above signatures he also made use of the annexed monogram 

NICAISE, a French painter who finished at Cambrai in 1448. He was commissioned by the Duke of Burgundy to write the verses and paint the scenery for in 'Histoire morale sur le Drame Macabre,' which was performed in 1449 before the Ducal court.

NICAISE, JEAN, a French miniature painter who worked in 1756, for Louis, *Duchesse de Prusse*.

NICANOR, a painter of Pinos, who flourished 411 B.C. He is mentioned by Pliny.

NICCOLO DI SICENA is thought to have been the son of *Seamus di Buonamantura*, and is the author of a *Cinthis*, signed and dated 1315 in the Academy of Siena.

NICCOLI P. See NICETTI.

NICCOLINO (or *Missir Niccolò*) See DE L'ABBATE.

NICCOLÒ See SEMINOTTO.

NICCOLO DI L'ABBATE See DE L'ABBATE.

NICCOLO, GIUSTO, was an important Ferrarese painter of the 13th century, who imitated the style of Giotto.

NICCOLO DA BOLOGNA See BOLOGNA.

NICCOLO DA VERONA See VERONA.

NICCOLO DA FOLIGNO See LIBERATORI.

NICCOLO DI PIETRO See GERINI.

NICERON, JEAN FRANÇOIS, a French monk, who painted the walls of his convent in fresco, in 1643.

NICHOLLS, SUTTON, an English engraver, resided in London early in the 18th century. He was chiefly employed by the booksellers, for whom he executed a considerable number of plates. His best prints are slight etchings of shells, and other trifling subjects, when he made use of the burin, his productions were very poor. In 1726 he published 'Prospects of the most considerable Buildings about London,' he also engraved the metropolitan views for Stowe's 'Survey.'

NICHOLS, JOSEPH, an English painter, who is remembered by two pictures painted in 1738, 'A View of the Fountain in the Temple,' and 'The Stocks Market in the City.' The latter is an excellent work, and was for some time attributed to Hogarth.

NICHOLSON, ALFRED, an English landscape painter in water-colours, born at Whitby in 1788. He was the son of Francis Nicholson, and passed his early years in the navy. Devoting himself to art, he went to Ireland in 1813, and spent some years in sketching there. He settled in London as a teacher of drawing about 1818. The greater

part of 1821 and 1822 were spent by him in sketching tours. He died in London in 1833.

NICHOLSON, FRANCIS, an English landscape painter in water-colours, born at Puckering in Yorkshire in 1753. His art instruction was confined to a few lessons from an artist at Scarborough. He settled at Whitby in 1783, where he married, and practised painting animals, birds, &c., and taught. In 1792 he went to Knaresborough, Ripon, Wetherby, finally settling in London. He had exhibited for the first time at the Royal Academy in 1789, and in 1804 he became one of the original members of the Water-colour Society, where he exhibited till 1815. In his later years he devoted his time to lithography, made above 800 drawings on stone, and did much to advance that art. After he retired from the practice of his art he amused himself with experiments on colours, &c. In 1820 he published 'The Practice of Drawing and Painting Landscape from Nature.' He died in London in 1844. There are several of his water-colour drawings at the Kensington Museum.

NICHOLSON, ISAAC, an English wood engraver, born at Meltham, Cumberland, in 1789. He was one of Bewick's apprentices and imbibed a large share of his master's style. He died in 1848. Specimens of his work will be found in

Sharp's 'History of the Rebellion'  
Flower and Groves' 'Visitation of Durham' 1820  
'Robinson Crusoe'  
Watts's 'Hymns' &c., &c.

NICHOLSON, JAMES, glass painter, was one of the four who were intrusted to execute eight windows for King's College Chapel, Cambridge, in the reign of Henry VIII.

NICHOLSON, WILLIAM, a portrait painter and etcher, born at Newcastle on Tyne in 1784. He first exhibited at the Royal Academy in 1813. About 1820 he removed to Edinburgh, where he obtained a good practice, and had great share in the foundation of the Royal Scottish Academy, of which he was an original member, and afterwards secretary. His forte was in water-colour portraits, and he also etched a series of portraits. He died at Edinburgh in 1844. There is a portrait by him of 'Green' Williams in the Scottish National Gallery. In 1816 he painted the portrait of W. Bewick which was exhibited at the Academy. A series of his portraits was published with short Biographical Notices.

NICIAS, an ancient Greek painter, mostly in encaustic, was a native of Athens, and flourished from 348 to 308 before Christ. He was instructed by Antidotes, and his works were distinguished for their excellent light and shade. Praxiteles, whose statues he painted, declared that those were the best upon which *Nicias* had rendered assistance. He particularly insisted upon nobility in the choice of subjects for pictures. He painted women with great success as well as dogs! One of his admired works represented 'Ulysses invoking the Shades of the Dead,' from the *Odyssey*. For this picture, *Attalus*, King of Pergamum, offered him sixty talents, but such was the patriotism of the painter, that he refused the offer, and presented the picture to his country. The liberality of his fellow-citizens had, however, enabled him thus to indulge his patriotism, as he had become extremely rich by the bountiful remuneration he received for his works. In the time of Pliny, a picture of *Bacchus*, by *Nicias*, was preserved in the Temple of Concord at Rome.

**NICKELE.** See **NIKKELN**

**NICOLAI.** See **SWANENBURG**

**NICOLAI, G. D. C.** resided at Vienna in 1720. Conjointly with A. J. Prenner, he executed part of the plates from the pictures in the Grand Gallery at Vienna, which were published in four sets in folio.

**NICOLAS, ADRIEN**, a painter of the French school, who was by birth a Belgian. He was born at Antwerp early in the 16th century, but, migrating to France in his youth, was naturalized by Francis I. He established himself at Orleans, where he died at an advanced age.

**NICOLAS, Louis**, a French miniaturest of the 18th century. He was at work in Paris in 1293.

**NICOLAS DE TORRAIN**, a painter on glass, who was employed in the ducal palace at Nancy in 1515.

**NICOLAS DE PRIARD**, a French painter and native of Annus, who was at work at Avignon, in the church of St. Agnol in the year 1509.

**NICOLAUS**, a native of Brühl who was at work at Gernheim in 1332. He painted the facade of the cathedral, and a mural in which he signed thus—**M. CXXXII. NICOLAUS. PINTOR. ME. ET. ALII.** To him some writers have ascribed a large picture of the Presentation in the Temple, in the cathedral of Vienna.

**NICOLAY, EMIL**, was a Jesuit, and pupil of Rubens. He excelled in making copies of pictures by Rubens and Van Dyck. He also painted small figures in the landscapes of Niyo.

**NICOLAY, JAN HENRIK** was born at Icenwarden in 1766. He was the son of a carriage painter and for a time followed the same trade. He was also a great ornithologist and delighted in painting dead birds. He was a frequent exhibitor at Amsterdam, and his works are much esteemed in Holland. He died in 1826.

**NICOLLET BENEDICTUS AETHIUS** or **BEINHART ANTON** (**NICOLLE NICOLI &c.**) was a Swiss engraver, born at St. Imier, in the bishopric of Basle, in 1740. He went when he was young to Paris, where his first performances, after studying under Daulny and Cochin, were some plates engraved in conjunction with Leveque, after the engravings of Veret. He also engraved four of the plates which embellish the '*Voyage Pittoresque du Royaume de Naples*' by the Abbe de St. Non. He died in 1807. The following are esteemed his best prints.

#### TORRATES

Noel Halle Painter to the King 1775 after C. L. Thomas Le Sacre Professor of Mathematics at Rome after the a

Francis de Paul Jacquet Professor of Mathematics after the a

#### VARIOUS SUBJECTS

St. Apollonia after the picture by Guido in the Orleans Collection

Milo of Crotona after the picture the same Susannah and the Elders after Dehars

A View of Naples after Veret

A Shipwreck after the same

A View of the Interior of the Church of San Gennaro at Naples, at the moment when the miracle of St. Januarius occurs after Dietrich, de la Haye, Mat and German, and published with the privilege of the King

**NICOLETTO** See **CASANA**

**NICOLETTO DA MODENA** See **ROSEY**

**NICOLUCCIO CALABRESSE**, a Calabrian pupil of Lorenzo Costa, who is said to have made an attack on his master with a knife, in revenge for a supposed caricature in one of Costa's pictures.

**NICOMACHUS**, a painter of about 400 B.C.,

was a native of Thebes, and the brother of Aristides. He was instructed by his father Aristæus. Of all the painters of antiquity, he was the most remarkable for the extraordinary facility of his pencil, a promptness which did not, however, diminish the beauty of his productions, and Plutarch compares the readiness with which he worked to that of Homer in the composition of his verses. Aristæus, the tyrant of Sicily, having engaged him to decorate with his paintings a monument he intended to consecrate to the memory of the poet, Telus, a particular day was fixed when it was expected to be finished. The period had nearly elapsed before the painter had commenced his work, when Aristæus, irritated by his apparent neglect, threatened to punish him severely, but Nicomachus satistatorily accomplished his undertaking within the limit of time. Among his principal works was a picture of the 'Rape of Proserpine,' which was for a long time preserved in the Capitol at Rome. At the time of his death he left imperfect a picture of Helen.

**NICOLIANNI**, a painter of the school of Sicily who is reckoned by Pliny among the most eminent of his time. He lived about 316 B.C., and studied under Parrhasius. He was called 'The Centaur Painter,' for his models were usually members of the class of *hetæra*.

**NICOLLE RA. MALCANTONI**, a painter of the school of Naples, a holder of the *Casimiro* flourished about 1590-1600. In the church of St. Nicola alla Degna at Naples there is a picture by him representing 'The Virgin and Child, St. Jerome, and St. Blaise.' The title page of O. Boldoni's *Trattato di Pittura*, Augusta, Ferrara, 1600, signed M. NICOLE and containing the portrait of Cosmo de' Medici is said to be by him.

**NILMANN, TIMOTHY JAMES**, a landscape painter of German extraction born at Islington in 1813. In his early years he was employed at Lloyd's, where he remained till 1839. He then devoted himself to art, settling in High Wycombe, in the neighbourhood of which he found many subjects for his brush. His works first appeared at the Royal Academy in 1844. About 1850 he spent a few years in London, through his connection with the Short-lived National Institution of which he was Secretary and Trustee. He then lived in England, London, Hampstead, on a site now swarming with artists. He died of apoplexy at Buxton in 1876. A collection of forty-one of his works was exhibited at Nottingham Castle in 1878. Specimens of his art are to be seen in the Kensington Museum and the Liverpool Gallery.

**NILUANDI, ADRIAN VAN**, a painter, was born at Antwerp in 1590. It has often been said that the date of this painter's birth is unknown, but modern authorities published in 1649, we find this inscription: 'A very good painter of small figures and landscapes, he has also painted many scenes from the Old Testament, he is a native of Antwerp, he began as an artist at Amsterdam under Pieter Isaacsz and Franz Bredius, and is still established in that city. He is fifty-nine years of age.' Adriaen was possibly the brother of William van Nieuwlandt, who acquired a reputation as a fly-wright. Adriaen passed most of his life at Amsterdam, but from the picture mentioned below as in the Brussels Gallery, he seems to have revisited his native town at least once. The date of his death is unknown, but he was still living in 1657. Works

Brunswick.	Gallery	Diana and nymphs in a landscape
"	"	Diana and Callisto
"	"	Landscape with Hunters
"	"	Still-life
Brussels	Gallery	A carnival scene at Antwerp ( <i>Stations on the ice in the town ditch</i> ) At Madrid a copy of this picture, with some variations is ascribed to Denis van Alsloot
Copenhagen	Gallery	Entry of Christ into Jerusalem
"	"	Triumph of Bacchus

NIEULANT, JAN, born at Antwerp in 1569 painted historical pictures and landscapes of small dimensions, often on marble. He died in 1628.

NIEULANT, WILHELMUS, (or NIEULANT,) was born at Antwerp in 1581. After being instructed in the first principles of art by Jacob Savery, he went to Rome where he became the scholar of Paul Bril under whom he studied three years and for some time followed all of that master's, but he afterwards adopted a more bold and expeditious. On his return to Holland he established himself at Amsterdam where he was much employed in painting views of the ruins of ancient architecture in the vicinity of Rome from the designs he had studied during his stay in Italy. He was still alive in 1655. The following paintings remain from his hand:

Antwerp	Museum	View of the Campagna Vecchia from the Temple of Vesta
Copenhagen.	"	Roman City Market

Wilhelm van Nieulant et al. about sixty pictures of landscapes and ruins from his own designs and from those of Paul Bril. They are considerably strengthened by the hand. Among others, we have the following by him:

- A Landscape with ruins and figures representing the Good Samaritan. *After G. Audet fecit*
- A Monumental Landscape with Tobit and the Angel. *the same*
- Two Views of the Sea Coast. *the same*
- Three Views of Ruins in and near Rome. *After G. Audet fecit*
- A large Print representing three Bridges on the Tiber and a part of the City of Rome in three sheets inscribed, *Gaudium van Audet fecit et excudit Antwerp 1600*

NEUWENHUIZEN, HENDRIK, born at Breda in 1747, copied with the pen with most surprising accuracy several engravings and etchings after Callot and Rembrandt.

NEUWILBORCH, PHILIP VAN, an obscure Flemish painter, who was inscribed on the Guild at Bruges in 1480.

NIKKELEN, ISAAK VAN (or NICKEL) architectural painter, was born at Harlem in the 17th century. He entered the guild in that city in 1660. In the Six Collection, at Amsterdam, there is an 'Interior of a Gothic church at Harlem by him. Other productions of his are to be met with at Brunswick, Brussels, Copenhagen, St. Petersburg, and Stockholm. He died at Harlem in 1703.

NIKKELEN, JAN VAN, was born at Harlem in 1649, and instructed by his father or elder brother Isaaq. He did not pursue the same branch of art, but applied himself to the painting of landscapes and game, in which he followed the style of Karel du Jardin. He passed some time at the court of the Elector Palatine, for whom he painted several pictures, and was afterwards made painter at the court of Cassel, where he died in 1716. The Gallery there contains a 'Roebuck in a Forest' by him. His

daughter, JAKOBEA NIKKELFN, born in 1690, was a pupil of Herman van der Myn, and excelled in painting fruit and flowers. She married Willem Troost, a portrait painter. The pictures she painted at Dusseldorf have been erroneously ascribed to her father. See TROOST.

NIKOLAI. See NICOLI.

NILSON, F. CHRISTIAN, painter, was born at Augsburg in 1811. He worked chiefly at Munich, and is principally known by his frescoes of scenes from the Greek 'War of Liberation' executed after designs by Peter von Hess in the 'Hofgarten,' and by the decorative pictures, from his own designs, on the staircase of the State Library at Munich. His paintings in illustration of Schiller's Song of the Bell have been engraved by Adam Schleich. In his later years he abandoned painting for drawing and engraving. Nilson died at Munich the 19th December 1879.

NILSON, J. HANS LUDWIG, a German miniature painter and engraver, was born at Augsburg in 1721. He engraved and etched several portraits, and a number of figure scenes in border which are good examples of the decorative art of the 18th century. He became Director of the Academy at Augsburg and died there in 1788. His plates appeared in series of two, four, six or twelve and were signed either *Nilson, J. A. J. L. V.* or with monogram. Among others are the following:

# PORTRAITS

- Clement XIII. Pontif. Max. *After et fecit*
- Petrus III. Russorum Imperator
- Catharina Alexiowna, Russorum Imperatrix
- Stamslus Augustus. *After et fecit*

NIMICHIUS, PAULUS AL. MINUTUS was an indifferent engraver on wood and is said to have been master of Saxony. He engraved Christ after Rubens to him a monogram composed of a B, an M, and an N.

NIMIGEN and NIMWIGEN. See NIMIGEN.

NINIL. See DALLI NINIL.

NINO DL GUIVABA. See GUIVABA.

NIPOLI, J. See GALLIHI, J.

NIQUET, CLAUDE, the elder was born in 1770. He was one of the engravers employed on the 'Galerie du Musee Napoleon' published by Lihol. He was still living in 1851. Among his plates are:

- The Death of St. Simon. *after et fecit*
- The Triumph of Flora. *after et fecit*
- The Apollo Pylære
- The Drama of the Tower
- The Jacobson
- Cupid and Psyche
- The Transfiguration. *after Raphael*

NIQUEVELLE, ALPHONSE ALEXANDRE, a French historical and landscape painter. He was born in Paris in 1776, studied under David and Regnault, and exhibited at the Salon from 1806 to 1824. He was a friend of the painter Jean Louis Cochin Jun. whose biography he wrote, and after whose death he retired into private life. There are several of his works in the cathedral of Metz. Niquevert died 2nd December, 1860. There are by him:

- Tobit and the Angel
- The Siege of Paris by Henry IV
- Christ before Pilate

NITIS, GIUSEPPE DE, an Italian, was born near Barletta Naples in 1815, and was a pupil of Guarni, in Paris. He painted genre subjects, chiefly scenes in the streets of Paris and London, which are remarkable for their truth. His works are realistic in the best sense. He painted for a



time in England, and with much success. He won the orthodox honours at the Salon, and was "decorated" in 1878. He died suddenly in 1884. Among his works we may name:

- Bougival. 1875.
- Paris, Place de la Concorde. 1875.
- " des Pyramides. 1876.
- Naples, on the Road to Castellamare. 1876.
- Paris, from the Pont Royal. 1877.
- Paris, Arc de Triomphe. 1878.
- London, The Victoria Embankment.

**NIVOLSTELLA**, (? JOHANN GEORG,) was a wood-engraver of Mayence, who was at work towards the end of the 16th century. He is known by a set of borders after the designs of B. Castelli for the first Genoa edition of Tasso's '*Gerusalemme liberata*.' His son, Johann Georg, was born in Genoa in 1594, and was also a wood-engraver, but his works are inferior to those by his father. He produced a set of wood-cuts for an edition of the '*Aeneid*,' and another after Anton Tempesta's '*Patricians*.' He died at Rome in 1621.

**NIXON, JAMES**, an English miniature painter. He was a member of the Incorporated Society, studied in the Royal Academy, where he first exhibited in 1772, and was elected an Associate in 1778. Nixon received court patronage, and held appointments to the Prince of Wales and the Duchess of York. He was born in 1741, and died at Tiverton in 1812.

**NIXON, JOHN**, an English engraver, who was born in 1706, and was still at work about 1760. His best prints are small portraits, in which the faces are entirely finished in stipple. Among others we have the following portraits by him:

- Frederick, Prince of Wales.
- William Augustus, Duke of Cumberland; two plates.
- Archbishop Tillotson.
- John, Earl of Granville.

**NOBLE, JOHN**, an English painter, born in 1797. He was a member of the Society of British Artists, and occasionally painted Italian landscapes. He died in 1879.

**NOBLE, WILLIAM BONNEAU**, an English landscape painter, was born in 1780. He taught drawing, and exhibited a few works at the Royal Academy in 1809-11. Having lapsed into irregular habits, through disappointment in love and art, he attempted suicide in 1825, and died in Somers Town in 1831. He left a MS. poem called, '*The Artist*.'

**NOBLESSE**, (or NOBLET.) FRANÇOIS, according to Nagler was born at Châvorn in 1652, and resided in Paris, where he died in 1730. He excelled in drawing with a pen, and appears to have formed his taste by studying the works of Callot. He etched a few small landscapes.

**NOBILI, ANTONIO**, named STRAFORO, was an excellent landscape painter of Verona. He died young in 1696.

**NOBILI, DURANTE DE'**, an Italian painter, who flourished at Caldarola about 1571, and formed himself on the style of Michelangelo. At S. Pier di Castello, Ascoli, there is a '*Madonna*' inscribed with his name, birthplace, and the above date.

**NOBLIN, H. and L.** Two indifferent engravers of portraits, who lived in Paris about the year 1680.

**NOCHER, J. E.**, a French engraver, born in Paris about the year 1736. He was a pupil of Etienne Fessard, and has engraved several book-ornaments, and a few portraits; among the latter a '*J. J. Rousseau*,' after Ramsay, dated 1766.

**NOCRET, JEAN**, (or NOCROIT,) a French painter and engraver, was born at Nancy in 1618, and be-

came a scholar of Jean Leclerc, but finished his studies in Italy under the direction of Poussin. On his return to France he was much employed at St. Cloud and the Tuileries. He painted the portraits of several of the royal family of France, among them the Queen of Louis XIV. as '*Minerva*.' He engraved several plates after his own designs; the best is '*L'hommage du petit St. Jean*.' He was principal painter to the Duke of Orleans, and Rector of the Royal Academy of Painting and Sculpture in Paris, where he died in 1671. P. Sylvestre engraved his portrait of himself, and Nanteuil that of the Duke of Beaufort. His son CHARLES (born 1647, died 1719) painted portraits with some success, and was known as NOCRET JEUNE.

**NOIDELT, R. P.**, an English painter of horses and other animals, exhibited at the Royal Academy from 1786 to 1820. He was appointed botanic painter to George III., and after that exhibited a few flower pictures. Nothing is known of his life.

**NOË, AMÉDÉE** (CHARLES HENRI, Vicomte de. This brilliant draughtsman and caricaturist was the second son of Jude-Amédée, Comte de Noë, a peer of France. The name of the family, whose nobility dates from the time of the Carlovingian kings, is that of a small island near Mirande. There Amédée Charles was born the 20th of January, 1819. The date and place of his birth are thus given by Jérôme, who no doubt knew the facts. His mother was an Englishwoman, and as he grew up he combined in his manners the most striking characteristics of the two nations from which he derived his origin; the calmness of the Englishman with the vivacity of the Frenchman. It was to this singular union of very different qualities, and to his ever ready wit that he owed his great popularity. Although his talent for design had, from his childhood, been known to his friends, and had led to his abandoning the military career for which he had been educated, to study under Paul Delaroche, Charlet, and Lamy, it was only in 1842 that his first "album" appeared. It is entitled '*Calombours, bêtises, jeux de mots tirés par les cheveux*.' Paris, 1842. Par Cham de N\*\*,' and affords, it is said, the only instance in which the name of 'Cham,' that he rendered so famous, is combined with any hint at the de Noë. Between that year and 1879, when he died, de Noë produced at least forty thousand designs, illustrating every phase of life in France and Algeria. They are to be found in so many different publications, that want of space will not permit us to name them separately. Although 'Cham' dealt so many hard blows, they were always so fair and honest that de Noë was a man esteemed alike by friends and foes. One of the former proposed to inscribe upon his tomb, "*Quarante ans d'esprit, et pas un de méchanceté*." His wife, the Comtesse de Noë, died in 1880, six months after her gifted husband.

**NOEL, ACHILLE JULES**, a French landscape and marine painter, born at Quimper in 1815. His works first appeared at the Salon in 1840, and he was awarded a medal in 1853. He died in Paris in 1881. As one of his best works we may name '*The Arrival of the Diligence at Quimper in the time of the Directory*.' The following pictures are in the French public collections:

- Besançon. *Museum*. View of Brest Harbour. 1840.
- Bordeaux. *Museum*. Two landscapes.
- Nantes. *Museum*. Sea-piece. 1840.

**NOËL, ALEXIS NICOLAS**, designer, lithographer, and painter, was born at Clichy-la-Garenne in

1702. He studied in Paris under David, and his sketches in oil and water-colours represent landscapes, military scenes, hunts, and architectural views. He published a 'Voyage Pittoresque et Militaire en France et en Allemagne, dessiné d'après nature, par A. Noël': most of the plates in this work were lithographed by himself. He died in 1848.

NOËL, ALPHONSE LÉON, a lithographer, born in Paris in 1807, who studied under Gros, Hersent, and Girodet. He began his career as a painter, but acquiring great skill in lithography, he devoted his time almost exclusively to that branch of art. Among a great number of works by him we may name a set of lithographs from the more remarkable pictures in the Gallery at Dresden. He reproduced a number of Winterhalter's portraits of royalty. He died in 1879.

NOËL, JEAN ALEXANDRE, a French marine painter, was born in 1750, and became a scholar of Joseph Vernet. He visited California in 1768-70, and afterwards Spain and Portugal, and painted storms, fogs, conflagrations, moonlights, and falls of snow, principally in water-colours. He also made sketches of the combat of the French corvette, *La Bayonnaise*, with the English frigate, *L'Embassade*, and of a French frigate passing Alexandria by night. He painted views of Gibraltar and Lisbon, and was an industrious exhibitor till the year 1822. His views of Gibraltar and Cadix have been engraved by F. Hegi. He was still living in 1831.

NOËL, PETER PATE JOSEPH, was born at Waulsort sur Meuse, near Dinant, in 1789, and was there instructed in the rudiments of art. At Antwerp he studied under Herreyns and Hegemorter, and obtained several prizes there and at Brussels. In Paris he became a disciple of Schwebach; and after visiting Rome, went to Brussels, where he for a time painted landscapes with animals and figures, and then devoted himself entirely to genre subjects. He died at Sasoye in 1822. There are by him:

- A Peasant falling from a Tree, and upsetting a Basket of Fruit.
- Halt of Bavarian Cavalry.
- Postilion before an Inn.
- The Market-place of Amsterdam (*Amsterdam Museum*).
- Girl with grapes (*The same*).
- A Cavalry Outpost. (*Brussels Museum*).
- Rest of the Shepherds. (*The same*).

NOFERI, MICHELE, a Florentine painter, of whom little is known. He worked in the 17th century, and was a pupil of Vincenzo Dandini.

NOGARI, GIUSEPPE, a Venetian painter, was born in 1659, and became a scholar of J. B. Pittoni and Antonio Balestra. He especially devoted himself to the painting of half length figures, and from the numerous heads by him which have been brought to England, it may be concluded that he was an excellent portrait painter. He was Director of the Academy at Venice, where he died in 1763. We are indebted to him for the excellent copies of the 'Madonna de San Sisto,' after Raphael, at Piacenza, and the 'Notte,' after Correggio, at Modena. T. Cattini and T. E. Hayd have engraved after him. Among his better works we may name:

- Dresden. *Royal Gall.* An old Man.
- " " The Bust of an old Woman.
- " " St. Peter.
- Stockholm. *Gallery.* An old Man.
- " " An old Woman with a Spindle.

NOGARI, PARIS, (called ROMANO,) a painter and engraver of Rome, who flourished during the pontificates of Gregory XIII., Sixtus V., and Clement

VIII. He imitated the manner of Raffaello Motta, and was employed in the Loggie of the Vatican, and in the library and church of the Lateran. He also painted several pictures for other churches, both in oil and fresco. In the church of the Madonna de Monti is a picture by this master representing our 'Saviour bearing his Cross;' in San Spirito in Sassia, the 'Circumcision;' and in the 'Trinità de' Monti, the 'Taking down from the Cross.' In later years he painted in miniature and practised engraving; his best plate is considered to be 'The Battle of King Ramirez with the Moors' (1588). He died at Rome in 1596.

NOLIN. See NOLLIN.

NOLLEKENS, JOSEPH FRANCIS, (called OLD NOLLEKENS,) was born at Antwerp in 1702. He came to England in 1733, and was for some time a scholar of Pieter Tillemans. He painted landscapes and domestic subjects, and was much employed in copying the works of Watteau, and the architectural views of Giovanni Paolo Panini. Lord Cobham employed him in several ornamental works at Stowe; and he was also patronized by the Earl of Tilney. Nollekens died in London in 1748. He was the father of the sculptor, Joseph Nollekens. His subjects, like Watteau's, were often musical and fashionable conversations *à fresco*, but they are not imitations of that master: the scene is generally the gardens at Wanstead, the seat of Lord Tilney. There is a painting at Windsor by him containing portraits of Frederick Prince of Wales and his sisters.

NOLLET, DOMINIQUE, was born at Bruges in 1640, and was a scholar of Frans van der Meulen in Paris. He painted history, but was more distinguished for his landscapes, battles, and sieges. His talents recommended him to the patronage of Maximilian, Duke of Bavaria, who sent him to accompany the Duchess to Venice; the governor of the Low Countries also appointed him his principal painter. He was made a member of the Society of Painters at Bruges in 1687. In the church of the Carmelites at Bruges is an altar piece representing 'St. Louis embarking for the Holy Land.' There are several of his battle-pieces and landscapes in private collections in Belgium. He died in Paris in 1736. His pictures on close inspection have more the appearance of crude sketches than finished works, but viewed at a proper distance, the colours become warm, and the arrangement harmonious.

NOLLI, CARLO, painter and engraver, was a native of Como, a son of Giovanni Battista Nolli the architect, and a scholar of Agostino Masucci and Corradi. He engraved after Guercino, Primaticcio, Parmigianino, and others. He was employed by command of the King of Naples, on the 'Antichità d'Ercolano' (Napoli, 1757-62), and engraved also for Hamilton's works on Greek, Etruscan, and Roman Antiquities. He died at Naples in 1770.

NOLLI, GIOVANNI BATTISTA, the father of Carlo Nolli, was a native of Italy, and flourished about the year 1755. He was an architect by profession, but he engraved nineteen sheets of plans and views of buildings in Rome in 1748.

NOLLIN, (or NOLIN,) J. B., a French engraver, was born in Paris in 1657. He studied in Paris under N. de Poilly, and in Italy, where he executed some plates after Annibale Carracci, Nicholas Poussin, and other masters. He engraved several of the prints in a work entitled, 'Vues, plans, coupes et élévations de Versailles.' He died in 1726.

**NOLPE, PIETER**, a Dutch painter and engraver, was born at the Hague about 1601. Of his works as a painter little is known apparently beyond a 'Dutch Landscape' in the Copenhagen Gallery; but we have several prints by him. They are usually begun with the point, and finished with the burin. His best productions are his landscapes. He usually signed his prints with his name at length, joining the initials *P* and *N*. together, and in a few instances with this monogram *N.* or *N.*, only. He is said to have engraved as early as 1616, and as late as 1670. The following are esteemed his best works:

The Portrait of Johann Adler Salvius, Swedish Minister Plenipotentiary

A set of eight Cavalcades, etched

A set of eighteen etchings of *Baggarn* in the style of *P. Quet*

St. Peter delivered from prison after *I. I. Tucht*

Judah and Samir in a large landscape *from his own design*. The same figures were afterwards introduced into another landscape, of a smaller size.

The Broken Dyke from his own design (a masterpiece)

Daniel in the Den of Lions after *Blancet*

An Allegorical Print on the Marrying of the Prince of Orange with the Princess Mary of England

A set of six Landscapes after *Adriaen van Nieuwland*

A set of six Landscapes after *h. R. van*

Eight Months of the Year *from his own design*

The Prophet Elijah and the Widow of Sarepta

St. Paul, the Hermit, fed by an Eagle in the Desert after *Pauli*

The Cavalcade of 1658 at Amsterdam on the entry of Mary de' Medici into that city, after *C. Melys* a large print in six sheets

A Landscape in the style of *I. G. van* 1616

Six plates of Customs after *I. Quet*

Six plates on the Entry of the Prince of Orange after *J. Wildens*

Ten plates on the Entry of Maria de Medici after *Maurice de Jorche* 1659

Thirty plates on the funeral of Prince Frederic Henry after *P. Test* 1651

**NON, DOM VIV DE** See **DE N**

**NON, J. C. R. DE SAINT** See **SAINT NON**

**NONOTTE, (or NUNNIE) DANIEL** This painter was born at Besançon in 1707, and became a favourite pupil of Lemonne, who employed him on many of his works, and whose biography he eventually wrote. The death of his protector, the Duke d'Antin, prevented his accomplishing a long desired journey to Rome. He was made painter to the king, and a member of the Academy of Paris in 1741. In 1754 he was appointed painter to the city of Lyons, where he established a free school of design, the model of all subsequent institutions of the kind in France. He published a 'Complete Treatise on Painting' in four parts, and was in a literary capacity Associate of the Academies of Rouen and Lyons. He died at the latter city in 1785. His historical pictures are of the style of his age, displaying an abuse of allegory. One of them is the 'Taking of Besançon by the Protestants'. But after the earlier portion of his career, he abandoned this branch of art for portraiture. Among his portraits we may name

Robert le Lorrain, sculptor (engraved by *J. N. Tardieu*)

Gentil Bernard, (engraved by *Dauill*)

**NONZIO, (or ANNUNZIO)** an Italian miniaturist, was born at Trent, but lived and worked at Milan in the last half of the 18th century. His daughter, Fede Galizia (*q. v.*), was born at Trent in 1575.

**NOOMS, RENEER, (or REMIGIUS)** commonly called **ZFEMAN**, was born at Amsterdam about 1612. Very little is known of his life. It is supposed that at one time he worked with the elder Willem van de Velde. He resided for a long time in Berlin, where he was painter to the Elector Frederick William; he also visited England and France. On etchings published by him in Amsterdam we find the dates 1652, 1654, and 1656, on others published in Paris, 1650 and 1652. He also etched three plates of the naval fights between the English, French and Dutch, which took place in 1673. The paintings of Nooms betray the influence chiefly of Backhuysen and Claude. The date of his death is not known, but it must have been later than 1673. Isack and Enoch Zeeman who were working in London about the middle of the 18th century were most likely related to Nooms. Paul Zeeman was the son of Isack (See **ZILMAN**). Among the better works of Nooms we may name

Amsterdam Museum Sea-fight near Tegenhorn, 14th March 1653

View of Amsterdam

View of Amsterdam

View of Amsterdam

View of Amsterdam

View of the old Louvre, from the South bank of the Seine (a masterpiece, etched by *M. G.*)

View of Amsterdam

The following is a list of his plates

Two plates of Black houses

Landscape with Canal and Bats

The Dutch Herring Fleet

A set of eight plates of Shipping, designed and engraved by *I. My Zeeu* 1632

A set of four Views in Amsterdam 1636

A set of four Seaports in Holland, published at Amsterdam in 1656

The Four Elements in four plates *from Zeeman* see

Two Views in Paris one of the Faubourg St. Marceau, the other of the Gate of St. Bernard

A set of twelve Views of Shipping published in London by *Ar. Tool*

**NOORDI, (or NORTMAN)** painter and engraver, was born at Harlem in 1751. He was the scholar successively of F. Decker and F. H. Jalgersma, and afterwards became master of the Haarlem school of design. He died in 1795. Among his works may be named

His own portrait, in chalk and Indian ink

Portrait of Frans Hals a woodcut

Portrait of Frans Hals a woodcut

A View of Haarlem engraving after *I. van Tych*

A Landscape with Cow (etching)

Van Noorde signed himself *H. C. V. N.*

**NOORDERWILL, HENDRIK** a painter on glass, who was one of the founders of the 'Pictura' fraternity at the Hague in 1656

**NOORDT, JAN VAN**, was a painter of the 17th century, who produced emblematical subjects, bathing nymphs, and also portraits, some of which have been engraved. Strutt cites him as an engraver, on account of an etching dated 1645, of a 'Landscape with Ruins,' probably after P. Lastmann. Bartsch mentions another after P. van Laer, and the portrait of Prince Baltazar Carlos of Spain, inscribed, '*Juan de Noort fecit*,' is probably by him.

**NOORT, ADAM VAN**, painter, was born at Antwerp in 1557. He was the son of Lambert van Noort, and shares with Otho Van Veen and others the honour of guiding the youthful steps of Rubens. The facts of his life are obscure. He has

sometimes been represented as a brutalized victim of dissipation, but considerable doubt hangs about many of the traditions to that effect. He is said to be the author of the 'Tribute of St Peter' in the church of St James at Antwerp, in which case he must have had a genius for colour only inferior to that of Rubens. Van Noort's daughter became the wife of Jordans, who was his pupil. Pictures under the name of Van Noort are very rare, although in his long life he must have produced a great number. They pass no doubt, as a rule, under the names of his various pupils. Van Noort died at Antwerp in 1641. Among his works we may name

Brussels *Christ blessing the Children*  
Ghent *St Michael* *The Cent of the Lame Man*

A 'Standard bearer' at Mumm now tentatively ascribed to Hendrik Goltzius, is perhaps by Adam van Noort.

NOORT, ARTHUR VAN, a painter, class, who flourished at Nymegen in the 16th century.

NOORT, LAMBERT VAN, historical painter, was born at Amsterdam about 1620 and became a master of the guild at Antwerp in 1647. He was the father of Adam van Noort. He died in 1671. In the Antwerp Museum there is a Nativity by him, signed *Lambertus a Noort Invenit pinxit*. In 1555 as well as fifteen other pictures. At Brussels the Museum possesses an Adoration of the Shepherds by him. Descended from the Gheslambert designed the windows in St John's Church at Ghent and himself painted two of them, which were dated 1551 and 1559. He also practised with success as an architect.

NOORT, PHILIP VAN, a little known Dutch painter of the 17th century, who painted fish and still life.

NOORTIG, JAN (or NOORTJES) a native of Friesland, and painter of marine subjects in the manner of Bega. According to Kramm he was an amateur. He flourished about 1660.

NOOFF, WIMMER, a native of Arnhem who flourished between 1670 and 1750. He lived chiefly at Emmrik, where he painted perspectives, and excelled in the imitation of sculptured surfaces.

NOP, GEBRIJ, an obscure painter, who was born at Haarlem late in the 16th century. He lived for a time in Germany and Italy where he painted history and portraits. He died in 1622.

NORBERT, LATER. See BAUMEARINER JH.

NORBLIN DE LA GOURDAINE, JEAN-PIERRE, a painter and etcher, was born at Mirey, near Sens in Burgundy, in 1745. He was a pupil of Casanova. In 1774 he visited Poland, and founded a school for painters at Warsaw, he also became court painter to King Stanislas, by whom he was subsequently knighted. He returned to France in 1804, and died in 1830. His most important works, seventy-seven oilings of scenes from the Bible, heads, and landscapes, are in the style of Rembrandt. He signed his plates with the initials *N; N f, N* 1776 *W* (that is Warsaw), or a monogram.

NORBLIN DE LA GOURDAINE, SEBASTIEN LOUIS GUILLAUME, the son of Jean-Pierre and an historical painter, was born at Warsaw in 1796. Taken to Paris when young, he studied under Regnault and Blondel, and in the Ecole des Beaux Arts. In 1823 he obtained the second, and in 1825 the first, *grand prix*, which enabled him to pursue his studies in Rome. He returned to France

in 1882. There are several of his works in the church of St Louis on l'Isle, in Paris, and the Orleans Museum possesses his 'Death of Ugolino.'

NORCINO (or NORCINI). See PARANOF.

NORDEN, FREDERICK LUDWIG, a Danish naval captain and draughtsman, was born at Glückstadt in 1708. He travelled for Christian VI in Egypt and Nubia, and coming to England, he published with his illustrations, 'Travels in Egypt and Nubia, and Ruins at Thebes' (1741). He died in 1742. There is another edition in French (Copenhagen 1755), in which the plates are engraved by M. Tycher.

NORDEN, JOHN, an English artist was an eminent engraver of topographical subjects. Anthony Wood conjectures, with great probability, that he was the author of several tracts which he enumerates and thinks he was born in Wiltshire, about the year 1646. He was a commoner of Hart Hall, Oxford in 1664 and took the degree of Master of Arts in 1673. He resided at Hendon, in Middlesex, was patronized by Lord Burlington, and his son, Robert Earl of Salisbury, and was surveyor of the King's lands in 1614. He died about 1626. His principal work as an engraver, was his 'Speculum Britannicum in Historiam et Topographiam Descriptionem Middlesex et Hertfordshire, with a frontispiece and map.' He also engraved a 'View of London in 1600' with a representation of the Lord Mayor's Show, and a series of costumes.

NORRILL, EDWARD, "Immer," was the son of Dr Robert Norrill, master of Bennet College, Cambridge, where he was born. He was brought up by Nicholas Felton, Bishop of Ely, who married his mother. He showed early a strong inclination for Heraldry and Illumination. As he became not only one of the best artists in the latter branch of art, but also an excellent judge of pictures by the old masters, he was sent to Italy by the Earl of Arundel to make purchases for him in that country. Fuller speaks of him as the best illuminator of his time, and he became Windsor Herald and Clerk of the Signet. Fuller says that he died at the Herald's Office the 23rd December, 1650, but Dalway says that his 'Miniature, or the Art of Illuminating, in his own hand, is dated 1654. Among his best works were a letter from James I to the 'Sophy' of Persia, and the letters patent appointing the Earl of Stirling Governor of Nova Scotia. The latter was found in the last century, and was at first attributed to Van Dyck.

NORRIGA, PEDRO, a Spanish historical painter of little note who was living at Madrid in 1658.

NORMAND, CHARLES PIERRE JOSEPH, designer, engraver, and architect, was born at Goyencourt (Lourme) in 1765. He was instructed by M. Thierry and Gisors, and in 1792 obtained a prize and went to Rome, where he pursued his studies. He exhibited in the Louvre in 1800 and 1802, published a number of works with plates, and prepared others for the 'Annales du Musée,' 'Les vies des peintres, par Landon,' and 'Nouveau parallèle des ordres d'architecture des Grecs, des Romains, et des auteurs modernes' (1819). Among his other plates may be mentioned

The Miracle of the Loaves, after Raphael.

The Ceiling of the Sistine Chapel, after Michelangelo.

He died in Paris in 1840.

NORMAND, LOUIS MARIE, son of the above, was taught design by Lahtte, and engraving by his father. He was born in Paris in 1789. Besides

the plates for a large number of books, he engraved the 'Marriage at Cana,' after Paul Veronese, and other important works.

**NORSINI** (or **NORSINO**) S e **PARASOTT**

**NORTHCOTE**, **JAMES**, an English historical and portrait painter, was born at Plymouth in 1746. His father was a watchmaker, and he for some time assisted in the same business, but with his whole mind bent upon being a painter. The fame of his countryman, Joshua Reynolds, influenced his desire, and the kind view that some of his towns-men took of his attempts in art, and then friendship or acquaintance with the President, introduced Northcote to his notice. In his 25th year he was permitted to enter the studio of Sir Joshua, and he remained in the employment of that master for about five years. In 1777 he went to Rome, to see, as his biographer says, 'if fame report d truly of the prime works of the chiefs of the ceiling.' The journey at least enabled him to talk of Michelangelo, Raphael, and Titian. Thus he never ceased doing, and his productions received so much notice Northcote returned to England in 1780, and applied himself to the long list of work which did not come to an end till more than fifty years had passed. Among his best pictures may be named 'The Death of Wat Tyler' (*City of London Guilding*), 'The Murder of the Children in the Tower', 'The Entry of Bolingbroke and his friends', 'Hubert and Arthur', 'The Fall of Argyll asleep', 'Lady Jane Grey', 'Prospero and Miranda', 'A Vulture and Snake', 'A Lion Hunt', and some others of the like kind in which he showed considerable skill for animal painting. His portraits are numerous, but whatever veneration he felt for Titian or for his master Sir Joshua, he failed to emulate their works. In 1796 he published a series of ten engravings from his own pictures the subject being the contrasted careers of 'A Diligent' and 'A Dissipated Maid-servant', a sort of female version of Hogarth's 'Idle and Industrious Apprentice'. It is a very facile performance. There is a portrait of Northcote by himself in the National Portrait Gallery, and another in the gallery of Haarlem. In the former collection there are also portraits by him of Kemmer and Lord Exmouth. Northcote was elected R.A. in 1796. He died in 1787 and died in 1831.

Northcote exercised the pen as well as the pencil. His earliest known literary productions are some papers published in 'The Artist' entitled 'On the Utility of Painting', 'Imitations and Collections', 'A Letter from a discontented Genius', 'Character of John Opie', 'Second Letter of a discontented Genius', 'On the Imitation of the Slighted Beauty', 'The Dream of a Painter an allegory'. His most important performances as a writer, are his 'Life of Sir Joshua Reynolds, containing anecdotes of many distinguished personages, and a brief analysis to which are added, 'Varieties on Art' published in 1813, in quarto. A supplement appeared in 1815 and an octavo edition in 1819, with considerable additions. In 1828 he published an octavo volume of 'One hundred Fables' original and selected, with engravings on wood from his own designs. In 1830 appeared the 'Life of Titian,' and, after his decease, a second volume of 'Fables,' published under the title of 'The Artists' Book of Fables,' and illustrated with numerous woodcuts, executed under the direction of Harvey. The curious process Northcote made use of in designing these

cuts has been often described. He clipped figures of animals out of all kinds of books, papers, &c., and selecting such as fitted the fable to be embellished, pasted them down to paper in the required places, filling in backgrounds with his pencil. The designs thus made were freely interpreted by the engraver.

**NORTHEN**, **ADOLF**, battle painter, was born at Munden in Hanover, in 1828, studied from 1847 to 1851 at the Academy of Düsseldorf. In his first productions he painted scenes from the wars of Napoleon I, and brought himself especially into notice by his 'Battle of Waterloo' (1855), which is in possession of the King of Hanover, and at a later date he executed several lively and characteristic sketches from the Franco-German war. He died at Düsseldorf in 1876. The following are some of his best pictures:

Guerrillas with captured French Soldiers 1852  
The Skirmish on the G. lude *Hollstein Mus* 1852  
Napoleon's Retreat from Russia  
Epiphany at Gravelotte  
The Prussian Guard at Koenigsberg  
Attack of the 10th Uhlan Regiment near Vionville

**NORTON**, **CHRISTOPHER**, an English engraver in the latter half of the 18th century. He studied in the St Martin's Lane Academy and at Rome in 1761, winning a Society of Arts premium the same year. There are plates by him after Pillement, Van der Meulen, &c.

**NOSADILLA** S. **PIZZI**, **FRANC**

**NOIR** S. **DE N** **IR**

**NOIR** **ALCISTE** **HELMAN** DE the son of P. F. Noir was born at Ghent in 1806. He painted landscapes and scenery in winter in the style of the Wouwermans. He died in 1839.

**NOIR** **PIERRE** **FRANC** IS DE was born at Walhem near Malines. He was the son of an architect and a pupil of Van Ghele the sculptor but in 1811 devoted himself entirely to painting, in which he rose to some eminence. His pictures represent landscapes shipping, and above all streets and the interiors of churches. In 1821 he was a member of the Academy of Amsterdam, and Professor in that of Ghent. In most of the Museums of Belgium Holland, and the north of France his pictures are to be found. He died in 1812.

**NOIR** **HELMANN**, **EMANUEL**, animal and genre painter was born at Oudenarde in 1808, and studied in the Academy at Ghent, but in 1830 he became a scholar of Mues (mini), and finished his education under Peter Kremer. His paintings represent domestic scenes by day and candle light, consecrations of churches, carnivals, &c. He died in 1863. His best known works are 'A Spaniel,' and 'A Poacher bewailing the Loss of his Dog.' Among his etchings, which are rare, 'The Death of Anton Van Dyck,' after P. Kremer, is the best.

**NOTHAGEL**, **JOHANN** **ANDRIAS** **BENJAMIN**, a German painter and engraver, was born at Buch, in the principality of Saxe-Coburg in 1729. He resided at Frankfurt, and worked at the manufacture of wall papers under Lentzner after whose death he married his widow and continued the business himself. He acquired considerable reputation as a painter of landscapes with merry-makings, in the style of Teniers, but he is now more known as an engraver. His best productions are a number of heads and busts, in which he has imitated the style of Rembrandt with great success. His plates amount to sixty-five, marked with *N* and a nail, or *B.N.F.* He died at Frankfurt in 1804.

**NOTTI, GHERARDO DALLE.** See HONTHORST.

**NOUAILLIER, (or NOYLIER),** was the name of a family of enamel painters of Limoges from the 16th to the 19th century:—COULY, or COLIN, was burgo-master from 1513-31. JACQUES was born in 1605, and flourished under Louis XIV.; he painted the 'Adoration of the Magi,' after Van Aken, in the Louvre at Paris. PIERRE, was born in 1657, and flourished 1686—1717. JEAN-BAPTISTE was born in 1752, and died in 1804. A collection of the works of these artists is in possession of M. de Lille-Loture at Orleans.

**NOVA, PECINO DE.** There were several artists at Bergamo of this name. Tassi quotes documents which prove that PECINO and PIERO DE NOVA were two different men. The former was the son of ALBERTO DE NOVA, a painter. PECINO worked at intervals at Santa Maria Maggiore, Bergamo, from 1363 to 1381. In 1375 Piero, who was probably the brother of PECINO, PECINO, and Michele de Roncho, a Milanese, were all working in conjunction at the above church. Fragments of frescoes by one of the Novas can still be seen in the belfry, together with a 'Virgin and Saints,' 'The Epiphany,' and other Scripture subjects. On the front of a house in the Contrada Sant' Andrea, Bergamo, some remains of frescoes by one of the Novas can also be seen. We may also name two altar-pieces at Bergamo:

Virgin and Child, with SS. Catharine, Francis, and donors

Virgin and Child, with SS. Bartholomew and Agatha.

There are other works of theirs in the Locchi Carrara Gallery.

Pecino de Nova was still working at Bergamo in 1399, and was buried there 6th June, 1403.

**NOVARRA.** See RICCI.

**NOVELIERS, PILIERE.** In 1605, a painter of this name was appointed conservator of the pictures in the palaces of Brussels and Tervueren.

**NOVELIERS, SALOMON,** son of the last-named. In 1618 he succeeded to the office of his father, and was also named painter to the court. In 1613 he was commissioned to catalogue the pictures left by Charles de Croy, Duc d'Archoth. A certain DAVID NOVELIERS is supposed to have been a second son of Pierre.

**NOVELLANUS.** See NEUVEL.

**NOVELLARA.** See ORSI.

**NOVELLI, FRANCESCO,** the elder, an engraver, was born at Venice in 1764. After learning the principles of his art under his father, he attended the Academy of his native place for some time, and then went to Rome. In conjunction with Cumano he etched the works of Rembrandt with such skill that his copies have been often mistaken for the originals; he also imitated the designs of Mantegna with success, and engraved that artist's 'Madonna della Vittoria' (about 1800). The date of his death is not recorded. He was a member of several academies. He signed his prints with a monogram in a circle. His son of the same name was also an engraver.

**NOVELLI, PIETRO,** painter and engraver, called, from his birthplace, MORREALESE, or MORREALESK, was born in 1603. He resided for a long time in Palermo, but in later life, it is said, he visited Rome, which city, as well as the former, possesses several pictures from his hand. He was living up to 1660. His masterpiece is the 'Marriage at Cana,' in the refectory of the Benedictines at Mon-

reale. Novelli's style is a little like that of Caravaggio. His life was published by Agostino Gallo (Palermo: 1829).

**NOVELLO, GIOVANNI BATTISTA,** a painter of Castelfranco, and pupil of the younger Palma. In the neighbourhood of Castelfranco are some good altar-pieces by him. He was the master of Pietro Domini. He was born in 1578, and died in 1652.

**NOYLIER.** See NOUAILLIER.

**NUERI, AVANZIO,** painter, was born at Castello, near Rome, studied under Pomorancio, and was employed by Sixtus V. His works are to be found in the churches of Rome. He was born in 1562, and died in 1629.

**NUJEN, WILHARD JAN JOSEPH, (NUYEN),** painter and designer, a scholar of A. Schelfhout, was born in 1813, and died at the Hague in 1839. In his sixteenth year he exhibited a landscape at Ghent, for which he received a prize; some time after he obtained a first prize from the Felix Meritis society at Amsterdam. In 1838 a winter scene, which he exhibited at Ghent, attracted attention, and led to his nomination as a member of the Academy of the Fine Arts at the Hague. He was also a member of that of Antwerp and of the Netherlands Institute. His premature death prevented the full development of his talents. There is a landscape with ruins by him in the Amsterdam Museum, which is considered one of his finest works.

**NUMAN, HERMANUS,** painter and etcher, was born at Ezinge, near Groeningen, in 1744. He first designed and painted birds and landscapes, but devoted himself later on to portraiture in oil and pastel, and studied engraving under Le Bas at Paris. He produced many portraits at Amsterdam, and published in 1797 a series of etchings representing Dutch country houses. He died in 1820.

**NUNELIAM, SIMON HARCOURT,** Viscount, was an amateur etcher. There are various landscape plates by him, some after Paul Sandby, and some 'Views of the Ruins at Stanton Harcourt.' He became the second Earl Harcourt, and died in 1809.

**NUNES, PHILIP, (or FRA PHILIPPE DAS CHAZAS),** a Portuguese artist, born at Villa Real de Tras-os-montes. He entered holy orders in 1591, and took the name of Fra Philippe das Chazas (of the wounds). He was one of the most celebrated artists in Portugal in his time, and author of 'Arte de pintura, symetria e perspectiva,' 1615.

**NUÑEZ, JUAN,** one of the earliest of the painters of Seville, lived at the commencement of the 16th century, and was a scholar of Sanchez de Castro, and married Ana de Castro, a relation of that master. The greater number of his works have been destroyed. In the cathedral of Seville there is still a picture by him representing the 'Virgin with the dead Christ in her arms, accompanied by St. Michael and St. Vincent Martyr;' in the foreground are several figures on their knees adoring the Virgin. This picture Cean Bermudez compares to the work of Albert Dürer.

**NUÑEZ, PEDRO,** was born at Madrid early in the 17th century. He studied under Juan de Soto, and afterwards at Rome, it is said under Guercino. On his return he painted a series of the Spanish sovereigns for the theatre of the Alcazar at Madrid. In 1625, by command of Prieto, General of the Order of Mercy, he executed some works for the cloister of the convent of the order. He died at Madrid in 1654, having unsuccessfully competed with Angelo Nardi for the post of King's painter.

**NUÑEZ DE VILLAVICENCIO, PEDRO**, a chevalier of the order of St. John, was born at Seville in 1635, of an illustrious family. He studied painting for amusement, and placed himself under the direction of Murillo, to whom he became the most attached friend. Such was his progress in the art, that from an amusement it became his constant occupation. As a knight of the order of St. John, he was obliged to perform the usual expedition (*las carabanas*); and on his arrival at Malta he placed himself under Matteo Preti, called Il Calabrese, who was also a knight of the same order; and with him he increased his knowledge, particularly in chiaroscuro. On his return to Spain he rejoined Murillo, who loved him tenderly, and for whom he felt such attachment and veneration that he always resided with him. The two conjointly founded the Academy of Seville. The master died in the arms of his scholar. Villavicencio, like Antolinez, Tobar, and Meneses Osorio, approached so near to the manner of Murillo in painting children, that it is sometimes difficult to decide between the two; he was also an excellent portrait painter. He died at Seville in 1700. There is a picture by him at Alton Towers, the seat of Lord Shrewsbury, partaking of the dark manner of Calabrese. It represents the Virgin sewing, and Joseph embracing the child Jesus. The Madrid Museum contains a picture by him of 'Boys playing with Dice;' and the Suermondt Gallery at Cologne had a 'Child Jesus, in a Landscape.' The Carmen Calzado, at Seville, has also some genre pictures and portraits by him, including his own portrait.

**NUÑZÁTA, TOTO** (or ANTONIO DEL), painter, was a pupil of Ridolfo Ghirlandaio. He is said to have visited England in 1531.

**NUSBIGEL, JOHANN**, (or NUSSBIGEL) an engraver, born at Nuremberg in 1740, was a son and scholar of GEORG PAUL NUSBIGEL (who died 1776). He studied perspective under Stettner, and attended the Academy at Nuremberg under Preissler. He engraved several plates and portraits for Lavater's works, and executed some others after the designs of Chodowiecki. One of his best plates is the 'Death of Schwerin,' after Berger. He died in 1818.

**NUTI, GIULIA**. See under MARINI, ANT.

**NUTTSCHIDELE**. See NUTTSCHATEL.

**NUTTER, WILLIAM**, an English engraver, who studied under J. Smith and Bartolozzi, and practised in the stippled manner. He was born in 1751. There are plates by him after Reynolds, Morland, Westall, Hoppner, Whetley, and Russell. He died in Somers Town in 1802.

**NUTTING, JOSEPH**, was an English engraver, who resided in London at the beginning of the 17th century. He was principally employed by the booksellers, and executed among others the following portraits:

Charles I., with the persons who suffered in his cause.

Mary Capel, Duchess of Beaufort, after Walker.

Matthew Mead, father of Dr. Mead.

Sir John Okeke.

Lucius Cary, Viscount Falkland.

Robert Pierpoint, Earl of Kingston.

George St. Loo, Commissioner for the Navy.

Henry Sacheverel, D.D.

John Locke.

Aaron Hill.

G. Parker, the Almanack-maker.

Johannes Jacobus Scheuchzerus; after Melchior Fusslinus.

William Elder, Engraver; after Faithorne.

Dr. Monk, Bishop of Hereford, who died in 1661.

**NUVOLONE, CARLO FRANCESCO**, (called PANFILO,) was the eldest son of Panfilo Nuvolone, and was born at Milan in 1608. He received his first instruction from his father, but was afterwards a scholar of Giulio Cesare Procaccini. He abandoned the principles of that master to imitate the works of Guido Reni, and some of his pictures, particularly those of the Virgin, approach so near to the style of the latter, that he acquired the *soubriquet* of 'the Guido of Lombardy.' In the oratory adjoining the church of San Vincenzio at Piacenza is his 'Purification of the Virgin,' considered his best work. In the church of San Vittore, at Milan, is a fine picture by him of 'St. Peter's Miracle at the Gate of the Temple.' Other works of his are in public buildings at Parma and Cremona. He also painted portraits with great success. In the year 1649, when the Queen of Spain visited Milan, he was selected to paint her portrait. He died in 1661.

**NUVOLONE, GIUSEPPE**, also called PANFILO, was the younger brother of Carlo Francesco Nuvolone, and was born at Milan in 1619. Possessed of a fervid imagination, and great facility of hand, his works form a striking contrast to those of his brother. During a long life, he painted many altar pieces for the churches at Brescia, and other cities in the states of Venice. A 'St. Jerome' in the church of San Tommaso at Piacenza is regarded as one of his best productions. Towards the latter part of his life his powers became languid and feeble, which is not extraordinary, as he continued to paint till his eighty-fourth year. He died in 1703.

**NUVOLONE, PANFILO**, was a native of Cremona, and flourished about the year 1608. He was one of the ablest disciples of Giovanni Battista Trotti, and painted history in the style of that master. In the church of the monastery of SS. Domenico and Lazzaro at Milan, is one of his principal works, representing the 'Rich Man and Lazarus;' and in the cupola of the church of La Passione, the 'Assumption of the Virgin.' Zani places his death in 1651.

**NUVOLSTELLA**. See NIVOLSTELLA.

**NUYEN**. See NUYEN.

**NUZI, ALLEGRETTO**, (or NUCCI DI NUZIO,) called ALLEGRETTO, or GRILLO, DA FABRIANO, was born at Fabriano in the 14th century, and first appears on the Register of Florence in 1346, at which date he may be said to have brought to that city the manner of the Umbrian school. Nothing is known of the details of his life, and the earliest picture signed and dated by him is a 'Madonna and Child, between the Archangel Michael and St. Ursula,' with the six donors kneeling on each side of the throne, which bears the date of 1365. In 1369 he executed the altar-piece now in the sacristy of the cathedral of Macerata; and in 1372 he completed the 'Virgin and Child,' now in the possession of Signor Romoaldo Fornari, of Fabriano; the same gentleman also possesses an 'Ecce Homo' that can be assigned to Allegretto. In the Gallery at Berlin are two panels by this artist, viz., a 'Virgin and Child, between SS. Catherine and Bartholomew,' and a 'Crucifixion.' Crowe and Cavalcaselle have attributed to this artist an altar-piece now in the sacristy of the Fabriano cathedral, containing the 'Virgin and Child, with SS. Bartholomew, John the Evangelist, and Mary Magdalene;' as also the 'St. Augustine between SS. Nicholas of Tolentino and Stephen,' in the sacristy of Sant' Agostino,



in the same city. According to Ricci, Allegrietto is the author of the frescoes in Santa Lucia of Fabriano, which represent the 'Death and Coronation of the Virgin,' the 'Crucifixion,' and other sacred subjects, executed between 1345 and 1349. Other paintings by him are to be found at Cingello, near Fabriano in which church he was buried in 1385. He signed his pictures, *Allegrietus Autus de Fabriano*.

NUZZI, MARIO, called MARIO DA' FIORE or MARIO DI FIORA was born at Penna, in the diocese of Fermo, in 1605, and was a scholar of his uncle Tommaso Salmi, a flower painter. He chiefly resided at home, where his pictures of fruit and flowers were held in the highest estimation. But from using something of a poisonous quality in the preparation of his colour, his works soon lost their original freshness, and many of them have almost entirely perished. He was in 1657 made a member of the Academy of St Luke and he left home in 1673. He was much employed by the cardinals to decorate figures of the Virgin, Saints, and other religious subjects. The church of Sant'Andrea della Valle at Rome contains a wreath of flowers painted by him round Alexander's tomb. One of St Cajetan's 'Lauds' (music) was engraved after him in mezzotint by Euloni.

NYMEGEN, (or NIMEGEN or NIMWEGEN) DIONIS VAN, son and scholar of Pieter was born at Rotterdam in 1705. He painted similar subjects to those by his father, and also excelled in portraiture. It is related that at the age of twelve he painted, without the aid of spectacles, a perfect likeness of a young lady. His very drawings are also much esteemed. He died in 1798 or 1799.

NYMIGEN, LEIAS VAN, was born at Nymegen in 1667, and was taught the first elements of the art by his elder brother, who was an indifferent painter of flowers and portraits. But on the death of his instructor when he was little more than fifteen years of age, he resolved to dispense with further assistance, and applied himself to the study of nature till he became a tolerably correct designer of the figure, and acquired a competent acquaintance with perspective and architecture. He also excelled in painting landscapes and flowers. His principal occupation was ornamenting the ceilings and sidings of mansions in Holland, with emblematical and historical subject, embellished with bas-reliefs and other accessories. His talents recommended him to the patronage of the Princess of Orange, who employed him in adorning the apartments of her different palaces, in which he was occupied several years. He died at Rotterdam in 1755.

NYMEGEN, GERARD VAN, was the son of Dionijs, and was born at Rotterdam in 1735. He was instructed by his father, and at a very early age painted the portrait of Prince William V. which was engraved by Benardet, but he applied himself more particularly to landscape, in which he made the works of Ruysdael, Everdingen and Pynacker his models. His best pieces are mountainous landscapes, and forest scenery with rivulets, ornamented with animals and figures. He painted many portraits, and made drawings and copies after Jacob Ruysdael, Wynants, Hackart, and Hobbema. There exist twenty one etchings of landscapes by him. He died at Rotterdam in 1808.

NYMEGEN, SUSANNA (CATHERINA VAN, born VAN DER WIDE of Gerard in Nymegen, has left several drawings of landscape of some merit. She died in 1805.

NYMEGEN, THOMAS VAN, the younger brother of Pieter van Nymegen, was born at Nymegen about the year 1670. His technical education was similar to that of Pieter, and he pursued the same branch of the art. He was invited to the court of the Elector Palatine in whose service he remained till his death, the date of which is not ascertained.

NYMIGEN, (or NIMWIGEN) WILHELM VAN, of Harlem, was admitted as master into the Guild of St Luke, at Delft in 1684. He was celebrated for uniting engravings with the pen. He died in 1698.

NYPOORT, JUSTUS VAN (or ANTOON) painter and etcher, a little known artist, who is, nevertheless, of some importance. He painted scenes of peasant life, often humorous, several of which he etched in the style of Ostade. He flourished about 1680. Plates

Pat. Joen Maldonatus, an Angel beside him and Death in the distance  
Zoylus "De gustibus non est disputandum"  
Peasants in a Room  
Interior of a Farm house, with the Farmer and his family.  
A Knife grinder before a Farm house  
A Peasant with his Wife and Child  
Peasants drinking and playing Cards  
Peasants and Children in an interior  
Three Peasants smoking and drinking  
Group of three Boys in a Cottage  
The Fruit dealer  
A company of Peasants  
Three Card players  
A Boor looking into an empty Jug  
A village Surgeon and a Doctor with toothache  
Landscape with a Sacrifice  
A Genius lying, a Hercules on the breast of a winged old man asleep under a tree  
A book-plate for the Prince Bishop Carl von Olmutz

NYS JACQUES DE SEC DINYS

NYTS SEC NELIS

## O

O. See VAN DER O.

**OAKLEY, OCTAVIUS**, a painter in water-colours, was born in 1800. After having practised as a portrait painter at Leamington and at Derby, he came to London in 1842, was elected an Associate of the Water-colour Society, and a full member in 1844. His pictures consist chiefly of rustic figures, groups of gypsies, &c., and in his later years of landscapes. He began to exhibit at the Royal Academy in 1826, and ceased in 1860. Most of his contributions to that exhibition were portraits. Oakley died at Bayswater in March, 1867.

**OAKMAN, JOHN**, an English wood engraver, born at Hendon, who practised about the middle of the 18th century. He was chiefly employed on illustrations for children's books. In his later years he turned ballad and novel writer, and died in indigence in 1793.

**OBACH, KASPAR**, painter, engraver, and lithographer, was born at Zurich in 1807, and was a pupil of Füssli. He went to Stuttgart in 1825, and made many landscape sketches in pencil, which he reproduced in water-colours or lithographed. He died at Stuttgart in 1865.

**OBEEET**. A good Flemish picture of still-life (fruit, oysters, and goblets) in the Madrid Museum bears this name.

**OBERMANN, ANTONIS**, painter and etcher, was born at Amsterdam in 1781, and died in the same city in 1850. He painted landscapes, horses and cattle, flowers and fruit, and was a member of the Academy of his native place. At Haarlem there is a 'Vase of Flowers' by him. He etched a series of twenty 'Studies of cattle, sheep,' &c.

**OBERTO, FRANCESCO DA**, an artist who painted at Genoa in 1368. His name appears in the Register of Painters of Genoa immediately before that of Lodovico Broa, but nothing is known of his life.

**OBIDOS, JOSEPHA DE**, a Portuguese artist, was the daughter of Baltazar Gomes Figueira, said to have also been a painter, and was born at Seville about 1630. She must have studied painting and other arts in Spain; but she was still young when her father returned to Obidos, in Portugal, taking her with him. She painted in that country a number of pictures in oil for the churches; also a portrait of Marie Françoise Isabell de Savoie, which was sent to Victor Amédée, Duc de Savoie, before their marriage. She likewise painted flowers, fruit, &c., and engraved; for in the 'Statutes of the University of Coimbra, 1654,' there is an engraving signed 'Josopha Ayala (her mother's name) Obidos, 1653.' In the church of Saint Peter at Obidos, where she died, and in which she was buried in 1684, there are many of her pictures; also in the Academy at Lisbon, at Evora, &c. A 'St. John,' described as being in the manner of Velvet Breughel, is dated 1680.

**OBREGON, PEDRO DE**, the younger, was born at Madrid about 1597. He was a disciple of Vincencio Carducho, and proved a reputable painter of history and genre subjects, particularly in pictures of an easel size, of which there are several in the private collections of Madrid. Of his larger works, Palomino particularly notices his picture of 'The

Trinity,' in the convent of La Merced, and 'The Immaculate Conception,' in the church of Santa Cruz. He died at Madrid in 1659. He was an excellent engraver; as were also his two sons DIEGO and MARCOS OBREGON, the former of whom, in 1683-4, prepared thirty-six plates of Birds and Beasts to illustrate a work by Andres de Valdecebro; also other engravings in 1687 and 1699. PEDRO DE OBREGON, 'the elder,' was a miniaturist and illuminator of books of devotion, who worked for the cathedral of Toledo, in 1564; but there are no further particulars of him. He may have been the father of the younger Pedro. Marcos de Obregon became priest, and lived until 1720.

**OBRY, ADRIEN**, a French designer and painter of windows, who was at work in the year 1532 at the Chateau d'Auxy.

**OBRY, JEAN**, was a French miniaturist of some talent, who embellished many manuscripts about the year 1484. He was a native of Amiens.

**OCCHIALI, DAGLI**. See FERRANTINI; also WITTEL.

**OCIL, GEORGES**, an obscure French landscape painter, who flourished at the beginning of the 19th century. He was a pupil of Ceeri. His chief work was a view of Paris from the towers of Notre Dame.

**OCHILICH, JOHANN CONRAD**, a painter of landscapes, animals, and portraits, who flourished at Nuremberg at the end of the 18th century. His education was partly gained at Munich. His works were mostly copies from the old masters.

**OCIOA, FRANCISCO**, a painter of Seville and pupil of Murillo. He is believed to be identical with Francisco Antolin y Sabria (*q. n.*).

**OCUIS, FRIEDRICH**, was born in Basle, and studied in Paris under Augustin. He migrated to St. Petersburg, where, about 1812, he had a considerable reputation. His miniatures were good and expressive likenesses, and agreeable in colour. The date of his birth and death are unknown.

**OCHTERVELT, JACOB**, (sometimes wrongly called JAN, and UCHTERVELT or ACHTERVELT,) was born perhaps at Rotterdam. In 1667 he was a candidate for the presidency of the Brotherhood of St. Luke in that city. In 1672 he was still working there. In 1674 he painted the portraits of the Regents of the lepers' hospital at Amsterdam. He died before 1710. He formed himself on the examples of Metsu and Terburg, more especially of the latter. In some respects his best work does not fall far below the level of the last-named artist. Good pictures by Ochtervelt, in good condition, are, however, very scarce. The following list includes most of them:

Amsterdam.	Museum.	The Governors of the Leprozenhuis. (Signed J. ochtervelt fecit, 1674.)
Berlin.	Museum.	The Last Testament.
Brussels.	Arenburg Coll.	Interior of a Kitchen.
Cologne.	Waltraff Mus.	Two Musicians.
Copenhagen.	Museum.	Lady playing the violin.
Dresden.	Gallery.	Woman with a Girl and Dog (purchased as by Jerhard auf der Feld!).
England.	Coll. of Capt. W. A. Hankeu.	Joyful Tidings.

Hague.	Museum.	Lady buying Fish (a very good example).
Rotterdam.	Museum.	'La Collation,' young man and woman eating oysters. (Perhaps his masterpiece.)
Petersburg.	Hermitage.	Buying Fish.
"	"	Buying Grapes.
"	"	Young Man singing to a young Woman.
"	"	The Breakfast Party.

O'CONNOR, JAMES A., an Irish landscape painter, born at Dublin in 1793. He was brought up as an engraver by his father, who followed that profession. In 1813 he came to London with his friend, Francis Danby, but his means were soon exhausted, and he made his way on foot to Bristol, whence he contrived to get a passage back to Dublin. In 1822 he returned to England, and from that time he chiefly resided in London, with the exception of visits to Brussels, Paris, and Rhinisch Prussia. But his abilities were not recognized, and he had a hard struggle for existence. He occasionally exhibited at the Royal Academy from 1822; also at Suffolk Street. He died, in embarrassed circumstances, at Brompton in 1811. There are eight of his pictures in the Kensington Museum. In style they may be classed with the work of Richard Wilson.

OCTAVIEN, FRANÇOIS, a French painter, was born at Rome about 1695. He was received into the Paris Academy in 1725, as a genre painter. His reception picture, 'The Fan at Vesoul,' is now in the Louvre. He died in Paris in 1736. No further particulars of his life are known.

ODAM, GIROLAMO, was an artist who resided at Rome, and distinguished himself at the beginning of the 18th century as a painter, sculptor, and architect. He was born in 1681, and was a pupil of Carlo Maratti. He drew portraits in crayons, engraved on copper, and copied small canvases on a larger scale. He was made a Knight of St. George by the Duke of Parma, and was a member of the Accademia degli Arcadi.

ODASI, GIOVANNI, (or ODAZZI,) was born at Rome in 1663, and studied for some time under Bloemart and Ciro Ferri, but afterwards was a scholar of Giovanni Battista Gaulli. Of his works at Rome, the most creditable are his picture of the 'Prophet Hosea,' in San Giovanni in Laterano; 'St. Bruno,' in Santa Maria degli Angeli; and an altar-piece, representing 'The Fall of Lucifer,' in the church of the Santi Apostoli. He also executed some paintings in the cupola of the cathedral of Velletri. He died at Milan in 1731.

ODDI, GIUSEPPE, a native of Pesaro and pupil of Carlo Maratti. No details of his life are known.

ODDI, MAURO, a painter, designer, etcher, and architect, who was born in 1639 at Parma, where he was instructed in the first principles of art. He went afterwards to Rome, where he studied six years, under Pietro da Cortona. On his return to his native city his talents recommended him to the patronage of the Duke of Parma, who employed him in ornamenting the ducal palace, and the Villa di Colorno; giving him also the appointments of court painter and builder. He drew two thousand medals in the ducal cabinet of coins, and painted some altar-pieces for the churches of Parma, Piacenza, and Modena. Küsel, N. Dorigny, and others have engraved after his works. Two etchings by him are also known, 'The Adoration of the Shepherds,' after Parmigiano and Caraglio, and 'The Rape of Europa,' after Agostino Carracci. His

death occurred in 1702 or 1703. He signed his works with a monogram composed of a Maltese cross between M. and O.

ODEBRICHT, OTTO FRIEDRICH HERMANN, landscape painter, was born in Greifswald in 1833. He was principally formed in the studio of Prof. Ang. Weber at Düsseldorf, where he died in 1860, from the effects of a poisonous sting. In the Berlin National Gallery there is a 'Moonlight View on the Königs-See, with a ferryman,' by him.

ODEKERKEN, WILLEM, a painter of Delft, who lived about the middle of the 17th century. His wife was one Maria Sasbouts van der Dussen. His works are very scarce. He is said to have very accurately copied a picture by Metsu which represents a 'Cook in her Kitchen, surrounded by culinary utensils.' A work of that class by him has lately (1885) been added to the collection in the Rijks Museum, Amsterdam. He also painted still-life. His activity extended from 1642 to 1677.

ODERICO DA SIENA, flourished about 1213. He was a canon of Siena, and painted miniatures in the Byzantine manner.

ODERICO, GIOVANNI PAOLO, was born in 1613, of a noble family of Genoa. According to Soprani he was a scholar of Domenico Fiasella and painted history with some success, but was more distinguished for his portraits. Of his historical works, the most esteemed is his picture of the 'Guardian Angel,' in the church of the Padri Scolopi at Genoa. He died in 1657.

ODERIGI DA GUBBIO, (ODERISCO, ODERISIO,) was born at Gubbio, in 1240. His only known works are two mass-books of the Virgin and St. George; but some miniatures in the Archivio de' Canonici di San Pietro, at Rome, are supposed to be by him. He is said to have painted at Gubbio in 1264, at Bologna in 1268, and in 1269 at Rome, where Vasari says he made the acquaintance of Giotto. Oderigi died in Rome in 1299. He is mentioned by Dante, who represents him as expiating in Purgatory the pride with which his skill inspired him.

ODERISIO, ROBERTUS DE, was a Neapolitan, and the author of a 'Crucifixion' in the church of San Francesco d'Assisi, at Eboli. He lived in the 14th century, and is said to have been a pupil of Giotto.

ODEVAERE, JOSEPH DIONISIUS, an historical painter and critic, was born at Bruges in 1778. After receiving a good scholastic education at the college of the Augustines, and obtaining several prizes at the Academy of Design, he was sent in 1728 to Paris to study painting under Suvée and David. In 1804 he obtained the prix de Rome for his picture of the 'Death of Phocion.' On his return to Bruges he was received in triumph, and treated with every mark of distinction by the Academy, the municipality, and the public. Shortly afterwards he returned to Paris; and the following year, 1805, went to Italy, where he remained for about eight years, and executed several pictures of large dimensions. In 1814 he was again in Bruges, and painted for William I., King of the Netherlands, the picture of 'The Peace of Utrecht;' and, after the battle of Waterloo, another representing that action at the time the Prince of Orange received his wounds. For this and others relating to the history of the country he received special marks of the Royal favour. His pictures are numerous, and are to be found at Paris, Brussels, Ghent, and Bruges. They are

generally large, one painted for the King of the Netherlands measuring twenty-four feet long and sixteen feet high. Odieuve while in Italy collected materials for a history of the state of the arts in that country from the revival of painting to the time of Raphael, his MS still lies in the Royal Library at Brussels. He died at Brussels in 1880.

ODIEUVRE, MICHEL, was a French engraver and printseller who resided at Paris about the year 1735. He began life as a tailor. He etched and published in 1738 a set of portraits entitled 'Portraits des Personages illustres de l'un et de l'autre Sexe.' These are usually found in the large paper quarto editions of the *Memoires de Sully* and *Memoires de Camille*. Odieuve died at Rouen in 1756.

ODIUS, JOHANN DEMMEUS, a painter of excellent portraits in oil and miniature and a designer, was born at Eberbach in Hungen in Wurtemberg in 1776. He studied under his brother ANTON ODIUS, at Rottom, under Froel in Nurnburg, and under A. Groll and Klein in Dresden. In 1804 he went to Comlud and was in 1821 made drawing-master in the Gymnasium at Mitau. His principal works were portraits and the *Privat-Museum of Comlud* poses as a complete set in oil by him of the Dukes and Duchesses of that province. He died at Mitau in 1886.

ODING, PHILIPP WILHELM, painter and designer, was born at Benzigerode, near Blumberg in 1697. Having studied under Huber at Halberstadt, and Busch at Brunswick, he was in 1722 sent by Duke Ludwig, Rudolph to Nurnberg, where he worked under Preller, Desmuetz, and Kupetzki and chiefly adopted the style of the last named master. In 1729 he married Preller's daughter, BARBARA HEITNA who in addition to painting, practised engraving, embroidery and working in wax and amber. About 1741 he painted among other pictures a large 'View of Altona, the Admission of the Magd' and the Institution of the Last Supper for the Lutheran Church at that place, where also he painted portraits and finished drawings. Subsequently he was appointed professor in the 'Kunsthalle' at Brunswick. He died in 1781.

OEHLICH, FRANZ JOSEPH, called BAVARIER, was born at Posen in 1721 and studied under various masters at Landsberg, Augsburg, and Munich until he went to Venice where he placed himself under Giuseppe Nogari, and remained with him six years. Subsequently he went to Rome, and studied under Giovanni Buer for two years. Returning to Munich, he was made painter to the Elector Maximilian III, as well as professor in the School of Design. Of his works the principal are 'Joseph and Potiphar's Wife, the portrait of the Electress Adelheid in the Court Chapel at Munich, and his own portrait in the Schlossheim Gallery. Of his etchings the best are, 'The Woman of Samaria,' and 'The Daughter of Dibutades,' both after his own designs. He died in 1797.

OEHME, ERNST FRIEDRICH, was born at Dresden in 1797, and after studying under Professor Friedrich, and travelling from 1819-25 in Italy, became court painter at Dresden, and died there in 1854. He painted chiefly landscapes, and signed his works with an E in a circle. Among them are,

The Mountain Chapel  
View of the "Jagdschloss" of Moritzburg.  
Autumn Landscape (H. Pietsch, Dresden)

OFENHAINZ, AUGUST FRIEDRICH, (OFFENHAINZ &c.), was born at Endingen, near Balingen, in 1749, and after commencing the study of theology at Tubingen, prepared himself as an artist in the same place, under Meyer, and then under Buer at Stuttgart. In 1766 he went for further improvement to Vienna, where he painted the portraits of the Royal Family, of several courtiers, and of the poet Blumauer. In 1789 he was made a member of the Academy, and he died at Falzburg in 1804. His portraits were flattering, and thereby ensured him patronage. Dürmer, about 1796, engraved two plates after him for the Truchholz Collection. 'The Maiden of the Black Forest,' and 'The Bernese Girl,' and Phocas, the portrait of Lavater.

OFELI HANS JACOB, was an historical and portrait painter also a draughtsman and lithographer, who was born at Kyllburg, in Switzerland, in 1782, and studied under Kuster and David. He travelled a great deal, principally in Russia. As an artist he distinguished himself by the truth of his portraits, and above all as a lithographer. He died in 1843. (V.) 'Died his and Lemus and Chloce,' are two of his best paintings. Noticeable among his lithographs are

The Marriage of the Virgin, after Raphael  
Joseph selling his brethren, after Ortolan  
Madonna with Sleeping Child, after Giotto  
Christ in the House of Martha, after Overbeck, dated 1826

OLRI PRITZ, a Swiss artist and a native of Zurich. He appears to be the man of whom Nagler says that he was born in 1757, and died in 1792. After studying six years in Italy, he returned to Switzerland where, probably for want of employment, he abandoned painting, to follow the occupation of goldsmith and working goldsmith.

OLSH, ADAM FRIEDRICH, a German painter, modeller and engraver was born at Presburg, in 1717. He was sent at thirteen years of age to Vienna, but was compelled to return home for want of means, and then found employment at the country seats of Hungarian noblemen. In 1735, however, when eighteen years of age, he returned to Vienna, and gained the gold medal to the Academy. His talent was noticed and encouraged by Raphael Donner, a sculptor, who taught him to model. Dresden was at that time the residence of several artists of eminence, and in 1739 he visited that city, where his abilities procured him the esteem and friendship of its most distinguished residents. Here also he practised enamel and miniature painting. In 1749 he decorated the ceilings and walls of the Hubertsburg Schloss. He formed an intimate acquaintance with Winkelmann whom he assisted in his first studies of the antique, and who makes mention of him in his first literary work as 'the successor of the Theban Aristides.' In 1756 he proceeded to Dahlen, where he painted in the Bunau'sche Schloss, and thence removed to Leipzig, where, in 1763, he became Director of the Academy. He settled in that city, and during a residence of many years he painted some important works for public buildings and private collections, both in oil and fresco. He was also Professor of the Academy at Dresden and court painter. He died at Leipzig in 1799. Among his chief productions are the frescoes in

the church of St. Nicholas, at Leipsic. There is a portrait group of his own children in the Dresden Gallery. Oeser etched a variety of plates from his own compositions and after other masters, among many others are the following:

A variety of vignettes and frontispieces for books, designed and etched by P. Oeser

The Circumcision, *after G. van den I.ckhout*  
Saul and the Witch of Endor *after Rembrandt*  
The Presentation in the Temple, *after the same*  
Christ brought forth by Pilate *after the same*  
Cupid and Psyche, *probably after Caracciolo*

OESER, JOHANN FRIEDRICH LUDWIG, son of Adam Friedrich Oeser, was born at Dresden in 1751, and was a landscape painter and engraver. He was for seven years a teacher in the Academy of Leipsic, and in 1774 became professor of historical and landscape painting at Dresden, and in 1780 a member of the Academy there. He executed numerous drawings in pencil and colours, together with oil paintings, representing views in the neighbourhood of Leipsic and chiefly in Rembrandt's style. His principal etchings are after Rembrandt, Rubens, and Salvator Rosa. He died in 1791 or 1792.

OESTERREICH, MATTHIAS, a German painter and etcher, was born at Hanau in 1740. He learnt the art of design under J. B. Greuter at Dresden, and twice travelled in Italy, where he gained a knowledge of art which enabled him to take the position of superintendent of the Electoral Gallery at Dresden. In 1757 he became Director of the Gallery of Sans Souci at Potsdam. He died at Berlin in 1778. His principal productions are a set of twenty-four engravings, etched from the designs of P. T. Ghezzi and published at Dresden in 1750, entitled 'Raccolta di XXIV. Cincature, disegnate colla penna del celebre Cavaliere P. T. Ghezzi.' These plates were republished at Potsdam in 1776, with the addition of eighteen from the designs of Giovanni Battista Tiepolo, and others. Oesterreich also engraved a set of forty plates from drawings in the collection of Count von Fuhl, published at Dresden in 1752, under the title of 'Recueil de quelques dessins de plusieurs habiles maîtres.' Several of the plates in 'The Dresden Gallery' were engraved by Oesterreich. He marked his plates *W. O. Ambergensis fecit*, with a monogram composed of two interlacing triangles, or with his initials. He has left descriptive accounts of several collections of paintings.

OEVER, ALPHRINE JEN, born ROTTERDAM, was an amateur of some ability. She was a native of Holland, and flourished early in the 19th century.

OEVER, HENDRIK JEN, a Dutch painter, who flourished about 1690. No details of his life are known. A portrait group of regents by him still hangs in the church of St. Michael, at Zwolle. It is signed and dated HENDRIK JEN OLAVI, pinxit, 1690.

OFFERMANS, ANTONIS JACOB, a Dutch miniaturist, was a pupil of D. van Donge, and was painting at Rotterdam about 1800.

OFFERMANS, JAN, born at Dordrecht in 1646, painted landscapes for some time, but failing to succeed, became a house painter.

OFFIN, CHARLES D'. See DAUBIN.

OFHUYS, JAN, a Flemish glass painter, who flourished in the first half of the 16th century.

OGBORNE, JOHN, an English designer and engraver, was born in London about the year 1725.

He was a scholar of Bartolozzi, and engraved in the dot manner. Several of the large plates for Boydell's Shakespeare Gallery are among his best works. He was chiefly employed on the pictures of the painters of that time, Smirke, Stothard, W. Hamilton, A. Knauffmann, Westall, and Romney, and he also engraved some subjects from his own designs. In his later plates line is combined with stipple. He died about 1795. MARY OGBORNE assisted him on some of his plates.

OGGIONNO, MARCO D', was born at Oggionno, near Milan, probably about 1470. He was one of the chief pupils of Leonardo da Vinci, whose famous wall picture, 'The Last Supper,' he copied more than once. The best of these copies is now in the possession of the English Royal Academy of Arts. Among his most important works were a series of frescoes in the church of S. Maria della Pace at Milan. The two best, a 'Marriage at Cana,' and an 'Assumption,' are now in the Biblioteca at Milan. He died in 1519.

Techn.	Milano	A 'Holy Conversation'
London	Nat. Gallery	A Madonna and Child
	and Academy	Copy of Leonardo's 'Cenacolo'
	Haupten Court	The Infants Christ and St. John
Milan	Biblioteca	Michael suppressing Lucifer.
		(A masterpiece, signed 'Marc-
		cus')
"	"	The Assumption
"	"	A 'Holy Conversation'
"	"	Marriage at Cana
"	Santa Maria della Pace	St. John the Baptist and a
"	Santa Lucia	Donation
"	Santa Maria della Pace	St. John the Baptist, and
"		Donation
"	Sanom-Ciccia Cell	The Crucifixion
		A Madonna (A masterpiece,
		signed 'Marc')
Paris	Louvre	A Holy Family
Petersburg	Hermitage	Copy of Leonardo's 'Cenacolo'
Turin	Gallery	Christ bearing His Cross

OHMF, ERNST FRIEDRICH, an obscure German painter of landscape, who was active in Dresden in the first years of the 19th century.

OKELFE, (OKELFE) DANIEL, was a painter in miniature, who practised in London, and exhibited at the Royal Academy from 1771 to 1783. He died at Farningham, 1787.

OKELFE, JEN, painted in miniature, and was the brother of Daniel. He was born in Dublin in 1748. After studying in the Academy of Dublin, and in London under Hudson, he made a number of humorous designs. Subsequently relinquishing painting, he became an actor of low comedy in London and Dublin, and was also the author of some successful dramatic pieces. He died at Southampton in 1833. There is a portrait of him by Lawrison in the National Portrait Gallery.

OKEY, SAMUEL, an English 18th-century engraver, in the second half of the 18th century. He gained Society of Arts premiums in 1765-7. About 1771 he emigrated to America, and settled in Rhode Island, where he continued to practise. Amongst his engravings are

Nelly O'Brien *after Reynolds*  
Old Man with scroff *after the same*  
Lady Anne Dawson *after the same*  
Girl with Lamb, *after Kettle*  
William Powle, *after Paine*

OLAGNON, PIERRE VICTOR, a French painter of genre and portrait, flourished about 1786. He was a pupil of Regnault. His best works are a 'Vintage at Macon,' and 'Toilet in the Mansarde.'

OLANDA, ALBERTO D'. See OUWATER.

OLANDA, ANTONIO and FRANCISCO D', two Portuguese artists of the 16th century who are famous for their illuminations. Francisco, who was Antonio's son, made a voyage to Italy, and on his return in 1549 presented a petition to John XI., which by protesting against the influence of Flemish art in Portugal, prepared the way for that of Italy.

OLANDA, GUIGLIELMO D'. See AELST, WILLEM VAN.

OLDENDORP, CHRISTIAN JOHANN, a landscape painter, born in 1772 at the Castle of Marienborn in the Wetterau. He was almost self-taught, and studied the works of Berghem, but distinguished himself most by his firelight pictures, which were exhibited at Weimar in 1802, such as the burning of Magdeburg, Gorlitz, Moscow, &c. Some of his other landscapes, views in Saxony, were engraved; and in 1826 two appeared in lithography.

OLDERMAN, ERNST FRIEDRICH, or FRITZ, a German engraver, was born in the village of Werther, near Bielefeld, in 1802, and was the son of a merchant, who intended him for his own business. His love of drawing induced him to devote to it all his leisure time, and he was encouraged by a drawing-master whose acquaintance he made. Convinced that he could never settle to business, he left his home and travelled to Düsseldorf and Berlin, where he endeavoured to improve himself, but was obliged from want of money to enlist for a time as a soldier. After this he entered the service of a lithographer, and commenced as an engraver in mezzotint. He died at Berlin in 1874. Among his best mezzotints we may name:

Jubal, *after Klopers.*

The Compromise of the Dutch Nobles, *after Breyer.*

Parade before Frederick the Great; *after Camphausen.*

Richard III.; *after Stolk.*

Children at Play, *after Meyerheim.*

After the Wedding, *after Kneller.*

Durer in Antwerp, *after Oo.*

Philippa Welser, *after Schrader.*

OLDONI, BONIFORTE DE, belonged to a family of artists which appears to have moved to Vercelli from Milan in the middle of the 15th century. Boniforte worked from 1463 to 1510. He had three sons, ENCOLE, GIOSUE, and ELEAZAR, all painters. In the parish church of Verone, near Biella, is a fresco signed by Giosue; and in the possession of the Countess Castelnova, at Turin, is a small 'Adoration of the Infant Christ,' signed by Eleazar, 'Eleazar de Oldonibus.'

OLEN, JAN VAN. See ALÉN.

OLENDORF. See OLMDORF.

OLEŚCZYŃSKI, ANTHONY, a Polish engraver and painter, born in 1796 at Krasnystow (Lublin). He at first studied law at Warsaw, and then spent six years in the School of Fine Arts at St. Petersburg. With government aid he further prosecuted his studies at Paris, under Regnault and Richomme. He then passed some time at Florence, in the Academy of which city he was appointed a Professor. His patriotic tendencies at length lost him the support of the Russian Government, and he then produced the series of plates known as 'Polish Varieties.' Among the best are:

The Hungarian Ambassadors offering the Crown to the Son of Ladislaus Jagello.

The German Emperor begs the assistance of John Sobieski.

The Kutny of Boleslaw into Kief.

Bogdan Schmielnicki.

The Shoemaker Kilinski.  
The Enchantment of Twardowski.  
Portrait of Kosciusko.

OLGIATI, GIROLAMO, an Italian engraver, who flourished in the latter part of the 16th century. He formed his style of engraving by studying the works of Cornelis Cort. Among other plates by him is an etched print representing the 'Trinity,' with a number of saints and angels, after Federigo Zuccaro, inscribed *Hieronymus Olgiatus f. 1572*; the 'Entombment,' after Guido Clovis, and others.

OLIS, JAN, a Dutch painter, born in 1610, at Dordrecht (?). He painted 'Corps-de-garde,' corporation groups, and a few single portraits. He died in 1665, most likely in Amsterdam, where most of his life was passed. In the Rijks Museum there is a 'Kitchen Interior' by him. Though signed *J. Olis fecit. 1645.*, it used to be ascribed to Sorgh. A landscape with figures in the Darmstadt Gallery, given in the Catalogue to Jan Lis, is most likely the work of Olis.

OLIVA, IGNAZIO, a Neapolitan painter and scholar of Domenico Gargiulo, called Micco Spadaro. The latter was the fellow-pupil of Salvator Rosa under Aniello Falcone, and they all painted landscapes and marine views much in the same style in the latter half of the 17th century.

OLIVA, PHILIP, a native of Middleburg, was admitted a bourgeois of Antwerp in 1642, and a free member of the Society of St. Luke in 1655 or 1656. He died at Antwerp about 1659. In 1648-9 an ANDREAS OLIVA was also inscribed on the guild books, and in 1667-8 a MICHAEL and a second PHILIP, all described as sons of a master.

OLIVA, PIERO, painter, a native of Messina, and pupil of Antonello, flourished about 1490.

OLIVEIRA-BEIRNAKES, IGNAZIO DE, belongs to a family of artists in Portugal who bore this name. The first mentioned is Manoel Rodriguez, a painter who seems to have been known also as Oliveira Bernakes. He had a son Antonio, and three grandsons, Ignacio, Fra Jose de Santa-Maria, a monk, and Polycarp, all painters. Ignacio, who was born at Lisbon in 1695, was one of the young artists whom John the Fifth of Portugal sent to Rome, where he wished to establish a Portuguese Academy of Painting. At Rome Ignacio studied painting and architecture under Benedetto Luti and Paolo de Matteis. On his return to Lisbon he was admitted into the Brotherhood of St. Luke, and afterwards made a professor of the Academy. He died in 1781. At Lisbon many of his works, both in architecture and in painting, are to be seen. His son Joas Pedro de Oliveira, born at Lisbon in 1752, was also an artist, and there are pictures by him in the Lisbon churches.

OLIVER, ARCHER JAMES, an English portrait painter, was born in 1774. He studied in the schools of the Royal Academy, of which he was elected an Associate in 1803. For some years he had a wide and fashionable circle of sitters at his studio in New Bond Street, and he exhibited largely from 1800 to 1820. In 1835 he was appointed curator of the painting school in the Academy. Through ill health in his latter years his means were reduced, and he became a pensioner of the Academy. He died in 1842.

OLIVEL, D., supposed by Füssli to have been a French painter, resided in London in the 17th century. The portrait of the painter P. Sevin, by D. Oliverus was engraved by De La Croix in 1692.

4



**OLIVIER, MICHEL BARTHÉLEMY**, was born at Marseilles in 1712, and died in Paris in 1784. He was received into the Academy as painter of landscape and genre, and became painter to the Prince du Conti. His style is that of his time, the execution neat, and colour undecided.

**OLIVIER, WOLFGANG FRIDRICH**, younger brother of Heinrich and Ferdinand Olivier, was born at Dessau in 1791. From 1811 he studied under his brother Ferdinand, but in 1813-14 he served as an officer in the Lutzw volunteer corps, and as such obtained the iron cross and the Order of St Anne and St George. In 1815 he travelled in England and the Netherlands, and proceeded in 1818 to Rome, where he studied under Overbeck and Cornelius. He here painted his picture of 'Christ with the Tribute Money,' together with landscapes with historical figures. In 1824 he returned to Vienna and practised as a portrait painter, but removed in 1829 to Munich where he worked upon the frescoes in the Königsbau in the Nibelungen and Homer Saloons, and also designed a 'Pictorial Bible' with fifty illustrations from the New Testament. He died at Dessau in 1859.

**OLIVIERI, DOMINICO**, was born at Turin in 1679. He particularly excelled in painting drill scenes, fairs, and merry-makings in imitation of the style of Peter van Laet, in which he displayed infinite humour, and a talent for caricature. In the gallery of the count of Turin were two of his best pictures, in one of which he has represented a fair, with an immense assemblage of figures, of quack doctors, and groups of peasants, sporting, or quarrelling. Though chiefly employed in painting what are called *bamboccate* he was not incapable of historical painting, as appears in his picture of 'The Miracle of the Sacrament, in the society of Corpus Domini at Turin.' He died in 1755. Boni says that he had a pupil who painted in the same style, and of whom he speaks as N. Granelli of London.

**OLIVIERI DOMINICO** called **SAVAIORETTI**, a Neapolitan born in the last half of the 17th century. He was the best of Salvator's pupils, and painted, in fresco, 'The Virgin and Child in S. Maria delle Grazie.' Ronald and Annida and other pictures on a large scale. He died in 1718.

**OLIVIERS, JACOB** IRANS and **ADRIAEN**, two obscure painters of Harlem, who flourished in the 17th and 18th centuries. Jacob was inscribed on the Guild in 1632. In 1650 he received, from the military authorities a sum of 150 florins for restoring pictures and in 1667 a requisition was made for a tomb for him in the church of St. Bayon. Adriaen was inscribed on the Guild in 1707.

**OLLMÜTZ, WINZEL** or **WENZESLAUS VON**, (OLMÜTZ, or OLMUTZ) was a painter and engraver of the 16th century, who produced several extremely good copies, as well as original plates. By Bartsch he was supposed to be identical with the 'Master signing W,' while some have endeavoured to identify him with Michael Wolgemut. The more recent opinion is that the plates with W upon them are the work of Wolgemut, and that instead of being copies from Dürer, Dürer copied them. For a fuller discussion of the question see Wolgemut. The name of *Wenceslaus von Olomütz* appears on a copy from Schongauer's 'Death of the Virgin,' dated 1481. He was still working as late as the beginning of the 16th century. The best of his plates are in the above mentioned copy from Schongauer's famous engraving.

**OLMDORF, HANS VON**, (or **OLMENDORF**), a Bavarian artist, who painted between 1480 and 1518. He was court painter to the Duke Sigmund. He painted at Munich and at Blutenburg, where it is thought he made the designs for the windows painted by Hans Hubenstroff. To him is ascribed also the picture of 'God the Father with the dead Christ on His knees,' the engraving from which is attributed to The Master of 1166. Some of his pictures, on panels with gold backgrounds, are at Schleissheim. One of his best works is the 'Crowning of the Virgin,' in which the Duke Sigmund is introduced on his knee.

**OLMO, GIOVANNI PAOLO** Sirot speaks of a Bergamese painter of this name, and of a 'Vierge Gloireuse,' at Berlin, signed *To Paulus Vlmus*.

**OLMO, MARCO**. Born in 1683, of a noble family in the territory of Bergamo, Marco Olmo showed early such a strong inclination for painting that he was sent to Bologna, and studied for some years under Gio. Giarola dal Sole. On his return he painted a great number of pictures for the churches in his native country, and many portraits. He died in 1753.

**OMER ROWLAND**, a draughtsman, born in Ireland who worked about 1750. He drew many public buildings in Dublin and other parts of Ireland which were engraved.

**OMINO, L. DE** LEONARDI.

**OMME, H. VAN**, a mediocre painter, who was active at Oudewater in 1651. In the orphanage of that town there is a large picture of 'Orphans at Dinner' by him.

**OMMENGANCK, BATHAZAR PAUL**, a distinguished painter of landscapes and animals, was born at Antwerp in 1755, and studied under Hendricus Josephus Antonissen from 1767. In 1789 he became dean of the Guild of St. Luke in his native city, and in 1796 professor in the Academy there. In 1799 he won the first prize for landscapes in Paris, and in 1809 became a corresponding member of the Institute. He was also a member of the Academies of Amsterdam, Brussels, Ghent, Munich, and Vienna. He died at Antwerp in 1826. He was one of the commissioners of 1815, appointed by Belgium to reclaim from France the objects of art which she had taken off by force of arms during the great war. During his life his works were in such request that only the rich could obtain them, and they are therefore seldom to be found but in the finest modern collections of England, France, and Holland. And yet in handling they were soft, weak, and oversmooth, in conception confused, and in colour poor. It is in fact greatly to the example of Ommengank that the poor work done by Belgian landscape and animal painters in the early part of the present century is to be traced, especially their shortcomings in the matter of colour. Carpenter, J. F. Leuven, and some of the more recent Belgian painters, have imitated his manner, a female painter, long resident in Holland and Belgium, has copied several of his pictures very successfully, and others in England and elsewhere, under the auspices of the dealers, have made it a very profitable speculation. He executed some admired drawings, and also clay models of sheep and cows. Among his oil paintings there are (besides some at Antwerp, Brussels, and Cassel).

Frankfort	Stadel Inst	Landscape with sheep and goats.
London	Stafford House	Cows in the water
Paris	Louvre	Landscape with sheep.

**OMMEGANOK, MARIA JOCEBA.** See **BAESTEN**.  
**OMPHALION**, a painter of the 4th century B.C., who, as Pausanias tells us, was a pupil and friend of Nicias.

**ONA**, (or **ONNA**), **PEDRO DE**, a Spanish painter, born in Spain about 1550, son-in-law to Esteban Jordan, sculptor to Philip II. He painted in 1590 the principal altar-piece in the parish church of Santa Maria de Riaseco.

**ONATAS**, an early Greek sculptor of Ægina, practised painting also to some small extent, and was employed in conjunction with Polygnotus in the temple of Athens at Plata.

**ONATE, MIGUEL**, a Spanish portrait painter, was born at Seville in 1535 and studied under Antony Mor, who was in Spain in 1551. He accompanied his instructor to Portugal, where he was sent to paint the portrait of the first consort of Philip II. He then returned with him to Madrid, where he died in 1606, leaving to his heirs a considerable fortune acquired by his profession.

**O'NEAL, JEFFREY HAMPT**, was born in Ireland, practised in London for many years, and died early in the 19th century. He painted landscapes, birds, flowers, small conversations, and miniatures, and contributed several years to the *Spring Gardens' Exhibition*.

**O'NEIL HENRY NELSON**, was born at St. Petersburg in 1817, came to England and entered the Royal Academy's schools in 1833. Some years afterwards he started on a journey to Italy with Mr. Elmore, with whom he contracted a friendship while in the schools. On his return to London he rapidly rose to fame as a contributor to the Exhibitions of the Royal Academy. He was elected an Associate in 1860. He died on the 13th of March, 1880. The following are a few of his best works, they were very popular at the time they were painted: 'By the rivers of Babylon,' 'Abimelech and the Scribes,' 'Eastward Ho!' and 'The Agony.' 'The Wreck of the Royal Charter' and 'The Death of Ruffalo.' The last is considered his best picture. Besides these, he executed a number of landscapes and portraits. He was also the author of various treatises on art.

**O'NEILL, HUGH**, an English draughtsman, born in London in 1784. He was helped by Dr. Munro, and afterwards taught drawing in Oxford, Edinburgh, Bath, and Bristol. His subjects were architectural antiquities, and his sketches of Christ Church, Oxford, and of Bristol were published. He died at Bristol in 1824. There are three water-colour drawings by him in the South Kensington Museum. Fifty of his sketches of antiquities in Bristol were etched by J. Skelton, and published in 1826.

**ONGARO, MICHELE**, an artist of the middle of the 15th century, a native of Ferrara. A picture of the 'Virgin and Child' discovered there in 1842, is supposed to be by him.

**ONGHERS, JACOB**, a Dutch painter established at Prague in 1691. In 1714 he became chief of the corporation of painters in that city, and died there about 1790.

**ONGHERS, OSWALD**, painter was born at Mochlin in 1628, and died at Wurzburg in 1706. He studied mainly after Van Dyck, and in 1660 settled at Wurzburg as painter to the Prince Bishop. He here produced an 'Assumption of the Virgin' for the Haupt Church, and a 'Mocking of Christ' and 'Martyrdom of St. Kilian' for the cathedral.

**ONOFRI, FRANCESCO**, a Roman knight and engraver of the 18th century, who published a set of twelve etchings, with a title, after the works of G. L. Bernini.

**ONOFRIO DA FABRIANO**, a painter of the Umbrian school, who is said to have been contemporary with Gentile da Fabriano, and to have painted in 1460 the 'Life of St. Benedict,' in one of the cloisters of St. Michele in Bosco at Bologna.

**ONOFRIO, CRISTOFANO**, (HONORATUS, or HONORATUS), landscape painter and etcher, was born at Rome most likely some years later than 1613, the date usually given. He was a scholar of Gaspar Poussin, and painted landscapes in the style of that master. He resided chiefly at Florence, where he was much employed by the court and for private collections. He died at Florence. Lanzi and Zanetti say he was living in 1712, which is more probable than that he died in 1688, as he etched a fine series of twelve plates of landscapes, after his own designs, which are dated 1696.

**OORT, VAN**. See **NOORI, ADAM VAN**.

**OORTMAN, JOACHIM JAN**, an engraver of Dutch parentage, but, from his long residence in Paris, reckoned among French artists, was born at Weesp in 1777 and studied successively under W. Koch, C. H. Hodges, and Claessens. He engraved after Rembrandt, Gerard Dou, A. Ostade, J. N. Steen, and other eminent Dutch masters, also after Titian, Giulio Romano, Caravaggio, and Verulano, and some French painters of more modern date. He died in Paris in 1818. In addition to two plates in illustration of the 'Lustid,' he supplied the following to Killo's 'Musée Français':

Portrait of Rembrandt after that artist.  
 The Death of the Virgin after Caravaggio.  
 Martyrdom of St. Laurence, after Titian.  
 Human Life, after J. Steen.

**OOST JACOB VAN**, the elder, was born at Bruges about 1600 of an ancient and opulent family. It is not known under whom he studied, but in 1621 he painted an altar-piece for one of the churches in his native city, which excited great admiration. This success led him to visit Italy in search of further improvement. On his arrival at Rome he especially studied the works of Annibale Carracci, and during his residence in that capital he painted some pictures of his own composition, so entirely in the style of that distinguished artist, that they astonished the most intelligent judges. After a sojourn of five years he returned to his own country, where he was immediately loaded with commissions. He was equally successful in altar-pieces, portraits, and pictures for private collections. During a long life he continued to be one of the most employed and most popular painters of his country. The number of altar-pieces he painted for the churches in Flanders, particularly at Bruges, is almost incredible, and proves the readiness of his invention, and the extraordinary facility of his hand. The backgrounds of his pictures are generally embellished with architecture, which he perfectly understood. He gave peculiar dignity to his portraits, by representing his sitters in the exercise of their profession. Van Oost died at Bruges in 1671. Of his numerous works, the following are the most deserving of notice:

Bruges	Jesuit's Church	The Deposition from the Cross.
"	St. Savour's	The Baptism of Christ
"	Notre Dame	The Nativity
"	St. Jacques	Presentation of the Virgin
"	St. Luysen	Descent of the Holy Ghost

**Bruges.** *Academy.* A Churchman dictating a Letter to a young Clerk.  
*St. John's Hospital.* A Philosopher in Meditation.  
**Petersburg.** *Hermitage.* The Virgin, with Donors.

**OOST, JAKOB VAN**, the younger, the son and scholar of Jakob van Oost the elder, was born at Bruges in 1639. He studied under his father until he was twenty, and then went to Paris and Rome for improvement. He returned, after some years, to Bruges. After painting there some pictures for the churches, he established himself at Lille, where the greater part of his works are now. He died at Bruges in 1713. He painted history and portraits, and was so eminent in the latter, that his partisans ventured to compare his work with that of Van Dyck. His historical pictures partake more of the Roman than of the Flemish school. Works:

**Brussels.** *Gallery.* Male Portrait. Signed *J. v. Oost de tonghe*.  
**Lille.** *S. Etienne.* Martyrdom of St. Barbara.  
 " *Capuchin Ch.* The Child Jesus shown the Instruments of His martyrdom.  
 " *Museum.* Two male portraits. 1688 and 1693.

**OOSTEN, J. VAN**, was an artist who painted small landscapes, with figures and animals, in the manner of Jan Breughel, to whom they are usually ascribed when they appear in sales. There are no particulars of him recorded. There is a good example of his work, a 'Paradise,' in the Liechtenstein Collection, at Vienna. It is signed *J. v. Oosten, fecit*.

**OOSTERHOUDT, THIERRY VAN**, was born at Tiel, in Guelderland, in 1756. He was a scholar of R. van Eynder, and frequented the Electoral Academy at Dusseldorf. After several years' study of the pictures of Raphael, Carlo Dolce, Rubens, Van Dyck, and other masters there, he returned to his native city, and painted portraits, and finished numerous compositions. Some of his subjects are scenes in private life, and are to be met with at Tiel and Utrecht. He painted also in water-colours. He died in 1830.

**OOSTERWIJCK, MARIA VAN**, a celebrated painter of flowers and fruit, was born at Nootdorp, a small town near Delft, in 1627 or 1630. She was the daughter of a clergyman, who encouraged the disposition she evinced for art by placing her under the tuition of the flower painter, Jan Davidz de Heem, whose works she in a few years almost equalled. Her pictures of fruit, flowers, and still-life found their way into the choicest collections, and she received commissions from many of the princes and sovereigns of Europe. The Emperor Leopold I. engaged her to paint a picture for his collection, and on its completion sent her the portrait of the Empress and his own, set with diamonds, as a mark of his approbation. William III. and Louis XIV. were among her most munificent patrons. Maria van Oosterwijk died at Eindhoven in 1693. Her works are extremely scarce, from the care she bestowed upon them. Among them we may note:

**Dresden.** *Gallery.* Glass filled with Flowers in great variety.  
 " " Fruit-piece, with Clusters of Grapes.  
**Vienna.** *Schönborn Gall.* The same subject.  
 " *Ambrase Coll.* Still-life subject.

**OPIE, (or ORPEY.)** a portrait painter, was born in Cornwall, but is said to have been in no way connected with John Opie. He is believed to have

been self-taught. In the catalogue of the Exhibition held in London in 1780, by the Incorporated Society of Artists, he and his works are thus described, "Master Oppey, Penryn. 'A Boy's Head.' An instance of genius, not having seen a picture." This head is said to have been expressive, well coloured, and to have attracted notice on its merits. Oppey died young, in London, 25th Nov. 1785.

**OPIE, JOHN**, painter, was born in the village of St. Agnes, about seven miles from Truro, in 1761. He was the son of a master carpenter, who was very desirous of bringing him up to his own business, but the love of drawing appears to have given an early bent to his inclinations, and as his propensity was encouraged by an uncle, who had instructed him in arithmetic and the elements of mathematics, his desire of becoming a painter gained an entire dominion over his mind, and nothing could divert him from it. He had already acquired some practice in portrait-painting, when his talent was accidentally discovered by Dr. Wolcott, 'Peter Pindar,' who at that time resided at Truro. He interested himself in his advancement, and lent him some of his pictures to study and copy. By Wolcott's assistance and recommendation, the talents of young Opie soon became known throughout the county, and he met with considerable employment as a portrait painter. His earliest efforts, though not distinguished by taste, or a graceful disposition of the figure, were extraordinary productions for an artist reared in so remote and secluded a situation. About the year 1777 he was introduced to Lord Bateman, who employed him in painting old men, beggars, &c., which he designed with uncommon vigour and great truth of expression. In 1780 he visited London under the auspices of Dr. Wolcott, where his merit and the extraordinary circumstances of his early artistic life, made him the object of widespread interest. Commissions crowded upon him, his partisans were zealous in his praise, and for some time 'the Cornish wonder' was the rage.

The powers of Opie were not calculated to flatter the frivolity of fashion; he was not very susceptible to female grace, and his portraits of men were rather distinguished by identity and truth, than by dignity. Thus it was not long before the curiosity excited on his arrival in London in a great degree subsided, but as his talents were not confined to portraiture, he continued to meet with employment in painting domestic or rustic subjects. The great undertakings which were in hand at this time, such as Boydell's 'Shakespeare,' Bowyer's 'English History,' Macklin's 'Poets and Bible,' opened a new field to Opie, and perhaps his most popular performances were his pictures of the 'Murder of James I. of Scotland,' the 'Death of Rizzio,' 'Jephtha's Vow,' the 'Presentation in the Temple,' and 'Arthur supplicating Hubert.' In the best of these he shows not only vigour, but also a curious sense of style which is hardly to be found in any other English historical pictures of the time.

On Fuseli's appointment to the office of Keeper of the Royal Academy, in 1806, Opie became a candidate for the vacant professorship of painting, and was elected. In that capacity he read four lectures at Somerset House, which bear testimony to the extent of his powers, and to his acquaintance with the theory of his art. He died in 1807, and his remains were interred in St. Paul's Cathedral, near those of Sir Joshua Reynolds. A catalogue

of his paintings was published in 1878. There are in public collections

London	National	Portrait of Himself
	Portrait Gallery	" Bartolozzi
"	National Gallery	" Th. Holcroft
		" William Siddons
"	"	" Mary Wollstonecraft
		" Daniel Finkel
"	City Art Gallery	" Muriel of James I, of Scotland
		" Muriel of Rizzio
Dulwich	Gallery	Portrait of Himself
Manchester	Gallery	Idius, Cassida, and Pandarus (lent by the National Gallery)

OPITZ, GEORGE LMANUIL was born at Preuss in 1775, and studied under C. Schinkel in Dresden. Up to 1807 he painted portraits in oil and miniature, but then commenced painting popular scenes, character sketches, costume figures, and so forth. In 1813 he followed the Duchess of Cumberland to Paris, where he found a rich source of such subjects. Afterwards he lived at Heilbronn and Altenburg, and finally settled at Leipzig, where he died in 1841. He was also successful in a pencil and gouache painting, and is an engraver.

OPPENOLD (GUTHS MARI (or OPPENREI) a draughtsman and architect, was born in 1672 and was sent with a pension from the king to Rome, where he stayed eight years. He died in Paris in 1742. His principal designs for the high altars of St Germain des Pres and St Sulpice. Numerous engraved monuments to him.

OPPERDOLLS, JAN PIETRIJ, a Dutch painter, was born at Amsterdam in 1631 or 1632. In 1648 he was bound apprentice to G. van Goyen. His little is known of him. In the Rijks Museum there is a landscape by him, signed *Oppert Dols*.

OPPERMANN, C. There is a miniature of the Czar, Alexander I, in the Dresden Gallery, signed with this name, and dated 1801.

OPPI, BERNARDINO, a signer and engraver who worked at Rome in 1510. He helped to engrave a collection of sixteen plates representing the 'Virtues,' after designs by Luini, which are dedicated to Cardinal Piccolomini.

OPSTAL, ANTONY VAN, a Flemish painter, who was in the service of the Archduke Charles of Austria, in 1621. Nagler says that Van Opstal lived at Brussels, and that Van Dyck painted his portrait. Jan Meyssens was his pupil and engraved after him.

OPSTAL, GASPARD JACOB VAN, the younger, was born at Antwerp in 1654. He was probably a pupil of his father. In 1676 he entered the guild, of which in 1698-9 he was dean. He painted history and portraits, and there are several of his works in the churches in Flanders and Brabant, but the defective pigments which he used have caused them to darken. In 1714 he was employed by Marshal Villeroi to copy the celebrated altar-piece by Rubens, in the cathedral at Antwerp, representing the Descent from the Cross, together with the shutters of the organ. The commissions which he received were so numerous that he frequently had to entrust them to his pupils. He died at Antwerp in 1717. Of his other works we may name

Antwerp	Museum	A Portrait 1699
"	Jewels' Ch	The Child Jesus addressed by Angels 1693
Darmstadt	Gallery	The Holy Family resting near a classic ruin
St Omer	Cathedral	The Fathers of the Church.

OPSTAL, GASPARD VAN, the elder, a painter of Antwerp, who studied under Simon de Vos in 1632. He was admitted a master in 1644. His son, Gaspar Jacob, was a better painter than he.

ORAM, EDWARD, an English landscape painter in the latter half of the 18th century. He was the son of William Oram, and acted as assistant to Louthborough. He exhibited at the Incorporated Society in 1766, and at the Academy from 1775 to 1799. A work of his, apparently posthumous, 'Precepts and Observations on the Art of Colouring in Landscape Painting,' was published in 1810.

ORAM, WILLIAM, called 'Old Oram,' was brought up as an architect, but taking to landscape painting, arrived at success in that branch of art, and was, in 1748, made superintendent of the Board of Works by the interest of Sir Edward Walpole, who had several of his pictures and drawings. There is a picture by him in the Hermitage at St Petersburg. It probably went there with the Houghton Collection. Oram was much employed in decorating halls, staircases, and the panels over chimney-pieces. Walker has engraved the triumphal arch erected by him for the coronation of George III, at Westminster Hall, and has introduced the entrance of the Champion and the Lord Chancellor.

ORATHI, (or ORAZI) ALESSANDRO, painted about the middle of the 15th century at Bologna. Malvasia speaks of a picture of the Virgin by him, which he found over the Madonna altar in the church of San Francesco.

ORAZI ANDREA ANTONIO painted in fresco and in oil. He was born about 1630, and was a pupil of L. Garzi and C. Fetti in Rome. In the Crozat collection was a drawing by him, 'The Angel and Gideon's Fleece,' which was etched by Caylus, and engraved by N. Le Sueur. He died about 1690. GIUSEPPE ORAZI, who painted the vault of St Maria del Orto, is believed to have been a relation of Andrea Antonio.

ORAZZI NICCOLO, was an Italian engraver, who flourished about the year 1760. He was employed to execute part of the plates for the 'Antiquities of Herculaneum,' published by the authority of the King of Naples.

ORAZIO I. See TIRUMI.

ORCAGNA. See CIGNI.

ORRILL POWELL, THOMAS, an English amateur etcher, born in 1746. His plates are chiefly caricatures and portraits. There is a burlesque portrait of Voltaire by him, signed 'T. O. fecit, 1772.' He was raised to the peerage as Lord Bolton in 1797, and died in 1807.

ORDONNANCE. See MOUTIERON, IS.

ORELLI ANTONIO BAIASSARE, an obscure painter of the Milanese. There is a large altar-piece by him in the 'Calvary' Church at Domo-Dorsola.

ORELLI, GIUSEPPE ANTONIO FETICE was born in 1700, in the Milanese, and received his first instruction in art from his father, Antonio Baldassare. He also worked under Baptista Sassi for eight years, but Piepolo having been called to Milan by Count Archinti, Orelli had the good fortune to be employed by him, and afterwards accompanied him to Venice. There he remained six years. He then went to Bergamo, where he executed several works for the convents and churches, also at Milan for Count Brentato. He also painted a few portraits. He died in 1774.

**ORFELIN.** See L'HORFELIN.

**ORIENT, JOSEPH,** was born at Burbach, near Eisenstadt, in Hungary, in 1677, and was a pupil of Anton Feustenberger. He became sub-director of the Academy at Vienna, and died there in 1737. It is said that he made use of a concave mirror in the painting of his landscapes, in which Ferg, Canton, and Janneck used to supply the figures. Among them are.

Landscape with a Hunt (*Liechtenstein Col.*)

A Flat Landscape (*The same*)

Two Tyrolean Landscapes (*Belvedere*)

Forest, with (same) (*engraved by Hoult*)

Mountain Landscape, with river (*Lower Gallery, Stuttgart*)

**ORIENTE JOSÉ,** a Spanish painter, born in or near Villavieja in Valencia, who painted in the capital of that province about 1680-9. Among other works by him, are 'Virgin of the Rosary,' in the church of S. Felipe Neri, and a portrait of Domingo Sarría, which was engraved by Cristóbal Martínez.

**ORIOLE, BARTOLOMEO,** was of Treviso, and painted there about 1616. His principal work is a large picture painted for the church of Santa Croce, in which there is a procession of the inhabitants of Treviso, all portraits.

**ORIOLE GIUSEPPE,** painted at Mantua. His best picture is 'The Last Supper,' in the Refectory of the Carmine in that place. He died in 1750.

**ORIOLE, GIOVANNI,** of Ferrara, is known only by a portrait of Leonello d'Este, in the National Gallery, it is signed *Opus Johannis Orioli*, and was formerly in the Costabili Gallery at Ferrara. Oriole painted in the middle of the 15th century. He is supposed to have been a pupil of Vittor Pisano of Verona, called Pisanello, because this Leonello d'Este is a free copy from one of that master's medallions.

**ORIZONTE.** See BLOMFEN, J. F. VAN.

**ORLANDI, DIONAIO,** lived at the close of the 13th century, and is the author of a 'Crucifix' now in the Palace of Parma, and bearing the date 1288. In the Pisa Gallery there is a 'Virgin enthroned between SS. James, Damian, Peter, and Paul,' painted by him in 1301. No certain dates can be given for his birth or death.

**ORLANDI, FRANCESCO,** the son of Stefano Orlandi, was born in 1725, and educated by his father. He painted in the same style for theatres at Leghorn and a chapel at Cente, and was Professor of Architecture in the Clementine Academy at Bologna. He was also a good musician. He died at Bologna in 1769.

**ORLANDI, GIOVANNI,** an engraver and publisher of prints in Rome between 1590 and 1640. He followed the style of Cornelius Cort. The number of engravings executed or published by him is considerable. Among them are 'The Last Judgment,' after Michelangelo, and 'The Transfiguration,' after Raphael, also from forty to fifty portraits, and a plan and view of Genoa, dated 1637.

**ORLANDI, ODOARDO,** an obscure Bolognese painter, and pupil of Pisanello. He was born in 1660, and died in 1736.

**ORLANDI, STEFANO,** was the son of Odoardo Orlandi. Stefano was born in 1681, and studied under Pompeo Aldrovandini, with whom he went to Rome. In 1684, in conjunction with Giuseppe Orsoni, he painted in many theatres in Italy, in the Saloon of the Palazzo Ranuzzi, and, with Francesco Monti, for the Martinengo family at Brescia. He died in 1760.

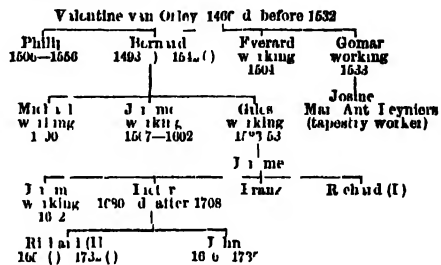
**ORLANDINI, GIULIO,** painted in Parma in the middle of the 17th century.

**ORLANDO, BERNARDO,** was appointed court painter at Turin in 1617.

**ORLANDO OF PERUGIA,** was one of the followers of Perugino. In 1509 he was painting in conjunction with Simbaldo Ibi, at Gubbio, of which place he was made a citizen between 1502 and 1506.

**ORLEANS, FRANÇOIS D',** a French artist, who was born at the end of the 16th century, and worked at Fontainebleau under Il Rosso.

**ORLEY, VAN (or ORLAY)** The important artistic family of the Van Orleys flourished in Brussels for three centuries. The following pedigree is given by Alphonse Wauters.



**BERNARD, (or BARNARD) VAN ORLEY,** as will be seen from this table, was born about 1493. At an early age he went to Brussels for Rome and studied in the school of Raphael, becoming, it is said, a great favourite with his master. He returned while still very young to his native country, where he was appointed painter to Margaret of Austria, Governoress of the Netherlands. Together with Michael Coxie, he superintended the making of the tapestries from Raphael's cartoons, which were actually woven by Pieter Van Aelst, in Brussels. Following his master's example, he made, too, a large number of designs for tapestry, among the most famous of which are 'The Life of Abraham,' at Hampton Court, and 'Maximilian's Hunt,' in the Louvre. He also made designs for windows. Those on which the portraits of Francis I., Charles V., and Mary of Hungary appear, in the church of St. Godelie at Brussels, are from his cartoons. Bernard married as his first wife Agnes Seghers, by whom he had seven children, and, as his second, Catherine Hellinckx, who bore him two. In 1527, the whole family of Van Orley, together with many of their connections, among the latter Jan Van Coninxloo, were arrested for being present at secret services of the Reformed Church. There is no evidence beyond that, however, to show that Bernard was a Protestant. In his pictures he combined a superficial resemblance to various Italian masters with his more deeply seated Flemish tastes. Among the best we may name

Antwerp	Ch. of S. James	The Last Judgment
Brussels	Museum	The dead Child, with Virgin and Saints (a triptych)
"	"	The Patience of Job (a triptych, elaborately signed and dated)
"	"	Portrait of George van Zelle, a doctor of the 16th century
"	"	Portrait of Guillaume de Norman
"	"	Episode in the life of the Virgin. (The detached wings of a triptych)
"	"	A Holy Family

<b>Dresden.</b>	<b>Gallery.</b>	<b>A Holy Family (bought in London in 1875).</b>
<b>Dublin.</b>	<b>Nat. Gall.</b>	<b>The Magdalen Reading.</b>
<b>London.</b>	<b>Nat. Gall.</b>	<b>The Magdalen reading. (Similar to the picture at Dublin)</b>
<b>Lebeck.</b>	<b>Cathedral.</b>	<b>The Trinity worshipped by Saints.</b>
<b>Madrid.</b>	<b>Museo.</b>	<b>Two groups of Supplicants before Saints</b>
<b>Paris.</b>	<b>Louvre.</b>	<b>Marriage of the Virgin</b>
<b>Petersburg.</b>	<b>Hermitage.</b>	<b>The Descent from the Cross.</b>
<b>Rotterdam.</b>	<b>Museum.</b>	<b>Christ on the Cross</b>
<b>Vienna.</b>	<b>Belvedere.</b>	<b>A Diptych with scenes from Jewish History</b>
		<b>A 'Riposo'</b>
	<b>"Lichtenstein Coll"</b>	<b>Two portraits, male and female</b>

A great number of pictures referable to the school of Van Orley are extant, among them the so-called Leonardo da Vinci at Gutton Park, the 'Vierge, en bas-relief,' which seems to be a copy from a picture by Cesare da Sesto, now in the Brera, which is itself a compilation from various sources.

**ORLEY, (or ORLAY.)** RICHARD VAN, was the eldest son of Peter van Orley, of the same family as Bernard. Peter was a landscape painter, and had two sons—Richard, who died in 1742, and Jean, who died in 1735. They were each then from twenty to twenty-two years of age. Their first master was their father, but he soon placed them under the guidance of his brother, who was a monk and artist. Richard painted in the Italian style, and engraved a number of plates after different masters. The uncle, Richard, painted some fine pictures for the church of his order, 'The Recollets,' but Jean was the most able of them all, as he painted a number of pictures for churches, and made many fine designs for tapestry. They are mostly done on blue paper with the pen, and shaded with Indian-ink. Those by Richard are miniatures or designs for book-illustrations in Indian-ink, and were much admired by Picart le Rouman.

**ORLOWSKY, ALEXANDER OSTPOWITSCH,** a painter, designer, etcher, and lithographer, who was born at Warsaw in 1777. He studied under Norblin, and at the Academy of St. Petersburg, after which he travelled in France, Germany, and Italy. He distinguished himself at this period chiefly by his battle-pieces. In 1812 he was named court painter to the Czar, Alexander I., an appointment which the next Czar, Nicholas, continued. He died at St. Petersburg in 1832. His best pictures of battles are in the possession of the Russian Emperors, but others, together with sketches from Russian popular life, historical pictures, and portraits, are in the collections of the nobility of that country. Eight hunting and rural pieces are in the Hermitage. He also executed a number of drawings which either himself or others reproduced in lithography, among them the humorous 'Cat Court.' Four original lithographs by him represent military subjects, and his own portrait. There is also a scarce etching of a 'Race-horse and Jockey' from his hand.

**ORME, ANTON DE L.** See DE LORME.

**ORME, DANIEL,** an engraver and miniature painter. He worked about 1800, and exhibited many portraits in miniature, and one or two in oils at the Royal Academy, between 1797 and 1801. He engraved in stipple many portraits of persons celebrated at the time, some battle-pieces, and a picture of 'Alexander and Thais,' from a picture painted by himself. There is a water-

colour drawing of Margate New Pier by him in the South Kensington Museum, dated 1798.

**ORMEA, MARC,** a painter of Utrecht, who was dean of the College of painters from 1621 to 1625. He painted sea-pieces.

**ORMEA, WILLEM,** son of Marc, was a painter of still-life. In 1638 he presented to the Hospital of St. Job (Utrecht) a picture of various kinds of fish.

**ORMIS, LEONARD,** an obscure Burgundian, who painted at Liège in the 16th century.

**ORO, IL MONACO DEL' ISOLA D',** a painter, poet, and historian, was born in Genoa about 1346. He became a monk in the monastery of the Isola d'Oro (Stecati), and subsequently librarian there. He wrote several books which he embellished with miniatures, and presented to the Queen of Aragon. He died in 1408.

**OROZCO, MARCOS DE,** a Spanish priest and engraver, who resided at Madrid in the 17th century, and executed many title-pages to books printed in his time. The title-page to Ortiz de Zúñiga's 'Annals of Seville,' published in 1677, is probably the best work from Orozco's burin. There are many devotional prints by his hand. Among them portraits of St. Francis de Sales; of the Bishop Crespi di Borja, executed in 1664; in 1680 the title-page bearing the royal arms, and a curious folding plan for the authorized history of the great auto-da-fé at Madrid; in 1682, a 'Crucifix and angels bearing shields charged with episcopal devices,' designed by Ximenez Donoso, and prefixed to an official account of the synod held at Toledo that year; in 1696, a title-page containing effigies of the seven first canonized bishops of Spain, for Don Pedro Jnarez's 'History of the united sees of Guadix and Baza,' and in 1597, an 'Our Lady of the Forsaken,' and the arms of the Archbishop Roquerfort of Valencia, for Don Felipe Firmin's treatise on minor benedictines.

**ORRENTE, PEDRO,** was a Spanish painter, born at Montalegre, in Murcia, about the year 1560. He was probably a scholar of Il Greco's, at Toledo, but he subsequently visited Italy, where he became a follower of the Venetian school, and an imitator of Titian, Giorgione, and Bassano. He was favoured with the protection of the Duke of Olivares, who employed him in painting several pictures for the palace of the Buen Retiro at Madrid. Soon after 1611 he painted for the Vizeconde de Huesca, in Murcia, eight pictures on 'The History of the Creation;' and in 1616 he produced a 'St. Sebastian,' for the cathedral at Valencia, where also he established a school in which Pontons and March were among his pupils. He next proceeded to Cuenca, where he founded another school, in which he had Salmeron for a scholar. Many of his works are in the churches and convents at Valencia and Cordova. In the cathedral at Toledo, over the door of the sacristy, is a fine picture representing 'Santa Leocadia coming out of the sepulchre, before St. Ildefonso;' and in the Reyes Nuevos, in the same church, was a 'Nativity' painted by him, which has been since removed into the royal collection. Another picture by this master representing 'Orpheus playing to the brute Creation' hangs in the Royal Palace. There are also in the king's possession four landscapes, whilst the Madrid Gallery has eight of his paintings, including 'The Adoration of the Shepherds,' and 'The Repose of Lot's Family.' A 'St. John in the Wilderness' was in the Suermondt Collection at Aix-la-Chapelle, and

other works of his are at Dresden, Paris, and St. Petersburg. Being especially successful with animals and landscapes, he made choice of such Biblical subjects as permitted the introduction of these. His last years were spent at Seville and at Toledo, where he died in 1644, and was buried in the same church as Il Greco.

ORSAY, COMTE DE, the son of General d'Orsay, an officer of the French Republic and Empire, was born in Paris at the beginning of the present century. When about twenty years of age he entered the French military service, and whilst with his regiment at Valence, became acquainted with the Earl of Blessington and his Countess. After that he threw up his commission and travelled with them on a tour in Italy, eventually marrying Lord Blessington's daughter by his first wife. He was appointed Superintendent of the Fine Arts by Louis Napoleon, but shortly afterwards (1852) he died of disease of the lungs. There is a full-length by him of the Duke of Wellington in the National Portrait Gallery, and the South Kensington Museum possesses some of his pencil caricatures. D'Orsay also practised sculpture.

ORSILL, VICTOR, a French historical painter, born at Lyons in 1795. He went to Rome, where, about 1825, he came under the influence of Overbeck, but he also studied from the antique and was a close observer of nature, his object being, as he said, 'to baptize Greek art.' In 1841 he was one of the artists employed in the chapel of the Virgin in the church of Notre Dame de Lorette. Orsill died in 1850. Among his other works are

La Charité 1822 (*L'opéra II part*)  
Adam and Eve with the body of Abel 1824  
Moses, when a child, presented to Pharaoh 1839  
(*Isidore Luthier Collection*)  
Good and Evil 1833 (*L'opéra II part*)

ORSI, BENEDETTO, was a native of Pesce and flourished about the year 1660. I met numbers of this artist among the disciples of Baldassare Franceschini, and mentions in favourable terms a picture by him in the church of San Stefano at Pesce, representing 'St. John the Evangelist.' He also painted the 'Seven Works of Mercy,' for La Compagnia dei Nobili, and a large lunette at Pistoja, in S. Maria del Letto, which was long attributed to Volterrano. He died about 1680.

ORSI, LEO, called LEO DA NOVELLARA, was a painter, designer, and architect, and was born at Reggio in 1511. Having been banished from his native city for some unknown reason, he first proceeded to Rome, and subsequently established himself at Novellara, whence his common appellation. From the similarity of his style to that of Correggio, he has been supposed to have been a disciple of that master, with whom he was certainly on terms of friendship. That he studied Correggio's works attentively is evident, from his having occasionally copied his pictures, of which one of the most remarkable is a fine copy of the famous 'Notte,' in the Casa Giussola, at Verona. Others have stated him to have been a scholar of Michelangelo, but this tradition is suspected, although Trabacchi asserts that he resided at Rome in the time when that artist was painting some pictures for the churches. There were many of his fresco works in the churches at Reggio and Novellara, which are now nearly all perished. Orsi died in 1587. Italian writers say he was "in pittura grande, in architettura ottimo,

e in disegno massimo" (in painting great, in architecture best, and in drawing greatest).

ORSI, PROSPERO, was born at Rome, apparently about 1560. He lived during the pontificate of Sixtus V., who employed him in the palace of S. Giovanni Laterano, where he painted two of the ceilings, one representing 'Moses with the Children of Israel passing the Red Sea,' the other, 'Jacob receiving the Blessing from Isaac.' He was the particular friend of Giuseppe Cesare d'Arpino, whose manner of painting he imitated. He died at Rome in 1635.

ORSI, TRANQUILLO, was a painter and architect of Venice in the present century, who died, in 1844, while professor of perspective there. He produced views of churches, palaces, and public buildings, and some of his works are in the Venice Academy.

ORSINI, ANTONIO, a native of Ferrara, who emigrated there about 1730.

ORSIONI, CAIRO, an Italian engraver, was born at Venice about the year 1724. He carried on a considerable commerce in prints, and was employed in engraving some of the plates for the 'Musée Napoléon.' Among others, we have the following by him:

St. Jerome in Meditation (*after Ant. Balastra*)  
St. Francis de Sales (*after H. W. M.*)  
The Virgin with several Saints (*after Pietro Riechi*)

ORSONI, GIUSEPPE, (or ORSINI) a Bolognese painter, born 1691, died 1755. He was a pupil of Pompeo Aldrovandini and worked much with Stefano Orlandi at ornamental painting in the streets and private houses.

ORRIGA, BENARDI, painter to the deputies of Aragon, was living in 1457. He painted a altar-piece with figures of St. Simon and St. Jude for the church of St. Francis, in S. Giacomo.

ORLO, DIACO, was a miniature painter of Seville, son of BERNARDO LO ORLO. Between 1540 and 1575 he decorated a number of choir books, &c. In some of these his brothers assisted him.

ORLOIANO, DIET' See BINVINI, GIOV. BATT.

ORVILTANI, ANDREA and BARTOLOMEO, were two painters who worked at Orvieto between 1405 and 1457.

ORVILIANO, UCCINO, a painter, who was employed in the cathedral of Orvieto about 1321.

OS, GREGORIUS JACOBUS JOHANNIS VAN, flower painter, was the second son of Jan van Os, and was born at the Hague in 1782. He gained a prize at Amsterdam in 1809, and on going to Paris in 1812 he won a gold medal, and was employed on designs for Sevres. Here he spent the greater part of the next fifty years, painting flowers after the manner of Van Huysum, and now and then exhibiting landscapes. Two of his best flower-pieces are now in the Hague Museum. Van Os died in Paris in 1861. He was a member of the Academy of Amsterdam. Among his works we may also name

Amsterdam	R. Museum	Flowers
Rotterdam	Museum	Flowers
"	"	Fruit and Flowers
"	"	Landscape in Guelders

OS, JAN VAN, a painter of fruit, flowers, and marine subjects, was born at Middelhamis, in Holland, in 1744, and was a scholar of Aart Schouman, at the Hague. His marine-pieces are only fair, but his fruit and flowers are in great request, and approach those of Jan van Huysum,



He died at the Hague in 1808. A good 'Vase of Flowers' by him is in the possession of Cramer of Rotterdam. Jan van Os was also a poet. Among his works may be included—

Frankfort *Stadel Gal* A Sea-piece  
London *Nat Gal* Flowers, Fruit, and Dead Birds  
Paris *Louvre* Flowers and Fruit  
Petersburg *Hermitage* Flowers and Fruit

OS, PIETER GILARDUS VAN, the eldest son of Jan van Os, was born at the Hague in 1776, and was instructed in the elements of art by his father, but devoted himself mainly to cattle painting, and made the works of Paul Potter and Karel du Jardin his models. His etchings, consisting of cattle, sheep, &c., from his own designs, and also after Paul Potter, Pieter de Hoo, and Ruysdael, are valuable. His prints or sometimes signed *P. G. van Os fecit* and sometimes with his initials only, *P. G. V. O. f.* He died at the Hague in 1839. There is a good 'Landscape with Cattle' by him in the Rotterdam Museum.

OSBOURNE, JOHN, an English portrait painter who practised at Amsterdam in the 17th century. There is a portrait of Frederick Prince of Orange by him.

OSELIO, GASTAL, called GASTAL ALAHTSCHI, ADIENKIS, or GASTAL PAWYNIS or PAWVA, was an engraver born at Padua in 1530. He imitated the style of Giorgio Ghisi Mantegna, whose pupil he may possibly have been. He lived until 1585. He has left sixty-six plates of Portraits of the Archdukes of Austria, all that of the Holy Roman Emperor Maximilian II. and a 'Marriage of the Virgin' after Paolo Veronese. He signed his prints with a monogram composed of the letters, C A P.

OSORIO. See MENISIS.

OSSENBECK, JAN (or JAN VAN), a painter and etcher, was a native of Rotterdam, born about 1627. After having received some instruction in his native city, he went to Italy, and distinguished himself at Rome as a painter of landscapes, with animals, furs, and huntings, in the style of Peter van Laar, whose works were then greatly admired. Thence he proceeded to Vienna where he became court painter, next to Kienfort and lastly to Ratisbon, where he died in 1678. He usually embellished his pictures with waterfalls, rocks, ruins, and architecture, designed from the remains of antiquity in and near Rome. Pictures—

Christiania *Plundering of a Camp*  
Dresden *Gallery* Group of Herdsmen  
Glasgow *Gallery* A Hawking Party  
New York *Museum* Abraham with Sarah and Hagar in a romantic landscape  
Vienna *Belvedere* Jacob's journey to Mesopotamia

We have by this artist sixty-two etchings, executed in a firm and free style, twenty-seven of which are from his own designs, and thirty-two after other masters. He engraved part of the plates for the collection called the 'Gallery of Teniers.' Among his plates the following may be particularized—

Two Landscapes *after Salvator Rosa*  
Christ asleep during the Storm *after St. Ildefonso*  
Cavalcade of the Emperor Leopold in the Fort at Vienna  
Procession of the Emperor Carl VI. to Schottwien  
The Caffarella  
The Children of Noë, *after Palma*  
The Children of Israel gathering the Manna in the Desert, *after Tintoretto*  
Orpheus playing to the Animals, *after Lazzano*  
The Four Seasons, *after the same*

A set of twelve plates of different Animals *from his own designs*

A set of four of different subjects *the same*

Two Views in and near Rome *the same*

A Boar-hunt *after Peter van Laar*

A grand Festival given at Vienna, with a great number of figures on horseback and on foot. *A Laurence the J. Ossendael*

OSSENBECK, K. W., a Dutch painter, of whom scarcely anything is known. He flourished about 1632, and may have been the father of Jan van Ossendbeck. In the Rijks Museum, Amsterdam, there is a picture by him of 'Mercury and Io.' It is signed *W. Ossendbeck 1632*.

OSTADE, ADRIAN JAN (or JAN) VAN, a celebrated and prolific painter of scenes from Dutch peasant life was born at Harlem on the 10th of December, 1610. His father, Jan Hendrik, was probably a weaver, and had retired before the religious persecutions from the town of Lyndthoven. His mother's name was Jannet Hendrik, and the children adopted the name of Ostade, from a small hamlet of that name near Lyndthoven, which may have been the birthplace of their father. Adriaen and his younger brother Isack became artists, and the former entering the school of Frans Hals, was there the fellow student of Adriaen Bruwer. On leaving Hals Adriaen set up as a painter in Harlem, and his name as Ostade is first mentioned in 1636, when he is recorded under it as a member of the Schutters of civic guard. In 1638 he married Michiel de Putsen, who died in 1640, and his father in the following year. His own portrait, painted by himself in middle life, presents a grave and melancholy face. His costume is that of a Puritan, and altogether the portrait is not that of the loose and jovial man we should expect from the subjects of his pictures. It has been ascertained that he married a second time, but the name of this wife is not known. She died in 1666, and Adriaen himself, on the 27th of April, 1685, in the Nieuwe Kerkstraat. On the 2nd of May he was buried in the church of St. Bion, where he had previously had the remains of his two wives. The sole list of the works of art he left included two hundred pictures by his own hand and a collection of his etchings, drawings, &c. Smith's catalogue mentions nearly four hundred of Adriaen van Ostade's oil pictures. He executed besides an unknown number in water colours, and a vast quantity of pencil drawings and etchings. Of the latter Bartsch has enumerated fifty. The Leyden Museum at Harlem contains a fine collection. Besides his younger brother Isack, Adriaen had the following pupils: Cornelis Dyant, Cornelis Begg, Michael van Musscher, R. Brakenburgh, and Jan Steen. These all adopted more or less of Adriaen's manner. The following are some of Adriaen Ostade's more important works.

Amsterdam	<i>Museum</i>	A Painter's Studio	A V O
"	"	Travellers resting	A V OSTADE, 1671
"	"	The Churlish	A V OSTADE, 1614
"	"	The Drinker	
"	<i>Van der Haepel</i>	Peasants round a Hearth	(Date 1661)
"	<i>See Collection</i>	The Fishwife	
Antwerp	<i>Museum</i>	The Smoker	A V OSTADE, 1655
Berlin	<i>Gallery</i>	Portrait of an Old Woman	A V OSTADE, 16 -
"	"	The Lute-player before an Ale-house	A V OSTADE, 1640

<b>Berlin.</b>	<i>Gallery</i>	The Smoker A V OSTADE, 1667	<b>Munich</b>	<i>Pinakothek</i>	Peasants in an Ale-house. A V OSTADE, 16—.
<b>Brunswick.</b>	<i>Gallery.</i>	The Annunciation. A Peasant smoking.	"	"	Peasants in an Ale-house, with a Woman and her Children
<b>Brussels.</b>	<i>Gallery</i>	Man eating Herrings	<b>Oxford.</b>	<i>Univ Gall</i>	A Dutch interior
<b>Cassel.</b>	<i>Arenberg Coll</i>	Interior of a Tavern	<b>Paris</b>	<i>Louvre</i>	The Family of Adriaen van Ostade
"	"	Peasants in the Arbour of an Ale-house A V OSTADE, 1676	"	"	The School-master A V OSTADE, 1662
"	"	Peasants drinking in an Ale-house A V OSTADE 16	"	"	The Fish market
"	"	Peasants playing Cards A V OSTADE, 1659	"	"	Interior of a Cottage A V OSTADE, 1642
<b>Darmstadt</b>	<i>Gallery</i>	Peasants dancing	"	"	A Man reading in his Cabinet
<b>Dresden</b>	<i>Gallery</i>	Peasants in an Ale-house A V OSTADE 1649	"	"	A Smoker
"	"	The Painter's Studio A V OSTADE, 1663	<b>Pesth</b>	<i>Gallery</i>	A Toper A V OSTADE, 1668
"	"	Two Peasants eating at a Table A V OSTADE, 1653	"	"	Interior of a Peasant's Cottage. A V OSTADE
"	"	Two Peasants before an Ale-house one lighting a Pipe A V OSTADE, 1664	"	"	Interior, with Peasants
"	"	Interior of an Ale-house with Men and Women A V OSTADE 1679	"	"	Peasants drinking
"	"	Peasants playing Cards AD OSTADE 16	"	"	Interior, with Peasants
<b>Dublin</b>	<i>Nat Gall</i>	Doctors carousing	"	"	A Man mending a Pen
<b>Dulwich</b>	<i>Gallery</i>	Doctors making merry A V OSTADE 161	"	"	Interior, with Peasants A. V. OSTADE
"	"	Man and Woman in conversation	<b>Petersburg</b>	<i>Hermitage</i>	A Village Inn
"	"	A Man smoking A V OSTADE	"	"	A Peasant Family
"	"	A Woman with a Jug A V OSTADE	"	"	The Violin player (Signed and dated 1649)
<b>Edinburgh</b>	<i>Nat Gall</i>	Interior of a Butcher's Shop	"	"	An old Woman seated on a Window sill, surrounded by a Vine
<b>Florence</b>	<i>Uffizi</i>	A Man at a Window	"	"	A Village Minstrel playing a Lute
<b>Frankfort</b>	<i>Stadel</i>	Interior of a Shop A V OSTADE 1656	"	"	The Baker (Signed)
<b>Glasgow</b>	<i>Gallery</i>	The strolling Jidler	"	"	The Village Concert
<b>Hague</b>	<i>Gallery</i>	The Village School	"	"	Peasants smoking
"	"	Peasants in an Inn A V OSTADE, 1662	"	"	Peasants while smoking and drinking listen to a Woman who reads a Letter
"	"	The Jidler A V OSTADE 1673 (Hos van Amstel made a facsimile engraving from a drawing by A van Ostade dated 1673 exactly similar to this picture)	"	"	A Peasant Family
<b>London</b>	<i>Nat Gall</i>	The Alchymist A V OSTADE, 1661	"	"	Peasants in an Ale-house
"	<i>Apsley House</i>	A company of Peasants (The drawing of this picture is in the British Museum)	"	"	Touch (Signed)
"	<i>Ashmole Coll</i>	Peasants playing and singing (Dated 1661)	"	"	Sight (Signed and dated 1651)
"	"	A Village Scene (Dated 1670)	"	"	Taste
"	<i>Bridgewater Ho</i>	Peasants playing Skittles A V OSTADE 1676	"	"	Peasant in a Cottage
"	"	Portrait of an Old Man (probably a lawyer) 1671	<b>Rotterdam</b>	<i>Museum</i>	Landscapes
"	<i>Buckingham Pal</i>	Peasants conversing A V OSTADE, 1650	"	"	A Man reading A V OSTADE
"	"	An Interior, with Peasants smoking A V OSTADE, 1665	<b>Vienna</b>	<i>Belvedere</i>	A Village Tavern
"	<i>Lute Coll</i>	Lawyer in his Study	"	<i>Crown Coll</i>	The Mountebank
"	<i>Nothbrook Coll</i>	Four Persons playing at Cards (Dated 1648)	"	"	Peasants
[And fine examples in the collections of Lord Howe, Mr H Lonsdale, Mr Alfred de Rothschild, Mr John Walter, Mr Alfred Buckley, Lord Rothschild, Mr George Salting, &c, and at Deptford, near Dorking.]			"	"	A Smoker
<b>Madrid</b>	<i>Gallery</i>	A Concert	"	<i>Lichtenstein Coll</i>	A Drinker
"	"	Peasants feeding.	"	"	Four good pictures
<b>Munich</b>	<i>Pinakothek</i>	A Toper	OSTADE, ISACK VAN the brother and scholar of Adriaen van Ostade, born at Harlem in 1621. Little is known of his life. He painted at Harlem, and died there in 1649. His earliest pictures were painted in imitation of the style of his brother, and are very inferior to the works of Adriaen, but he afterwards adopted a manner of his own, in which he was most successful. This latter is to be found in his pictures representing winter scenes and frozen canals, with figures amusing themselves on the ice. Some of these are faithful and admirable representations of nature, and are deservedly held in the highest estimation. They approach to the productions of Albert Cuyp, and it may fairly be presumed that if Isack had lived longer, he would have reached a still higher rank than he now enjoys in the Dutch school. A large proportion of his best pictures are in England, where he was appreciated long before he met with much recognition abroad.		
"	"	Interior of a Peasant's Cottage A V OSTADE 1647	<b>Amsterdam</b>	<i>Museum</i>	A Village Inn ISACK VAN OSTADE
"	"	Peasants quarrelling A V OSTADE, 1656	"	"	The Merry Peasant
"	"	Peasants playing and dancing A V OSTADE, 1647	<b>Antwerp</b>	<i>Museum</i>	A Way-side Inn
"	"	A Toper A V OSTADE	"	"	Winter Landscape ISACK VAN OSTADE, 1645
"	"	Peasants carousing A V OSTADE	<b>Berlin</b>	<i>Museum</i>	A Halt before an Inn. I. VAN OSTADE

Paris.	Museum	Interior of a Dutch Peasant's Cottage	ISACK VAN OSTADE
"	"	A Peasant in a Flap-hat	ISACK VAN OSTADE
Brussels	Museum	Travellers Halting	I VAN OSTADE, 1830 (sic) [This date must be a foreshadow for the painter was dead in 1660]
"	"	Woman Winding Thread	OSTADE
Copenhagen	Gallery	Winter Landscape with Figures	ISACK OSTADE
Dresden	Gallery	Winter Landscape, with Figures	ISACK VAN OSTADE
"	"	Peasants Drinking and Dancing	I VAN OSTADE
Glasgow	Gallery	A Fish Auction	
London	Nat. Gallery	Village Scene, a <i>coquet</i> <i>en</i> <i>anglais</i> (Imagined by D. Miller)	
"	"	Frost Scene	ISACK VAN OSTADE
"	"	A Frozen River	I V OSTADE (A native of)
"	Ashington Hall	Travellers at an Inn	ISACK VAN OSTADE
"	Bridgewater Hall	A Village Street	
"	Buckingham Palace	Boors Making Merry	ISACK VAN OSTADE 1648
"	"	A Village Street	ISACK VAN OSTADE, 1643
"	Dudley House	Selling Fish	ISACK VAN OSTADE 1649
"	Lansdowne House	The Frozen Canal	ISACK VAN OSTADE
"	Nithro Hall	Winter Landscape	
Madrid	Gallery	Peasants	
Munich	Pin. d. l.	A Rocky Landscape with a Donkey and his Driver	ISACK VAN OSTADE
"	"	Peasants Drinking	ISACK VAN OSTADE
Paris	Loire	Travellers halting at an Inn	ISACK VAN OSTADE
"	"	The Mill (Imagined in 1811)	
"	"	A Frozen Canal in Holland (No 378)	ISACK OSTADE (Imagined in Land and Water)
"	"	A Frozen Canal in Holland (No 379)	ISACK VAN OSTADE
Petersburg	Hermitage	A Winter Landscape, with Figures (Venus)	
"	"	A Landscape—Travellers stopping before an Inn (Venus)	
"	"	A Frozen Lake in Holland	
Rotterdam	Museum	A Village Scene	I VAN OSTADE 16—
Vienna	Belvedere	A Peasant having a Tooth extracted	

OSTENDORFER, HANS, probably the son of Martin Ostendorfer, prepared a Tilt book for Duke William IV of Bavaria, in conjunction with the maître d'armes, Hans Schenk. It is now in the Royal Library at Munich.

OSTENDORFER, MARTIN, was court painter to the Duke William IV, in the first half of the 16th century, he belonged to the school of Landshtut. He painted the portraits of his master and his wife, Maria Jacoba. Two pictures of his are in the Moritz Chapel at Nuremberg, viz.

The Martyrdom of St Andrew  
The Martyrdom of St Bartholomew

OSTENDORFER, MICHAEL, painter, sculptor, and wood engraver, flourished in the first half of the 16th century, and formed himself mainly upon A. Altdorfer. He worked in Ratisbon from 1519 to 1559, and died there in the latter year. Among his pictures we may specify

Munich	Gallery	A Scene from the Apocalypse (signed M O in a monogram)
Regensburg		An Altar-piece with wings
Schleissheim	Gallery	A Portrait A Christ on the Cross

In the Munich Gallery there is also a small 'Hilly Landscape,' which was formerly in the Willistm collection, and is now ascribed to Altdorfer, but is much more probably the work of Ostendorfer. He engraved on wood a genealogical tree of the Turkish Sultans, with their busts.

OSTERWALD, GREGOR, painter and etcher, was born at Rinteln in Westphalia, in 1803. He was trained under Grotzer in Munich. From 1830 to 1832 he studied in Paris. He painted history, genre, landscape, architecture, and portraits. Among his better works we may name

The Cathedral of Bamberg  
The Cathedral of Siena  
The Prophecy of Jeremiah (water colour)

OSTERWALD, See OSTERWALD.

OELIN, of Valenciennes, the first painter mentioned in the annals of his native city, flourished in the 15th century, and executed a picture of 'The Valenciennois setting out to pull down the Houses of Binay and Fresnes, April 25th, 1456,' which is at Valenciennes.

OFF J. HANN (GREGOR), was born at Schaffhausen in 1782, and in 1801, with the assistance of Landolt and Brattinger, first devoted himself to art, after having been brought up to business pursuits. In the following year he went to Vienna, and there produced some 'Studies of Flowers.' He then travelled in Germany, Holland, and France, and returned in 1805 to his native place, where he devoted himself to the painting of battle pieces, in which he evinced much acquaintance both with military matters and with horses. He died at Zurich in 1808. Among his works we may mention

Patrol of Hussars  
A Horse dragging a dead Chassour  
Brother Nikolaus von der Luthe at the fatal Meeting at Stanz in 1411 (last engraving at Ottaviani)

OTTAVIANI, GIOVANNI, an Italian designer and engraver, was born at Rome about 1735, and died in 1808. He was a pupil of Wagner at Venice, and on his return to Rome engraved several plates after some of the most distinguished masters. The following are among the best of his works

St Jerome with a Crucifix, after Guerino  
St Cecilia, after the same  
Angelic and Melicoro, after the same  
Mars and Venus, after the same  
Three Women bathing surprised by a young Man, after the same  
Diana and Acton, after the same  
Twenty-three plates from the paintings by Raphael, in the loggia of the Vatican  
Four plates from the pictures by Raphael, in the Farnesina, representing  
Jupiter and Ganymede  
Juno on her Car  
Neptune on the Ocean  
Pluto in Prosperino

The Aldebrandini Marriage, after Smuglewicz

OTTAVIANO DA FARNIA, See FARNIA.

OTTENS, IRENIUS and JAN, two little known engravers, who flourished at Delft early in the 18th century.

OTTEVALE, ALBERT, a native of Everghem, Flanders, who painted from 1809 to 1856. He lived chiefly in Paris, but died at Ghent in the

latter year mentioned. He was a pupil of E. Verboeckhoven, and painted similar subjects.

**OTTINI, FELICE**, called **FILICETTO DI BRANDI**, was one of the best scholars of H. Brandi. In the churches of Rome there are but a few pictures by him, for he died young in 1697. He also etched from his own designs and from the works of other Italian masters. He signed his etchings *F. O. P.*

**OTTINI, PASQUALE**, (called **PASQUALOTTO**.) was born at Verona about 1570, and died in the same city, of the plague, in 1630. He was a disciple of Felice Ricci, whose manner he imitated so happily that he was employed, after that artist's death, in conjunction with Turchi, to complete several pictures which Ricci had left unfinished. A study of the works of Raphael added much to the improvement of his talent. A good example of his workmanship is 'The Slaughter of the Innocents,' in San Stefano; and he appears to still more advantage at San Giorgio in the picture of St. Nicholas, with St. Bernard and several fathers of the Church. A single etching is known by him; it is an 'Entombment,' and is signed *Pasq. Ottin. Ver. inv.*

**OTTLEY, WILLIAM YOUNG**, an English writer, and artist, was born near Thatcham (Berks.), in 1771. He was of a good family, and cultivated art as an amateur. Having studied under Cniff, and in the schools of the Academy, he went, in 1791, to Italy, where he remained ten years, studying and collecting works of art. He is mainly known as an author, but he illustrated many of his books himself. In 1833 he was appointed Keeper of the Prints in the British Museum. He died in London in 1836. His chief works are:

- 'Inquiry into the Origin and Early History of Engraving,' 1816
- 'The Stafford Gallery' 1818.
- 'The Italian School of Design' (with etchings by himself.) 1823.
- 'A series of plates after the early Florentine School.' 1820.
- 'Fac-similes (by himself) of Prints of early Italian, German, and Flemish Schools.' 1826.
- 'Fac-similes (by himself) of rare Etchings after Italian, Flemish, and Dutch Schools.' 1828.
- 'Notices of Engravers and their Works.' 1831
- 'An Inquiry into the Invention of Printing' 1863

In 1823 Ottley exhibited a spirited design at the Royal Academy, of 'The Battle of the Angels.'

**OTTMER, KARL THEODOR**, an architect and painter, was born at Brunswick in 1800, and after having attended the Carolinum there during 1816-19, he in 1822 went to Berlin, seven years later to Paris, and thence to Italy, where he first devoted himself to painting, although throughout his life he was more engaged in building. He died at Berlin in 1843. He was a member of the Architectural Union of Great Britain, and an honorary member of the Berlin Academy.

**OTTO, H. F.**, an obscure German engraver, said to have been a native of Berlin. He resided at Frankfurt in 1707, and engraved part of the heads for a work entitled, 'Notitia Universitatis Francofurtianæ,' published in that year. His plates consist chiefly of book ornaments.

**OTTO, JOHANNES SAMUEL**, was born at Unruh stadt, in the province of Posen, in 1798. He visited the Berlin Academy, where he was much occupied in etching after the architectural drawings of Schinkel. He also painted several altar-pieces, as well as many portraits; some of his portraits of royal personages he reproduced by lithography.

He also worked in facsimile after Holbein's 'Dance of Death.' In 1844 he was named a Royal Professor. He was a great friend of Kiss the sculptor. Otto died in Berlin in 1878. There is a portrait of Kiss by him in the National Gallery at Berlin. We may also name:

- Portrait of the Opera singer, Lehmann.
- " King Frederick William IV. (engraved by Maubert).

**OUDEN-AERD**. See **AUDEN-AERD**.

**OUDEN ALLEN**. See **ALLEN**.

**OUDENDIJK, ADRIAEN**, a landscape painter, was born at Haarlem about 1648, and instructed by his father. He painted landscapes and views of towns, some of which are enriched with figures by Dick Maas, probably when he was young; but his chief skill lay in copying, or rather pillaging, the works of Adriaen van de Velde and Thomas Wyck, for which he was surnamed 'Rapiamus.' The time of his death is not known, but he was living in 1696.

**OUDENDIJK, EVERT**, a painter at Haarlem, who was admitted into the guild in 1640. He was the father of Adriaen Oudendijk. He painted landscapes enlivened with stug hunts and similar subjects.

**OUDENROGGE, JOHANNES DIRCKSZ**, a painter of whose life few particulars are known, but in the Museum at Amsterdam there is a picture, 'The Workshop of a Weaver,' signed by him, and dated 1652. Oudenrogge visited France in 1651 and died two years later, in 1653, at Haarlem.

**OUDRY, JACQUES CHARLES**, animal painter, was the son of Jean Baptiste Oudry, and the pupil of his father. He was born in Paris in 1720. He was received into the Academy in 1748. He travelled much; he lived for a time at Brussels, where he was painter-in-chief to Prince Charles of Lorraine; and died at Lausanne in 1778.

**OUDRY, JEAN BAPTISTE**, a French painter and engraver, born in Paris in 1686. His first art instruction was received from his father, an artist who combined the trade of picture-dealing with painting. He also studied in the old 'maîtrise' of St. Luke, and under Sire, the king's painter at Marseilles, whom he accompanied to that city. On his return to Paris he became a pupil of Largillière, under whom he studied five years, and who bestowed great care on his training, and fully recognized the peculiar bent of his genius. In 1717 he had already risen to such repute, that when Peter the Great came to Paris in that year, he had his portrait painted by Oudry. He was elected a member of the 'maîtrise' in 1708, and subsequently filled in it the offices of assistant and professor. Oudry was received into the Académie des Beaux Arts as an historical painter in 1717, on his picture of 'Abundance.' For many years his practice consisted of portraits and votive pictures for churches: in fact, whatever came to him. Among these works, the most noteworthy were the 'Nativity' in the church of St. Len, and the 'Adoration of the Magi' in St. Martin-des-Champs. At one time he was disposed to seek better fortunes in Russia, whither he was invited by the Czar, whose portrait he had painted. A commission to paint some hunting-scenes for the Duke d'Antin, however, turned the scale in favour of his native country, and induced him to remain in France. But it was not until he was presented to Louis XV. that he was enabled to devote himself entirely to the class of work on which his reputation rests. He became

a great favourite with the king, and was assigned apartments in the Louvre. His brush was in constant requisition to portray the royal dogs and hunts, as well as any additions to the king's collection of wild animals. Basking in the sunshine of court patronage, there was now no lack of commissions to paint his favourite subjects. One of his chief patrons was Fagon, the finance minister, for whom he executed many decorative works. By him he was appointed, in 1734, to the superintendence of the manufactory at Beauvais, and his success in this undertaking obtained him the like appointment at the Gobelins. In producing designs for execution at these establishments, he worked assiduously, and for some time single handed until he summoned Boucher and Natoire to his aid. Notwithstanding these labours he found time to paint a great number of pictures. Moreover, his appreciation of La Fontaine led him to produce illustrations for the fine edition of that poet's fables which was published in 1755. At the same year he was struck with apoplexy. He moved to Beauvais in the hope of obtaining benefit from the change, and there he died on the 30th April 1756. The following is a list of his better works.

Amiens	Museum	Dog and Game
Arles	"	Dog Hunt
Besimçon	"	Dog, and his Game
Caen	"	Wolf and Hunt 1748
Cherbourg	"	Dog and Hunt
Dijon	Museum	Two Dogs and Birds
Laillé	"	Two Dogs and Birds
Montpellier	"	Game and Dogs, and Two Dogs
Nantes	"	Isle Scene
"	"	Dog and a Duck
"	"	Wolf Hunt 1748
Nantes	"	Spotted Puppies
Orléans	"	Fertility
"	"	Dog and the Hunt
Paris	Museum	Wolf Hunt 1746
"	"	Chick and Bird 1749
"	"	Dog and Game 1747
"	"	Two Dogs 1750
"	"	Three pictures of Dogs of Louis XV
Paris	Museum	Stag Hunt
Rouen	"	Stag Hunt 1725
Stockholm	National Gallery	Wolf and Game and Heron
"	"	Isle at the Mouth of the Seine
"	"	Salmon 1739
"	"	Stag Hunt
"	"	The Jack and the Spider
"	"	Flowers and Fruit 1721
"	"	Spaniel and Partridge 1742
"	"	Six still life pictures
Toulouse	Museum	Portrait of himself
"	"	Two Stags hunting the Stag
Tours	"	Two Stags
Verailles	Museum	Plenty
"	"	The Harvest
"	"	Vintage

Some of Oudry's drawings of birds in blue and white chalk on blue paper are peculiarly fine.

ODRY, P., an unknown French painter, whose name is appended to a portrait of Mary Queen of Scots, now in the National Portrait Gallery, and long in the possession of the Brocas family, at Beaurepaire, in Hampshire.

OURS, J. S. SAINT. See SAINT OURS.

OUTKIN. See UTKIN.

OUVILLY. See GIRPHE.

OUVRIER, PILRRI JUSTIN, painter and lithographer, was born in Paris in 1806. He was a

pupil of Abel de Pujol and of Chailion. He visited Italy, Flanders, and England. His landscapes are remarkable for the skill with which the buildings in them are treated. Ouvrier died in 1879. Among his best works we may name

- Shelley's Funeral
- The Grand Canal, Venice
- St. Laurence, Nuremberg
- San Pietro Genoa
- Windsor Castle
- Wimburg Cathedral (H. de la Cour)
- View of Rouen (The same)
- Market in Nuremberg (The same)
- Somerset House (The same)

OUVRIER, JEAN, a French engraver, was born in Paris in 1725, and died in 1754. We have by him a variety of vignettes, landscapes, and other subjects, of which the following are considered the best.

- The Villagers of the Apennines, after Laine
- A View in the Alps, after Laine
- A View in the Apennines, after the same
- The Magic Lantern, after Laine
- The Flemish School, after Laine
- The Dutch School, after the same
- The Genius of Design, an emblematic subject, after Laine

OUWATER, ALBERT VAN, an early Dutch painter whose life and works are involved in great obscurity, and presumably a native of the town of Ouwater, or Oudewater. He is the first painter mentioned by Van Mander as having been a native of Holland. I must therefore mention him as the founder of the Dutch school. No picture, however, can be certainly painted to us as his. The old biographers tell us that he acquired a well deserved reputation by his skill in the treatment of landscape and in the painting of birds and feet. In the 16th century the gallery of Cardinal Granvelle possessed a few landscapes which were said to be his, but they have disappeared. They are mentioned by Melchior Adam as the work of Albert Oudwater. Van Mander attributes to Albert an altar-piece in the great church of Harlem, representing St. Peter and St. Paul, but also and on a pediment, pilgrims on the way to Rome, a finely painted landscape. A 'Descent from the Cross,' in the Celestine Museum which has been ascribed to Ouwater, is of a totally different character. It bears, to the year 1180, which may well be later than Ouwater's true date. Of this, however, we know nothing positive as Van Mander tells us the year neither of his birth nor his death. A 'Descent from the Cross,' at Vienna which Pissis attributes to Ouwater, is in a different manner again. Perhaps Ouwater's true style is to be traced in such works as the 'Adoration of the Kings,' which is No. 1079 in the National Gallery. On this panel the word OUWATER has been written probably with the butt end of a brush, while the paint was still wet so that the red ink and repainting shows through the letters. This seems at first to connect the picture in some way with the town of Ouwater. Supposing it to be Albert's work it would make him the fountain-head from which the styles of Gheerdt David and Adam were derived and would give him much affinity with Dirck Bouts.

W. A. OUWATER, GHEERARDI VAN SEE DAVID.

OUWATER, ISAAC, an artist, born in 1747, at Amsterdam. He painted there, at Utrecht, and at Haarlem. His subjects were views of or in towns, into which he introduced figures and animals. He died at Amsterdam in 1793. Six pictures by him

were sold, in 1814, at the sale of J. C. van Hall; and there are in the Museum at Amsterdam, two views of that city by him.

**OUWATER, JAKON**, was a Dutch painter of fruit, flowers, insects, birds, &c., of whom little is known. He lived long however, at the Hague, where he was inscribed, in 1754 on the registers of the 'Pictura' brotherhood. He afterwards worked for a time at Middelburg.

**OUWERKERK, JAN VAN**, an unimportant Dutch painter, was established at Middelburg, in 1774 where he painted marine views. He was a pupil of Marinus Pijpers.

**OVENS, JURIAEN**, a Dutch painter and etcher, was born at Amsterdam in 1623. He has been supposed to have been brought up in the school of Rembrandt. Whether this is correct or not, he certainly excelled in painting night pieces and subjects by torch-light, he was also eminent as a portrait painter. There are some of his works in the Stadthouse at Amsterdam representing subjects from Dutch history. In 1675 he was invited to Friedrichstall, to the court of the Duke of Holstein, in whose service he remained till his death which occurred on the 7th December 1678. There has been some confusion as to the dates of Juriaen Ovens, in consequence of a mistaken assertion, supported by Nieuw that on a portrait of himself, painted by him in 1666, the words *anno aetatis 66*, were to be read. Pictures of his are to be found in under

Amsterdam	<i>Town Hall</i>	The Conspiracy of Claudius
		(with
	<i>Huysumiers</i>	Portrait
"	<i>de Museum</i>	Portrait of Mr. Jan I. and
		Schupp
"		Portrait group of seven Gent.
		half life size
Copenhagen	<i>Museum</i>	The Concert
		Portrait
Nantes	<i>Museum</i>	The Departure of Leont 1651
Vienna	<i>Cent Hall</i>	Cent with a white
"		Cent with a bunch of grapes

Among his etchings there are

The Whale 1669

Inauguration of Kiel University 1666

Portrait of Chancellor a Kuchman

**OVERBEEK, BENJAMIN VAN** called Benjamin, a painter, engraver, and author, was born in 1660 at Amsterdam. He was probably a pupil of Gerard Lambert, and went three times to Rome, many of the antiquities of which city he drew and engraved. He painted there also a picture for the Bentvogel Society, which was engraved by Van Pool. Schenk engraved his 'Mars and Apollo, and C. Vermeulen his portrait by C. le Blon. He died in 1706. After his death his work, 'Iniqua antiquæ urbis Romæ,' was published in 1708 and remarks upon it, by P. Rolli, in 1739.

**OVERBECK, JOHANN FRIEDRICH**, the leader of the modern religious movement in Germany, was born at Lubbeck on the 4th of July, 1769. His ancestors for three generations were Protestant ministers, his father was doctor of laws, a poet, and Burgomaster of his native city. After a general education conducted mostly at home Overbeck was sent, in 1806, to prosecute his art studies at Vienna, in the Academy. The method there in force soon awakened strong opposition in his peculiar temperament, which led to his expulsion with several of his sympathizers. In 1810 he went to Rome, where, with his friend Cornelius, he founded the school of German pre-Raphaelites, the

home of the brotherhood being the disused monastery of Sant' Isidoro, on the Pincian. The first important commission Overbeck received was one from Queen Caroline of Bavaria for an 'Adoration of the Kings.' This was in 1811 two years later he deserted the faith of his fathers, and was received into the Roman Church. This change, which can hardly have failed to distress the parents at home, must no doubt be taken as the explanation of Overbeck's deliberate avoidance of his native place on his several visits to Germany. After his parting with them in 1806, he never again saw his mother and father, although they did not die until 1820 and 1821 respectively. In 1819, an exhibition of German pictures, painted in Rome, was held in the Palazzo Caffarelli, and the chief interest centred in the works of Overbeck, Cornelius, Veit, and Schadow. One of Overbeck's contributions was a 'Madonna' which showed an almost slavish deference to Raphael. The other was a 'Flight into Egypt,' in which little of his own ascetic bent could be perceived. In 1819 Overbeck married a lady a native of Vienna whose Christian name was Nina, and who, we are told, had no right to a surname for she was the illegitimate daughter of a Viennese noble, from whom she received a dowry. By her he had two children a girl who died young, and a boy, Alfonso Maria, who only lived long enough to give promise of considerable powers. In 1831 Overbeck paid a visit to Germany. In 1833 he was present at the opening of Raphael's tomb in the Pantheon. In 1840 occurred the death of his son, which was followed three years later by that of his wife. In 1855 he visited Germany for the last time. Two years later he was honoured by a visit in his studio from Pius IX., on the 7th of February, and on the 12th November, 1869, he died at the age of eighty. The following list includes most of his important works.

Assisi	<i>Sta Maria della Pace</i>	Vision of St. Francis (Fresco)
Carsruhe	<i>Galerie</i>	The Christian Parnassus (Car-
		t)
Chagat	<i>Chagat</i>	Assumption of the Madonna
Isle	<i>Museum</i>	The Finding of Moses (Cartoon)
"	"	Isaiah's gathering Manna (The
		" "
		Translation of Elijah (The same)
		Death of St. Joseph (The same)
Lehm	<i>Not gallery</i>	The Seven Sacraments Seven
		pictures
"	"	Portrait of an old Monk
"	<i>Racynski Coll</i>	Jerusalem delivered
		Marriage of the Virgin
		A Sibyl
Herrich	<i>Villa Ger-</i>	Christ condemned
	<i>mania</i>	
Düsseldorf	<i>Aldem</i>	Raising of Lazarus
Frankfort	<i>Stadl Gld</i>	Joseph sold by his Brethren.
Hamburg	<i>Grat</i>	The Agony in the Garden.
Hendelberg	<i>Stift Neu-</i>	The Entombment
	<i>berg Coll</i>	
"		Portrait of Cornelius
London	<i>Hereford</i>	Incredulity of St. Thomas
	<i>Hoye Coll</i>	
Lubbeck Town Library		Meeting of Ulysses and Tele-
		machus
"	<i>Marienkirche</i>	A Pietà
		Christ entering Jerusalem
Munich	<i>Neu-Pina-</i>	Holy Family, with St. John
	<i>cothek</i>	
"	"	Italia and Germania, as two
		female figures in a landscape.
"	"	Confirmation
"	"	Portrait of Vittoria Caldoni
Rome	<i>Cara Bartholdi</i>	History of Joseph (Frescoes)

*Scene. Villa Massimo Jerusalem delivered. (Procession)*  
*Western (near Lots) 'Oculus' from the Gospels.*  
*Middle) back Coll) (Forty Caricatures)*

**OVERBECK**, (or **OVERBEEK**.) **LEENDRE**, a Dutch landscape painter and engraver, born at Haarlem in 1750. He was a pupil of H. Meyer, and at first designed tapestry and ornaments, but afterwards turned his attention to drawing, and etching, in which latter he became very skilful. In the year 1775 he was Moderator in the Academy at Haarlem, and gave the following year a discourse which was printed. He worked in Amsterdam and at Weesp, and died at Haarlem in 1815. He engraved a number of Dutch landscapes with figures, among which are views in the neighbourhood of Haarlem dated 1791-9, and two of Leyden, dated 1807.

**OVERLAET** **ANTON** a designer and etcher, who lived at Antwerp in the latter half of the 18th century, and had at first been a journeyman baker. He was admired for his pen and ink drawings from portraits, historical pictures, landscapes, and genre scenes. Among his copies we may name

Beggars and his Wife *after J. Verelst 1761*  
 Dutch Village with Castle and Canal, *after H. van 1701*

Two drawings of *Mul and Lemble Peasant after A. Ostade 1711*

**OWEN** **The Rev. Edward Price** an English etcher and painter born in 1788. He graduated at Oxford, took orders in the Church of England, and cultivated etching in particular. He published some etchings of ancient buildings in Shrewsbury, 1820-21, and another volume of etchings in 1826. He died at Cheltenham in 1863.

**OWEN**, **SAMUEL**, marine painter in water colours, was born in 1768. His subjects were generally shipping, which he executed in a correct and skilful manner. He exhibited for the first time at the Royal Academy in 1794 and again in 1797, when his subject was the 'British and Spanish Fleets commanded by Sir John Jervis.' He was a member of the Associated Artists in Water Colours, a defunct society which was founded in 1808. For several years before his death (which occurred at Sanbury in 1857) he had given up painting. He made the eighty-three drawings illustrating *Barnard Cooke's 'The Thames'*.

**OWEN**, **WILLIAM**, an eminent painter of portraits and fancy subjects was born at Ludlow in 1760, and was educated at the grammar school of that town. It is not known that he received any instruction in painting until he reached his seventeenth year, although he had as a boy exhibited a strong inclination for art. About 1786 he was sent to London and placed under Catton, who had been a coach-painter, but was then a Royal Academician, and soon afterwards a copy Owen made of Reynolds's picture of *Perdita*, introduced him to the notice of the President and to the benefit of his instruction. In the year 1792 he made his first

appearance as an exhibitor at Somerset House, with the 'Portrait of a Gentleman,' and a view of Ludford Bridge, Ludlow, each succeeding year his practice as a portrait painter increased, till in the year 1798 he exhibited no less than ten. This may be considered good evidence of his artistic skill, for he had no advantage of patronage like Reynolds, Bechey, Lawrence, and Hoppner, who divided the world of fashion between them. And among those who sat to him were some of the most distinguished men of the day, such as William Pitt, Lord Grenville, Sir William Scott, Cyril Jackson, Vicary Gibbs, Chief Justice Abbot, the Marquis of Stafford, the Earl of Bridgewater, John Soane the architect, Viscount Lamouth, and many others. The 'Blind Beggar's Daughter of Bethnal Green,' 'The Sleeping Girl,' 'The Schoolmistress,' 'The Girl at the Spinning,' 'The Road side,' 'The Cottage Door,' 'The Children in the Wood,' are among his subject pictures. In 1804 he became an Associate and in 1806 a full member of the Royal Academy. In 1810 he was appointed portrait painter to the Prince of Wales. The Prince Regent offered to knight him, an honour which he refused. For the last five years of his life he was in a state of almost utter helplessness, but his sufferings were at last put an end to in 1825 by the mistake of a chemist's boy, who sent him a bottle of opium instead of a humbler draught. Owen died on the 11th of February, 1825. Besides the pictures already named the following may be noted

London *1791, 1792, 1793* by and Kitten  
*(D. J. L. C. H.)* Cottage Children  
*Ant 1791* *1792* John Wils in Cracker  
 " " *1793* John Toughborough  
 " " *(?)* John Lupton Curran

**OZANNI** **GIANNI** **FRANCESCO** and **MARIA** **GIANNI**, were the sisters of Nicholas Ozanne and were instructed in engraving by Alphonse. We have by them several prints of sea-ports, &c., among which are the following

A View of the Port of Naples *J. F. Ozanne, after H. J. H. J.*  
 A View of St. Vallery *the 1791*  
 Two Views of the Port of L'Anson *M. J. Ozanne after J. C. H.*  
 A Cabin *the 1791*  
 Two Pastoral subjects *the 1791* *H. J. Ozanne, M. J. Ozanne*

**OZANNI**, **NICHOLAS**, a French engraver, was born in Paris about the year 1724. He engraved from his own designs a number of plates of marines and sea-ports which are esteemed for their neatness. We have, among others, the following by him

A set of four Landscapes and Marines, *Ozanne fecit*  
 Two Views of the Port of Brest

**OZANNI**, **FRANCESCO**, designer and engraver, was born in Paris in 1725, who produced four sets of etchings of shipping. He was probably a brother of Nicholas.



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**PAAPE** See DI PAU

**PAAR, WENZEL, COUNT VAN**, executed some drawings and etchings. His son **LOUIS**, born at Vienna in 1772, and died in 1819, also painted several landscapes.

**PAAS, CORNELIUS**, a German engraver, born in 1740. He settled in London about 1765, and became engraver to George III. He died in London in 1806.

**PABLO, PEDRO** was a Catalan, who in 1563, in conjunction with Pedro Sardin, a Greek, painted the doors of the great organ in Taragona cathedral. The artists received three hundred Catalan pounds for this performance, and were employed in various works by the chapter.

**PABST, PAUL**, a Dutch gentleman, who was Burgomaster of Rochlitz, Leipzig, in 1490 and built the church of St. Peter there. He decorated its interior with pictures, and was still living in 1524. He was also called Pabst van Olham, or Olham.

**PACCHIA** See DEL PACCHIA

**PACCHIAROTTO, JACOPO** (or **GIACOMO**), was born at Siena in 1461 and resided there until 1515, when, joining a conspiracy of the people against the government, he was obliged to leave the country; he took refuge in France, where he became acquainted with Il Rosso, and it is said that he executed paintings for Francis I. at Fontainebleau. He appears to have returned to Siena in 1536, but three years afterwards he was again in trouble with the government, when he was outlawed. By the intercession of his wife Gualimmo, however, he was pardoned, and in 1540 restored to his family. No record has been found of him after this date. Owing to the fact that Pacchiotto is not mentioned by Vasari, great confusion has arisen regarding him. Many of his works have been attributed to Perugino, but, on the other hand, many pictures by Gualimmo del Pacchia have been ascribed to Pacchiotto. The fresco in Santa Caterina at Siena, representing 'The Visit of St. Catharine to the body of St. Agnes at Montepulciano,' long attributed to Pacchiotto, has now been proved to be by Del Pacchia. Among other pictures by the latter which have been attributed to the former, may be mentioned a 'Madonna and Child,' in the National Gallery. Two pictures in the Pinakothek at Munich—a 'St. Francis of Assisi,' and a 'Madonna and Child'—both formerly in San Bernardino at Siena, are attributed to Pacchiotto, as are also several works in the Academy of Siena. Speth, in speaking of this artist, terms him "the second hero of the Sienese school." Bazzi, however, the first, and says that to designate him as of the school of Perugino, is only to magnify the injustice he has already undergone in having many of his best works attributed to that master, adding, "what Perugino supplied was only the spark which in Pacchiotto grew into a flame." But Speth himself evidently attributed works by Del Pacchia to the latter, for he names as Pacchiotto the above-mentioned 'Visit of St. Catharine.'

**PACEDAFANZA**, painter, flourished at that town in the 14th century. His works were of a grotesque character.

**PACI, DOMENICO DI** See BICCARI

**PACE, MICHIANGILO**, called **DI CAMIDOGGIO**, a painter of fruit and flowers, was born at Rome in 1610. He was a scholar of Fioravanti, and was called 'Di Camidoglio' from an office he held in the Campidoglio, or Capitol, at Rome. There was a fine picture by him in the collection of the Duke of Marlborough at Blenheim, and many others are to be found in England. He died in 1670.

**PACECCO** See ROSA, FRANCESCO DI

**PACELLI, MATTEO**, a native of the Basilicata, and a pupil of Luca Giordano, whom he followed into Spain. He died in 1731.

**PACHECO (CRISTOBAL)**, a Spanish portrait and history painter, who flourished about 1568. He was a *protégé* of the Duke of Alva, for whom he painted many pictures, including several portraits.

**PACHICO, FRANCISCO**, a painter, was born at Seville in 1571. He was a pupil of Luis Fernandez, and his first recorded works were the Standards of the Fleets which sailed in 1594. In 1598 he executed the paintings for the Monument erected for the funeral honours of Philip II. In 1600 he painted for the Convent of Mercy some scenes from the life of St. Raymond, and in 1603 the fable of 'Duchalms and Lemus' for the Duke of Alcala. In 1611 he visited Madrid, and on his return to Seville established a school of painting in his own house. In 1612 he painted for the nuns of St. Isabel his greatest work, the 'Last Judgment.' In 1618 he was appointed inspector of pictures. In 1620 he painted 'The Baptism of our Lord,' and 'His Banquet served by Angels in the Desert,' for the high altar of the college of St. Hermenegild. In 1623 he visited Madrid with his son in law Velasquez, where he resided till 1625. On his return he devoted himself chiefly to the pen, and wrote the 'Treatise of Painting,' which was published in 1649. He died at Seville in 1654. The Madrid *Museo* possesses the following examples of his work:

St. Inés  
St. Catalina  
St. John the Evangelist  
St. John the Baptist

**PACHTELBLIN, AMALIA**, a German flower-painter, who was working at Nuremberg between 1686 and 1723. The details of her life are unknown.

**PACHLER, MICHAEL**, a painter who flourished in the latter part of the 16th century. He was a native of Bruneck in the Tyrol, and his chief work is an altar-piece at Wolfgang in Salzkamegut, dated 1481.

**PACHMANN** See BACHMANN

**PACICCO** See ROSA, FRANCESCO DI

**PACINI, BIAGIO DI FRANCESCO**, a Florentine painter, who was living in 1525, according to the *Ruolo de' Pittori*. Signor Milanese suggests that

he was identical with the *Diogenes*, a pupil of Sandro Botticelli, of whom Vasari tells an absurd story in connection with the sale of a picture by him to a citizen.

**PACINI, SANTI**, an obscure Florentine, who lived towards the end of the eighteenth century. He made the copy which took the place of Andrea del Sarto's 'Deposition' in the convent of S. Pietro in Mugello, when the original picture was removed to the Pitti Palace.

**PACK, CHRISTOPHER**, an English portrait painter born at Norwich, in 1750. Brought up to trade, he suffered some losses, and then devoted himself to art. He came to London, and was introduced to Sir J. Reynolds, whose pictures he copied. Subsequently he practised as a portrait painter at Norwich, Liverpool, Dublin, and London, where he is last heard of in 1796.

**PACOT**, was a native of France, and flourished about the year 1690. He engraved some plates of battles and sea fights which are etched and finished with the graver.

**PACUVIUS**, the Roman tragic poet, practised painting by way of amusement in his old age, and executed some much admired works in the temple of Hercules about 150 B.C. After his time Pliny tells us, no worthy painter arose among the Romans. The art in fact fell into disrepute, and scarcely any but slaves and foreigners were found to practise it at all.

**PADER, HILAIRE**, painter and engraver, flourished at Toulouse in the middle of the 17th century. He was a pupil of Challe, and painted several views of Toulouse.

**PADERNA, GIOVANNI**, was born at Bologna about the year 1600, and was a scholar of Giulio Curi (Dentone), under whom he became an eminent painter of perspectives and architecture. After the death of Dentone he was much employed, and his success was such as to excite the jealousy of Agostino Mitelli, one of the ablest artists in that branch. Of his numerous works at Bologna, the decorations of the Capella Zagoni, in the church of La Madonna della Liberta, are considered among his best performances. He died, according to some, in 1640, but Zani says he was living in 1647.

**PADERNA, PADO ANTONIO** was born at Bologna in 1649, and for some time studied under Guercino. On the death of that master he entered the school of Carlo Cignani. Although he acquired some celebrity as an historical painter, he was more distinguished for his landscapes, which are in the style of his first instructor. He died in 1708.

**PADERNI, CAMILLO**, a Neapolitan painter, who flourished in the 18th century. He came to England, where he made several drawings from old pictures. He died about 1770.

**PADOVA, GIROLAMO DA**. See SORDO.

**PADOVA, GIUSTO DA**. See MENABUOI.

**PADOVANINO, FRANCESCO**, was born at Padua in 1561. It is not known by whom he was instructed in the art, but he painted history with some success. One of the most esteemed of his works is a picture representing a Saint interceding for two criminals condemned to death, in the church of La Madonna del Carmine, at Venice. He also was much employed in painting portraits. He died in 1617.

**PADOVANINO, IL (ALESSANDRO)**. See VARTARI.

**PADOVANINO, IL (OTTAVIDIO, son of Ludovico)**. See LEONI.

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**PADOVANINO, OTTAVIO**, the son of Francesco Padovanino, was born at Padua about the year 1582. After studying some time under his father, he was sent to Rome for improvement. He acquired some celebrity as an historical painter, but was chiefly engaged in portrait painting in which he was more successful. He died in 1634.

**PADOVANO, GASTARDO**. See OSTELLO.

**PADOVANO, GIROLAMO**. See SORDO.

**PADOVANO LAURO**. In the 'Venezia Descritta,' by Sansovino this painter is said to have been a native of Padua, and a scholar of Francesco Squarcione. He was a successful imitator of the style of Andrea Mantegna, and painted for the church of La Santa at Venice some subjects from the life of St. John, which rank among the most creditable productions of the time. It is stated by the above author to have flourished about the year 1420. It is expected, however, that he is one with *Lauro*, or *Lauri de Padua*, who lived to a much later period. Zani says he was at work from 1470 to 1500.

**PADRO, PI DRIET FOMAS**, designer and painter, was born at Barcelona in 1840, and died there in 1877. He was a pupil of the school of art in that city and of the Academy of San Fernando, studying under Mulino and Riviera, and being specially distinguished for his caricatures.

**PADIBRUGG, II L.** was a native of Stockholm, and flourished about the year 1700. He engraved the greater part of the plates for a work entitled 'Suetonius Antiquus et Historicus,' published in three vols. folio, the first in 1693, the last in 1714. It contains about three hundred and fifty plates, consisting of birds-eye views and maps.

**PAELINCK, J. SMITH**, an historical painter, was born at Oostacker near Ghent in 1781. He commenced his artistic studies under Verheyden, the professor of painting at the academy of Ghent, after this he went to Paris and enrolled himself among the scholars of David. In 1804 he obtained a prize offered by the Academy at Ghent, with his picture of 'The Judgment of Paris,' and was also named Professor of Design to the Academy. He shortly after vacated this appointment and went to Italy in order to study the works of the great masters. Here he conducted much of the academic manner which he had imbibed in the school of David, and produced what is considered his best picture, 'The Finding of the Cross,' which is now in the church of St. Michel at Ghent. He remained at Rome for about five years, and during that time he painted a large picture for the palace of the Pope at Monte-Cavallo, representing the embellishments of Rome by Augustus. In 1815 he became court painter to the queen, and a member of the Netherlands Institute. In 1820 he obtained the great prize at Ghent for his 'Antonia.' Finally he became professor at the Academy of Brussels. He died in that city in 1839. His principal pictures, in addition to the above, are

The Adoration of the Shepherds (*Content of La Trappe, near Liège*)

The Flight into Egypt (*At Malines*)

The Departure of Tobit (*Cephalopod near Oudenarde*)

The Return of Jobit (*At Maria Oudenarde*)

The Assumption of the Virgin (*For Muisen, near Malines*)

The Disciples at Emmaus (*Church at Looz, near Ghent*)

Calvary (*Village of Oostacker*)

The Toilette of Psyche (*Hague Museum*)

The Dance of the Muses

The Judgment of Midas.  
The Abduction of Charles V.

PAESI, IL GIOVANE DE. See MUZIANO.

PAEST, HENRY, a portrait painter and copyist, who practised in England in the latter half of the 17th century. He worked under Henry Stone and Francis Barlow. There was a copy by him of Luca Giordano's 'Cyclops' at St. James's Palace. He died in 1697.

PAGANELLI, NICCOLO, a painter of Faenza born in 1538. He worked chiefly at Rome, but executed a famous picture of 'St. Martin' for the cathedral of Faenza, which has been ascribed to Luca Longhi. He died in 1620. Paganelli signed his pictures N + P.

PAGANI, FRANCESCO, was born, according to Baldinucci, at Florence in 1531. After learning the first rudiments of art in his native city he went to Rome, where he studied the works of Polidoro da Caravaggio and Mattiino. He returned to Florence at the age of twenty-one, where he soon produced some works which procured him a reputation. He was considered one of the most promising artists of his time, but died young at Castelfiorentino in 1561.

PAGANI, GREGORIO, the son of Francesco Pagani, was born in 1568. His father dying when he was an infant, he was placed as a disciple of Santo di Titi, and afterwards improved his style by the instruction of Lodovico Cardi, called Cigoli. In imitation of the style of that master, he painted a picture of 'The Finding of the Cross,' for the church of the Carmelites, of which a print by Cecchi is the only record. The church was destroyed by fire. Some of his fresco works remain in the cloister of Santa Maria Novella, Florence, including a 'Nativity.' His own portrait by himself, is in the Riccardi Gallery of the same city, and in the Uffizi there is a 'Family of Tobit' by him. Baldinucci dates his death in 1605.

PAGANI, PAOLO, was born at Valsolda, in the Milanese state, in 1661. He formed his manner by studying, at Venice, the works of the best masters, and, according to Zanetti, established there an academy, where he introduced a style of designing the nude, which, though occasionally surcharged and extravagant, is bold and effective. After a residence of some years at Venice, where he painted several pictures for the churches, he returned to Milan, and was much employed for the public edifices and for private collections. One of his best works is in the Dresden Gallery. He died in 1716.

PAGANINI, GUGLIELMO CAPODORO, was born, according to Orlandi, at Mantua in 1670, and was a scholar of Antonio Calza. His genius led him to paint battles and encampments, but having seen some of the pictures of Borgognone at Florence, he attached himself to the study and imitation of that artist's works. No particulars as to his individual works appear to be recorded.

PAGGI, GIOVANNI BATTISTA, (or PAGI,) was born at Genoa in 1554 or 1556. He was first a scholar of Luca Cambiaso, and improved himself in design by studying antique statues and bas-reliefs. He had acquired some reputation as a painter of history, when he unhappily killed an antagonist in a quarrel, which obliged him to leave Genoa, and he took refuge at Florence, where he resided twenty years, and was employed by Francesco and Ferdinando de' Medici. Florence was at that time the residence of several artists of

distinction, who, with Lodovico Cardi, contributed to lift the Florentine school out of the languid state into which it had fallen, by introducing the more vigorous and effective style which was at that period established in Lombardy. His first productions were rather distinguished by grace than energy, as his 'Holy Family' in the church Degli Angeli, at Florence, proves. He afterwards adopted a manner more robust and masculine; and his large work of the 'Transfiguration,' in the church of San Marco, is painted with such vigour and effect, that it does not appear to be by the same hand. Another of his earlier works is his 'St. Catherine of Siena,' in Santa Maria Novella of the same city. Lanzi mentions as his finest works, three subjects from the Passion of our Saviour, at the Certosa at Pavia. In 1600 he was invited to return to Genoa, where he was much employed for the public edifices and private collections. His best performances at Genoa are two pictures in the church of St. Bartolomeo, and 'The Murder of the Innocents,' in the Palazzo Doria, painted in 1606, in competition with Rubens. He died in 1627. He was also a sculptor, architect, and writer on art.

PAGHIOLO. See BARTOLOMMEO DI PAGHIOLO.

PAGLIA, ANTONIO, a native of Brescia, born in 1680, was a son and pupil of Francesco Paglia. He died in 1747. His brother ANGELO was born in 1681, and died in 1763. Antonio was in the habit of painting from groups of little clay figures modelled by himself, by which means he obtained a piquant chiaroscuro. In colour he was akin to the second-rate Venetians.

PAGLIA, FRANCESCO, was born at Brescia in 1636, and was brought up in the school of Guercino. He painted some pictures for the public edifices at Brescia, of which the most distinguished is an altar-piece, in the church of La Carità. His best productions are his portraits. According to Zani he died in 1713.

PAGLIARI, GIOVANNI BATTISTA, a painter of Cremona, was born in 1641. He died in 1717.

PAGNEST, LOUIS CLAUDE, a French portrait painter, born in 1790. His portrait of M. de Nanteuil, painted in 1817, gained him a good deal of reputation. He died in 1819.

PAGNI, BENEDETTO, was a native of Pescia, and was brought up at Rome in the school of Giulio Romano. He followed that master to Mantua, where he distinguished himself as a painter of history. In the church of Sant' Andrea is an altar-piece by him of the Martyrdom of St. Lorenzo; and at the Collegiati, a picture of the Marriage of Cana. Zani says he was at work from 1625 to 1670.

PAIGEOLINE (or PAIGELOINE). The name of this engraver is affixed to a slight etching from a picture by Paolo Veronese, representing the 'Mother of Moses brought to Pharaoh's Daughter.'

PAILLET, ANTOINE, a pupil of Bourdon, was born in Paris in 1659, and died in 1739. He was a portrait and historical painter, and professor of the Royal Academy of Paris. In 1659 he was rector of that institution.

PAINE, JAMES, a water-colour draughtsman, was a son of James Paine, the architect. He exhibited at the Spring Gardens Exhibitions in 1761-64-70, and was a member of the St. Martin's Lane Academy.

PAIOT, —, was a French engraver of little note, who appears to have been chiefly employed by the booksellers. Among others, there is a print by

him of 'David,' a half-length figure, after Vignon. He lived about 1627.

**PAJOU, AUGUSTIN DESIRÉ**, was the son of Jacques Augustin Pajou. He was born in 1800, and studied under his father and Baron Gros. His best work is 'Las Casas and his Guides attacked by a Tiger.'

**PAJOU, JACQUES AUGUSTIN**, historical painter, was born in Paris in 1766. His father was the famous sculptor, Augustin Pajou. He was instructed in painting by Vincent. At first he painted portraits, among which were those of the Emperor Napoleon and several of his Marshals. He afterwards took to historical scenes, among which an 'Edipus and Polyneices, at Fontainebleau, may be named.

**PALACIOS, FRANCISCO**, a Spanish painter, was born at Madrid about 1640. He entered the school of Velasquez, and early gave indications of a talent for portraiture, but the death of his master in 1660 appears to have put a limit to his progress. In Bermudez notices his picture of St Onophrius, in the church of the male penitentiary. He died in 1676.

**PALADINI, AMANCIA** was born at Pavia in 1599. She was the daughter of FILIPPO PALADINI, a portrait painter by whom she was instructed in the rudiments of the art. Her talents were not confined to painting, for she excelled in music and above all in embroidery. Her portrait, painted by herself, was placed in the gallery of artists at Florence. She died in 1622.

**PALADINI, LUDOVICO**. In the *Memoire de Messines Pittore*, by Hackert, this painter is said to have been born at Messina in 1691. He worked at Rome, in the school of Sebastiano Conca, but studied largely in the antique. On his return to Messina he was engaged in several considerable works in fresco, of which the most esteemed is the ceiling of the church of Monte Vergine. He died of the plague in 1743.

**PALLADINO FILIPPO**, a native of Florence, was born in 1544. He was a pupil of Allori. He lived in Rome and Milan, but chiefly in Sicily, where most of his works are to be found. He died at Mazzarino in 1614.

**PALLAGI, PIERO**, historical painter, was born at Bologna in 1775, and was a pupil of Appiani. In the time of Napoleon he was director of the Academy at Rome, and later on a professor in that at Milan, and member of that of San Luca. He died at Turin in 1860. There are by him

Columbus before Ferdinand and Isabella 1820 (Sig. *nos Palao's, trema*)

Coriolanus before the Gates of Rome

Gustavus Adolphus ordering the Legislative Assembly to swear fealty to his Daughter

A Sibyl

**PALAIS**. See **PRATS**.

**PALAMEDES**. See **STIEFFENS**.

**PALAVICINI, GIACOMO**, called Il GIANNOLO, was born at Caspion in the Veltlin, in 1640. Altarpieces by this artist are found at Clesnaya, Verona and Milan. He also painted a few portraits. He died in 1729.

**PALCKO, FRANZ KARI**, son of ANTON PAICHO (who died at Presburg in 1754), was born at Breslau in 1724. He was first a pupil of his elder brother, Franz Anton, at Presburg, and then attended the Vienna Academy and travelled in Italy. In 1762 he became court painter at Dresden, and in 1764 at Munich. He died in 1767, apparently at Prague. Among his paintings are,

Judith and Holofernes

Deliverance of Captives (*Trinitarians, Presburg*)

St John (*Dresden Court Chapel*)

Two etchings by him are known

Christ and the Samaritan Woman

Adam and Eve hiding themselves in Fear

His brother, **FRANZ ANTON PAICHO**, was a pupil of his father, and became court painter to Prince Esterhazy. He has left still in pieces in the cathedral and in the Salvatorskirche, at Vienna.

**PAISSY, BERNARD**, was born about 1510 at La Chapelle Biron, a village in Picard. He was brought up to his father's trade of a glazier, but having a taste for drawing, design, and decoration, he turned it to account in painting glass for churches in the district. At the age of twenty one he set out on his travels. He first went into the country of the Pyrenees, and afterwards for a time at Turin he went through France, Switzerland and Southern Germany to Belgium and Holland. He returned to France in 1533 and settled at Saintonge in the south west where he married and pursued his manifold callings of portrait painting, glass painting and furniture making. While thus engaged he was seized with the desire to produce crumpled fence and his ardour in prosecuting his researches is well known. His fun as a potter spread, and he soon attracted the notice of the Duke of Montmorency, Constable of France, who by using his influence with Catherine de Medicis, saved Paissy from being burnt as a Huguenot. After his release from imprisonment he removed from Saintonge to the Embreries at Paris where he long continued to carry on the manufacture of his famous pottery. At the age of seventy six he was again arrested as a heretic and imprisoned in the Bastille where he died after about a year's imprisonment in the year 1588. His life belongs rather to the history of an art with which this book is not supposed to deal, but the fact that he did once work as a painter prevents our passing his name in silence.

**PALLADINO ADRIANO**, according to Orlandi, was born at Cortona in 1610, and was a scholar of Benetti (Pietro de Cortona). He painted history in the style of his master and executed several works for the public edifices of his native city. He died in 1680.

**PALLAVICINI F.** appears to have resided at Milan in the only part of the 17th century. He is said to have published some prints marked with the initials *L. P. f.*

**PALLIERI, ALMANO JUDEN**, a painter of Bordeaux, was born in 1783. He was a brother of Louis Pallier, and was also instructed by Vincent. He painted mythological and historical pictures, such as 'The Death of Epimondas,' 'Love,' and others.

**PALLIERE, LOUIS VINCENT** LEON, a French historical painter, was born at Bordeaux in 1787. He was a scholar first of his father who was an engraver and draughtsman, and then of Vincent, and gave early promise of arriving at excellence in the art. In 1809 he obtained a second prize for his 'Priam knocking before Achilles' and in 1812 the Prix de Rome for his 'Ulysses slaying the Suitors of Penelope.' At Rome, where he remained five years, he painted 'Aiguis slain by Mercury,' 'Prometheus tormented by the Vulture,' 'The Illusion of Christ (for which Louis XVIII. awarded him a gold medal it was painted for the church of the Trinità de' Monti), and 'Juno

borrowing the Girdle of Venus.' In 1819 he exhibited at the Musée 'St Peter curing the Lame Man,' 'Tobit restoring Sight to his Father' (now in the Bordeaux Museum), 'A Shepherd in Repose,' 'A Nymph coming from the Bath,' 'Preaching at Rome during the Night,' and other subjects. He died in 1820.

**PALMA**, JACOPO, called **PALMA VECCHIO**, to distinguish him from his grand nephew, **Palma Giovine**, was born at Scarnalta about 1480. Very little is known of his life. His will, which has been discovered within the last few years, was made on the 28th July, 1528, and he is known to have died a few days afterwards, it is said at the age of forty-eight. In the collection of the Duc d'Aumale there is a 'Holy Conversation' with the following inscription: **JACOBUS PALMA MD**. This inscription (Crows and Cavallo well accept and partly, at least, upon its evidence base their belief that Palma shared with Giorgione and Titian "the honour of modernizing and regenerating Venetian art"). For the picture on which it occurs is entirely in the free manner of the cinquecentists. Morelli, on the other hand refuses to accept this cartellino as genuine, on the theory of Palma's forceful originality as well founded. He contends that it was not until much later that Palma became capable of such work. At present the question must remain open. The birthplace of Palma is in the province of Bergamo, and throughout his pictures a Bergamasque feeling can be traced. We have no authentic information as to his pupilage. Giovanni Bellini, Cima, and Carpaccio seem to have been his chief models and from the whole drift of his art we must credit him with an important share in the creation of what is too often called the Giorgionesque innovation in painting. His portraits especially are broad, luminous, and intensely human. So far as can be discovered, the brush of Palma was never officially employed, which takes away one important source of information as to his life. Like other men of his time, he was often asked for semi-allegorical pictures of heathen gods and demigods. Of these the records of a 'Ceres, of a 'Hesperides, of a canvas with Juno, Venus, and Minerva upon it, have come down to us as well as one picture a recurrent 'Venus,' now at Dresden. An 'Adam and Eve,' too at Brunswick, is a fair example of his only mediocre skill in the nude. His more important pictures are enumerated below. Of Palma's last days more is known than of the rest of his life. We gather from his will that he was never married, and that consequently he had no legitimate children. The famous *Violante* must have been illegitimate. In his will he mentions three Margerite, and two nephews besides Antonio, who afterwards became famous as the father of **Palma Giovine**. All these were the children of a brother, **Bartolommeo**. Palma died in the odour of sanctity within a few days after the signing of his will, for on August 8th, 1528, his executors made an inventory of his goods, which included forty-four unfinished pictures. He was a member of the San Spirito brotherhood, and was buried in their vaults at San Gregorio, Venice. W A

Bergamo	Andreola Col	A Holy Conversation
"	Locher Carrara Collection	Madonna with St John the Baptist and the Magdalen
Blenheim (formerly)		Madonna, with a female martyr and soldier saint (Ascribed to Giorgione)

Brunswick.	Gallery	Adam and Eve (Exhibited at the 2nd Collection at Venice in 1512)
Chantilly		A Holy Conversation, with Donor
Dresden	Gallery	Madonna and Child, with St. John the Baptist and St. Catharine
"		A Holy Conversation.
London	National Gall	(?) Madonna shepherd adoring (No 4 ascribed to Titian)
Milan	Lady Fawlake Biera	Madonna, with kneeling saints SS Helen, Constantine, Sebastian, and Rock
"	"	Adoration of the Magi, with St Helen
Munich	Gallery	A Holy Conversation
Naples	Museum	A Holy Conversation (Very important)
Paris	Louvre	Madonna shepherd adoring (With two forged signatures upon it, TITIANUS and FICIANNO)
Petersburg	Teichem	A Holy Conversation, (Very important)
Rome	Palace Borghese	Madonna, with SS Anthony and Jerome
"	Colonna	Madonna with St Peter
Rovigo Gall	(common sale)	A Holy Conversation
Scarnalta	Duomo	A series of pictures, of which the Purification of Mary is the chief
Venice	Academia	St Peter among other Saints
"	Acad (Cortina Collection)	Christ and the Widow of Nain
"	Sta Maria Formosa	St Barbara, with Peter and Saints (Perhaps Palma's masterpiece)
Vicenza	S Stefano	The Virgin enthroned
Vicenza	Belvedere	A Holy Conversation
Zerman	Church	The Salutation of Mary Virgin enthroned

#### IOHANNIS, SINGULI FIGURIS, ETC

Alnwick	Castle	A Peasant Girl two lovers in the distance
Berlin	Museum	A young Woman (Signed P)
Dresden	Gallery	The Three Sisters called also 'Palma's Daughters,' and 'The Three Graces'
Florence	Uffizi	Tudith
London	National Gall	(?) Ariosto (Ascribed to Titian)
Munich	Gallery	A young Man (P Palma himself)
Rome	Pal. Barberini	The so called 'Schmava di Titianuo'
"	Scanni Palace	'La Bella' (Ascribed to Titian)
Vienna	Belvedere	Tudith
"	"	Five female portraits (Nos 322-324—327 in (at of 1864)
"	"	Violante (323)

**PALMA**, JACOPO, called 'Il GIOVINE,' was born at Venice in 1541. His father Antonio, nephew of Palma Vecchio, was also his instructor. At the age of fifteen he was taken by the Duke of Urbino to Rome where he studied chiefly the works of Polydoro Ciniavaggio. His manner, though mechanical, shows much talent, especially in the treatment of heads. Some of his best pictures are in the palace of the Doge, and in the Academy. After the death of Tintoretto and Paolo Veronese he seems to have displayed less care, as many of his later pictures are very inferior. He died in 1628. A good 'Madonna, with Saints,' is in the church of S Francesco della Vigna, and a 'St. Catharine rescued from the Wheel' at S Frati in Venice. The following examples of his art may also be named.

Dresden.	Gallery.	The Presentation of Mary.
"	"	St. Sebastian.
"	"	Crucifixion of St. Andrew.
Florence.	Uffizi.	St. Margaret with the palm of Martyrdom.
Milan.	Brera.	The Temptation of St. Benedict.
Munich.	Gallery.	The Deposition. (Signed JACOBUS PALMA F 1600)
"	"	Two other versions of the same subject.
"	"	The Nativity.
"	"	Eccce Homo.
"	"	The Flagellation.
Venice.	Academia.	Two scenes from the Apoca- lypse.
"	"	St. Francis.
"	(Contarini Coll)	Six pictures.
"	(Renier Coll)	The Body of Christ sustained by Angels.
Vienna.	Belvedere.	The Murder of Abel.
"	"	The Daughter of Herodias
"	"	Two pictures of the Deposition (Christ supported on the edge of the Tomb by three Angels)
"	"	Christ's Body watched by Angels
"	"	The Immaculate Conception.
"	"	St John and the Angel of the Apocalypse.

**PALMAROLI, PIETRO**, was an Italian painter and picture restorer, to whom the world is indebted for the preservation of the famous 'Descent from the Cross,' by Daniele da Volterra, which in 1809 he transferred from the wall, on which it was painted in fresco, to canvas. This was the first work of the kind, and he afterwards transferred and restored several other pictures in Rome, and, in 1826, in Dresden; among the latter the celebrated 'Madonna di San Sisto,' by Raphael. He also freed Raphael's 'Sibyls,' in the church of Santa Maria della Pace, from the destructive restorations in oil made by order of Alexander VII. His feats, however, were not all as beneficial as these. Palmaroli died at Rome in 1828.

**PALMASANUS** (or **PALMEGGIANI**). See **PALMEZZANO**.

**PALMER, Sir JAMES**, was a member of the household of Charles I., and was employed by him in the purchase of pictures. He made copies of several works in the Royal Collection, among them Titian's 'Tarquin and Lucretia.' He is also said to have painted a feast of Bacchus.

**PALMER, SAMUEL**, water-colour painter, was born in 1805. He early showed a taste for art, and at the age of fourteen he exhibited at the British Institution, 'Bridge Scene' and 'Landscape,' and at the Royal Academy, 'Cottage Scene, Banks of the Thames, Battersea,' 'Landscape with Ruins,' and 'A Study.' By the advice of his father-in-law, John Linnell, he underwent a course of figure drawing at the British Museum, during which time he was introduced to W. Blake. He then went to live at Shoreham with his father, and we find him exhibiting at the Academy and British Institution. In 1839 he married, and for his wedding tour spent two years in Italy. He then returned to London, and lived in Kensington till 1851, when he removed to Furze Hill, near Reigate, where he spent the remainder of his life. His last appearance at the Academy was in 1842. He was elected an Associate Exhibitor of the Society of Painters in Water-Colours in 1843, and a full member in 1855. He was chosen a member of the Etching Club in 1853. A translation of Virgil's 'Eclogues' by him was published after his death, with plates designed and partly etched by

himself. The subjects of his finest drawings were mostly from Milton. He died at Reigate in 1881. The following is a complete list of his etchings:

The Willow. 1850. His first plate.  
Christmas; or Folding the Last Sheep. 1850. (From *Bampfylde's Sonnet*)  
The Herdsman's Cottage. 1850.  
The Skylark. 1850 (Published by the Etching Club)  
The Vine, two subjects on one plate 1852. (Published in the 'Songs and Sonnets of Shakespeare')  
The Sleeping Shepherd. 1857. (Published by the Etching Club)  
The Rising Moon. 1857 (Published by the Etching Club)  
The Herdsman. 1867 (Published by the Etching Club)  
The Early Ploughman. 1868. (Published in 'Etching and Etchers')  
The Morning of Life. 1872 (Published by the Etching Club)  
The Bellman, from Il Penseroso. 1879.  
The Lonely Tower, from Il Penseroso. 1880 (Published by the Etching Club)  
Early Morning, opening the Fold. 1880

**PALMERUCO, GUIDO**, was born at Gubbio in 1280, and is known to have executed frescoes in the church of Santa Maria de' Laici Gubbio, previous to 1337, and to have painted at the Town Hall in 1342. In the former of these buildings, on an exterior wall, are the remains of a figure of St. Anthony; and in the latter is a colossal 'Enthroned Virgin and Child, with Saints and a kneeling Gonfaloniere.' Many other of the churches in Gubbio possess frescoes of a similar character to those mentioned above, which may be by Guido, but there are no recorded evidences to prove the fact. His death occurred about 1345.

**PALMEZZANO, MARCO** (or **ANTONIO**), was born at Forlì, probably about the year 1456, and lived up to 1537. He was a pupil of Melozzo da Forlì, and was in the habit of signing his early productions *Marcus de Melotus*, a fact which has occasioned many of his best paintings to be attributed to his master. He closely followed Melozzo's teachings, and his frescoes exhibit a sculptural hardness of style. In a chapel of San Biagio in San Girolamo, at Forlì, are some frescoes representing secular scenes which are signed, *Marcus Palmezzanus Victor foroliviensis M.*, which, according to Messrs. Crowe and Cavalcaselle, closely resemble, both in style and colour, a fresco representing eight of the prophets, painted on the dome of the Capella Tesoro in the church of Loreto. In 1497 Palmezzano executed, by order of the Prior of the Company of San Michelino of Faenza, an altar-piece representing the Virgin and Child, enthroned between SS. Michael and James the Less. The church of the Zoccolanti, at Matchea near Fabriano, contains an altar-piece, 'An enthroned Virgin and Child, with a Pietà and Saints,' etc., signed *Marcus de Melotus Foroliviensis scribat, al temp. de frate Zorzo Guarduno del MoC C.C.C.C.I*, with a curious monogram. The church of the Carmine at Forlì possesses a 'Glory of St. Anthony, between SS. John the Baptist and Sebastian,' with a similar inscription. The exact date of Palmezzano's death is unknown. A portrait of the artist, painted by himself in 1536, is now in the Pinacoteca of Forlì. Examples of Palmezzano are also to be found as below:

Berlin.	Museum.	The Resurrection. 1515.
"	"	Virgin and two Saints.
Bordeaux.	Museum.	Calvary.
Dublin	Nat. Gallery.	Enthroned Virgin and Child, between SS. John Baptist and Lucy. 1508.

Florence.	<i>Uffiz</i>	The Crucifixion
Freib.	<i>S. Girolamo.</i>	Subjects from the Life of the Apostle James 1485
"	"	Virgin surrounded by Saints
"	<i>Pinac. Comun</i>	Communion of the Apostles 1503
"	"	Christ on the way to Calvary
Grenoble	<i>Museum</i>	The Nativity 1530
London	<i>Nat. Gallery</i>	The Entombment
Milan	<i>Biblioteca</i>	Virgin and four Saints 1493
"	"	The Nativity 1492
"	"	Coronation of the Virgin
Paris	<i>Lucas</i>	The Dead Christ
Rome	<i>Lateran</i>	Virgin and six Saints 1537
"	<i>Spada Palace</i>	Christ on the way to Calvary

**PALMIERI** GIUSEPPE (or GIUSEPPE) was born at Genoa in 1671. Although he acquired some reputation as a painter of history, he is chiefly celebrated for his pictures of animals. One of the best of his historical works is his picture in the church of San Domenico at Genoa representing the 'Resurrection.' He died in 1740.

**PALMIERI**, PIETRO, painter and engraver, was born at Parma in 1740. He learnt the elements of art in his own city and then went to Paris. He painted chiefly landscapes and genre subjects. After several years residence in Paris, he was appointed a Professor in the Academy at Parma. He died at Turin in 1804.

**PALMIERI** PIERRO JACOPO engraver was born at Bologna in 1720. He engraved landscapes and battle scenes, the latter chiefly after Simonetti.

**PALMISANUS**. See **PALMEZZANI**.

**PALOMARES**. See **SANTIAGO PALOMARES**.

**PAIOMBO**, BARRICOMBUO, was born at Rome about the year 1612 and was a scholar of Pietro da Cortona. In the church of St. Joseph, at Rome, is an altar piece by him representing the death of that saint, and in the church of the Carmelites of St. Martino de' Monti, a picture of Mary Magdalene. He was still living in 1666.

**PALOMBO**, ONICINO, a painter who flourished at Naples about 1640. He was a pupil of J. B. Carracciolo and Artemisia Gentileschi, and painted chiefly for the churches.

**PALOMBO**, PIETRO PAVO, an engraver of Navarra, who lived at Rome about the middle of the 16th century. Among his plates were the following:

- The Last Supper, after Raphael
- A Holy Family, after the same
- The Entombment, after Michelangelo
- The Crucifixion, after the same
- A Drawing-School, after the same

**PALOMINO** JUAN BERNARDI was born at Cordova in 1692, and studied painting under his uncle Antonio Palomino at Madrid until the death of that artist in 1726. He practised engraving also, and executed the second title page and some plates for his uncle's great work. Returning to Cordova, he devoted himself to the burn, executing a portrait of Louis XV. of France of such merit as to induce Philip V. to recall him to court. On the establishment of the Academy of San Fernando in 1752, he was made director of the engraving school, and Ferdinand VI. appointed him engraver-in-ordinary. He died at Madrid in 1777. He executed a large number of prints, some of considerable merit: 'Dionysius the Carthusian' after Carducho, 'San Bruno,' from the statue by Pereira, 'A Miracle of St. Isidro,' after C. Iriarte, 'St. Peter in Prison,' from a picture by Roelas, in the church of that saint at Seville, portraits of Queen Isabella, the Nuncio Cardinal Gonzaga, his own nephew,

Nicolas Palomino, the Jesuit Alonso Rodriguez, the controversialist Bishop Juan de Palafox, and many other worthies of his time. He furnished titles and frontispieces to many books. He left a son, JUAN FERNANDO PALOMINO, likewise an engraver, who died at Madrid in 1793.

**PALOMINO** DE CASTRO Y VELASCO, DON ANTONIO ANTONIO the Vasari of Spain, was born at Bujalance, near Cordova, in 1653. His parents were Isabella Palomino and Maria Andra Lozano, who, being in good circumstances, transferred their residence to Cordova, in order to bestow an education on their son suitable to his rank. Here he studied grammar, philosophy, theology, and jurisprudence, but his ruling passion discovered itself by his devoting his leisure hours to copying prints. In 1672 the painter Juan de Valdes Leal, returned from Seville to Cordova, and was shown some of Palomino's productions, he gave him encouragement to proceed, and taught him the fundamental rules of painting. This decided his course, and he acknowledged Valdes Leal as his master. He, however, did not abandon his literary studies, and was ordained for the Church. In 1675 he received some further instruction and encouragement from Juan de Alfaro, who recommended him to visit Madrid, and study the works of the great masters there. But he stayed at Cordova till 1678, when Alfaro returned to Madrid and Palomino accompanied him. He found employment at the court, and gave so much satisfaction to his friend Alfaro, that the latter appointed him by his will to finish some pictures which he had commenced, but had been unable to complete. Palomino next formed a friendship with Juan Carreno and Coello, and was chosen by the latter to assist in painting the ceiling of the queen's gallery at the Alcázar, he executed his part so much to the satisfaction of his coadjutor, that Coello having other engagements at the Escorial left him to finish the ceiling. On the marriage of Charles II. in 1690 Palomino designed the decorations for the state entry. In 1692 the arrival of Luca Giordano caused some consternation among the Spanish painters, but Palomino maintained his position. Luca was probably not so well versed in Christian as in heathen mythology, and Palomino was able to instruct him in the subjects he was called upon to paint. Thus he did with such delicacy and perspicacity that Giordano, embracing him warmly, exclaimed, "The work is done!" In 1697 he went to Valencia, where he painted the frescoes from the lives of the two St. Johns, in the presbytery of the church of San Juan del Mercado, and remained there for three years, with the exception of a short period passed at Madrid, and painted several important pictures. While at the latter city, in 1701, he produced his 'Confession of Peter,' in Nuestra Señora Descalzarados. In 1705 he went to Salamanca, to paint frescoes in the convent of San Esteban. On his return to Madrid he produced many other pictures, and in 1715 published the first volume of his 'Museo Pictórico,' on which he had been employed for many years. He had in 1712 painted the sacristy of the Carthusian monastery at Granada, with a 'St. Bruno supporting the World, and a glory of saints and angels,' as well as five pictures for the grand altar at Cordova. He published the second volume of the 'Museo Pictórico' in 1724. From this time his health began to decline, and his wife having died in 1725, he was ordained a priest. He died in the following year, and was buried with great pomp in



the same grave as his wife, in the church of San Francesco, at Madrid.

As an artist he was more successful in oil-paintings than in frescoes. He is, however, best known by his writings upon art. In his two folio volumes he notices upwards of two hundred painters and sculptors, who flourished in Spain from the time of Ferdinand the Catholic to the end of the reign of Philip IV. Of this work there was an abridgment, in Spanish, published in London in 1742, entitled, 'Las Vidas de los Pintores y statuarios eminentes Espanoles,' of which there is an English translation. The original volumes, though containing plenty of mistakes, afford a vast store of good material, and until the more exact work of Cean Bermudez appeared, were the only source worth consulting for a knowledge of the arts and artists of Spain.

Palomino's sister, FRANCESCA ISABEL, also practised painting.

PALOUN, JOHN, a painter, was a native of Dumfries in Scotland. In 1730 he came to London, but died in the following year.

PALTIE, ADRIAAN, son of Gerard Paltie. He painted a few portraits, and copied many pictures in gouache.

PALTIE, ANTONIS, son of Gerard Paltie, and a portrait painter of little note. His widow married Willem Hendriks, of Haarlem.

PALTIE, GERARD JAN, born at Degenkamp, in Overysse, in 1681, was a scholar of Jurriaan Pool. He painted portraits, family subjects, and interiors, by candle or torch-light, in the manner of G. Schalken. He died about 1750.

PALTIE, JAN, portrait painter, a son and pupil of Gerard Jan Paltie, was born at Deventer in 1719, and resided at Leyden, where he acquired considerable reputation, and where he died in 1769. There were two other painters of the same name, who may be considered as amateurs. Works:

Amsterdam *R. Museum* Portrait of Pieter Cypriaan Testart.

" " Portrait of Agatha Hieronyma Nobel (Testart's wife).

" " Portraits of the Nobel family.

PALTRONIERI, PIETRO, (or PALTRINIERI,) called IL MIRANDOLESSE DALLE PROSPETTIVE, was born, according to Oretti, at Bologna in 1673. He distinguished himself as a painter of perspective and architectural views. There are many of his works in the public edifices at Bologna, also at Vienna; the figures in these are frequently painted by Ercole Graziani. He died in 1741.

PALUDANUS, HEINRICH, a painter, was a native of Malines, and flourished about the middle of the 16th century. He was a pupil of F. Floris, and afterwards went to Italy, where he spent some time at the Ducal Court of Florence, and some time at Rome, eventually returning to his own country.

PALUSELLI, IGNAZ, called PAUCELLO, was a native of Heimserthale in the Tyrol, and painted several Bacchanalian pieces. He died young at Roveredo in 1778.

PAMPHILUS was a native of Amphipolis, in Macedonia, and a disciple of Eupompus. He flourished from about 890 to 350 B.C., principally in the reign of Philip, the father of Alexander the Great, and has the reputation of being the first artist who united painting with the study of the *Belles Lettres*. He was well acquainted with mathematics, which he considered necessary to

art, employing them doubtless in calculating proportions in fore-shortening. He in fact held the opinion that a painter ought to be versed in every department of knowledge, and conversely that no education was complete that did not comprise an acquaintance with painting. Such was the lustre and dignity to which he elevated the art, that by his influence an ordinance was first published at Sicyon, and afterwards made general throughout Greece, by which painting was placed in the first rank among the liberal arts, was forbidden to be practised by slaves, and was only to be studied by persons of education and distinction. It was indeed as a teacher and theorist that he won so high a reputation, that the young men of the noblest families became his disciples. Their course of study occupied ten years, and the fee for it was a talent (£250). He distinguished himself among the painters of his time by a superior skill in composition. His pictures were usually of large dimensions, and more crowded with figures than was customary with Greek artists. One of his best represented the Battle of Philus; another, Ulysses in his Galley. It is stated that he also practised encaustic painting. He had the credit of having been the instructor of Apelles, while Melanthius and Pausias were certainly his pupils.

PAMPLONA, PEDRO DE, scribe and miniature painter. About the middle of the 13th century he wrote and illuminated a Bible for King Alonso the Wise, of Spain. This MS. is now in the library of Seville Cathedral. The miniatures are poorly drawn and designed, but are brilliant in colour.

PAMPURINI, ALESSANDRO, a Cremonese painter of historical and religious subjects. He flourished in 1511, in which year he was at work in the cathedral of Cremona.

PAN. See LIS, JAN.

PANCALDI, PIETRO FRANCESCO, called MOLA, was a native of Ancona, but flourished as a painter at Bologna about 1780. He painted portraits and historical pieces.

PANCHET, called BELLEHOSE, an obscure French painter of portraits and landscape, who was at work at Bayeux early in the present century.

PANCOHO, FRANCISCO, a little known Spanish historical painter, who was at work at Jaen about the middle of the 18th century.

PANCOTTO, PIETRO, was a native of Bologna, and flourished about the year 1590. He was brought up in the school of Carracci, and, according to Malvasia, was one of the most eccentric and enterprising artists of the Bolognese school. His principal work is the 'Last Judgment,' painted in fresco, in the church of La Madonna di San Colombano, at Bologna.

PANDEREN, EGBERT VAN, a Dutch engraver, was born at Haarlem in 1606 (according to Nagler 1575). He resided at Antwerp, where he engraved a considerable number of plates, executed with the burin in a formal style. Among others, we have the following:

The Virgin interceding with Christ for the salvation of mankind; after Rubens.

The Four Evangelists; after Pieter de Jode.

St. Louis, with a border representing his Miracles; after the same.

Three circular plates of Minerva, Juno, and Venus; after Spranger.

The Portrait of Maurice, Prince of Orange, on horseback, with a battle in the background; after Tempesta.

Four plates of the Sick Man and the Doctor; after Goltzius; scarce.

Part of the Plates for the 'Académie de l'Espée'; by G. Thibault.

**PANDERIT.** See PAUDITZ.

**PANDINO, ANTONIO DA**, lived in Milan in the middle of the 16th century, and painted the Apostles in the pendentives of the cupola of San Satiro, Milan. He is also the author of a window in the Certosa of Pavia, representing 'St. Michael overcoming the Dragon.' His master was probably a glass painter, known as PANDINO MILANO.

**PANDOLFI, GIANGIACOMO**, was a native of Pesaro, and flourished early in the 17th century. He was a scholar of Federigo Zuccaro, of whose style he was one of the most successful followers. He painted in fresco in the Oratorio de Nome di Dio, where he treated several subjects from the Old and New Testaments. His picture of 'San Giorgio and San Carlo,' in Pesaro cathedral, is considered by Lanzi as little inferior to the works of Zuccaro.

**PANDOLFO.** See RENCHI.

**PANKEELS.** See PANNEELS.

**PANETTI, DOMENICO**, was the son of Gasparo de Panetis of Ferrara, and was probably born about 1460. He was a contemporary of Costa, and, according to Vasari, the master of Garofalo. His early paintings show him to have been a disciple of Bono da Ferrara. The Berlin Museum possesses a 'Dead Christ wept over by the three Marys;' and the sacristy of the cathedral at Ferrara, a 'Virgin and Child enthroned,' which may be counted among his earlier productions. In 1503 he painted a 'St. Job,' and a 'Virgin and Child between four saints.' In 1509 he executed the frescoes in the chapel of San Maurelio, at San Giorgio extra Muros di Ferrara, by order of Alphonso I. In 1511 he received payment for a banner, representing on one side the Virgin and Child, and on the other a skeleton, painted for the brotherhood 'della Morte,' of Ferrara. His death occurred before 1513. Many of the private and public galleries of his native city contain pictures by Panetti; the Costabili Collection alone possesses eight. The following may also be named:

Ferrara.	Pinacoteca.	The Annunciation.
"	"	The Visitation.
"	"	St. Paul. (And others)
Paris.	Louvre.	The Nativity.

**PANFI, ROMOLO**, was born at Carnignano, near Pistoja, in 1632. He was instructed in the art of painting by G. Vignali, and at first painted small portraits, but afterwards took to landscapes and battle-pieces. He died about 1700.

**PANFILO.** See NUVOLONE.

**PANHUIJS, LUISE FRIEDRIKE AUGUSTE VON**, was born at Frankfort in 1763. She was the daughter of the designer and painter Helene Elisabeth von Barkhaus-Wiesenhütten (who lived from 1736 to 1804), and married van Panhuijs, the Dutch governor-general of Surinam, and resided with him at Paramaribo during 1810-16. She visited that place a second time, and on both occasions painted landscapes, plants, and butterflies from nature. She was a pupil of Gerard C. H. Schütz, and painted landscapes after Waterloo, Moucheron, and also after her own designs. She died at Frankfort in 1844.

**PANICALE.** See FINI.

**PANICO, ANTONIO MARIA**, was, according to Bellori, a native of Bologna, and a disciple of Annibale Carracci. He accompanied that master to Rome when he was very young, and was taken under the protection of Signor Mario Farnese, who

employed him in ornamenting his country-seats of Castro and Latera. In the cathedral at Farnese he painted a picture of the Mass, in which he is supposed to have been assisted by Annibale Carracci.

**PANICO, UGO DA.** See CARPI.

**PANINI.** See PANNINI.

**PANNEELS, HERMAN**, a Fleming, was the engraver of two plates for a book to vindicate Philip IV.'s claim to the title of 'the Great,' published by Don Juan Antonio Sapia y Roleles at Madrid in 1638. He also engraved a portrait of Philip IV. in armour wearing the order of the Golden Fleece, inscribed 'A Religione Magnus,' and an excellent head of Olivarez, the minister, with the cross of Calatrava, both framed in tasteful borders, and taken from pictures by Velasquez.

**PANNEELS, WILLEM VAN**, a Flemish painter and engraver, was born at Antwerp about the year 1600. He was a disciple of Rubens, as appears from the inscription on one of his prints. He worked at Cologne and Frankfort-on-the-Maine, and one of his plates is dated 1636. The year of his death is unknown. Of his work as a painter little is known, and from the number of his prints he appears to have been chiefly employed in etching after Rubens and from his own designs. The following are his principal plates:

#### AFTER RUBENS.

The Portrait of Rubens, in an octagon border.  
David cutting off the Head of Goliath.  
Ruth before Ahimelech.  
The Adoration of the Magi.  
Mary washing the Feet of Christ.  
The Assumption of the Virgin.  
The Holy Family, with the Infant Christ and St. John playing with a Lamb.  
St. John baptizing Christ.  
Samson killing the Lion, with a companion, David killing the Lion and the Bear.  
St. Sebastian.  
The Toilet of Venus.  
Jupiter and Antiope.  
Jupiter and Juno.  
Bacchus drunk, supported by a Faun and a Satyr.  
Bacchus supported by Satyrs and a Barchante.  
Meleager presenting the Head of the Boar to Atalanta.

#### AFTER ANNIBALE CARRACCI.

Holy Family.  
The Fate of Phaeton.  
The Nativity.

**PANNI**, an obscure Italian decorative painter. He was a relative and pupil of Gio. Bat. Zaist.

**PANNICCIATI, JACOPO**, according to Baruffaldi, was born at Ferrara about the year 1610. He was a disciple of Dosso Dosso, and painted history much in the style of that master. He died young, in 1540.

**PANNINI, Cavaliere GIOVANNI PAOLO**, or GIAMPOLO, (or PANINI,) was born at Piacenza in 1691, or 1695. He went early to Rome, where he became a scholar of Andrea Locatelli and Benedetto Luti. He also partly adopted the style of Salvator Rosa. He applied himself to designing the remaining monuments of ancient architecture in the Roman vicinity. His merit, however, is not confined to architecture; he decorated his pictures with figures, gracefully designed, and grouped with taste. Although he usually confined himself to pictures of an easel size, he was not incapable of succeeding in works on a larger scale; and Lanzi speaks in very favourable terms of a 'Christ clearing the Temple,' with life-size figures, in the church of the

Signori della Missione, at Piacenza. Works of Pannini are to be found in most large collections in England, and several decorate the palaces of Rome. Two of the finest are in the gallery of the royal palace of Monte Cavallo. Pannini died in 1764. He was a member of the Academies of San Luca, at Rome, and of Paris. Many of his pictures have been engraved by Lempereur, Le Bas, J. S. Müller, Vivares, Benazech, Bartolozzi, and other eminent engravers. The following are among those that remain :

Florence.	Uffizi.	Ruins. ( <i>A similar subject at Grenoble</i> )
London.	Nat. Gallery.	The Pyramid of Cestius.
Madrid.	Escorial.	A Cardinal visiting a Picture Gallery.
"	"	Vestibule of St. Peter's at Rome.
Montpellier.	Museum.	Monuments of Rome.
Paris.	Louvre.	A Banquet ( <i>two copies</i> ).
"	"	A Concert
"	"	Architectural Ruins ( <i>three subjects</i> ).
"	"	Interior of St. Peter's at Rome ( <i>Signed I. P. PANNINI. ROMA. MDCCLXXX.</i> ).
"	"	Concert given at Rome on the Birth of the Dauphin in 1733.
"	"	Preparations for the Fete on the same occasion.
Rome.	Corsini Palace.	The Porch of Octavia.
"	"	The Temple of Vesta.
"	"	The Pantheon.
Turin.	"Gallery.	Three Views in Rome.

PANNINI, GIUSEPPE, painter, was born at Rome about 1745. He was instructed by his father, Giovanni Paolo Pannini. He painted chiefly landscape and marine pictures, and travelled in Italy, France, and England. He died about 1812.

PANENUS, a distinguished painter of ancient Greece, was the nephew of the great sculptor, Phidias, and probably some years younger than Polygnotus and Micon. He exercised his talents in conjunction with his uncle, in adorning the temple of the Olympian Jupiter, where he painted 'Atlas supporting the World,' and 'Hercules, accompanied by Theseus and Peirithous, preparing to relieve him of his burden.' He also painted 'Hercules combating the Nemean Lion;' 'Hippodamia, the daughter of Eteonous, with her mother;' 'Prometheus chained to the Rock, whom Hercules is about to deliver;' and 'Penthesilea killed by Achilles.' But the work which most contributed to the establishment of his fame, was the 'Battle of Marathon,' with which, assisted by Micon, he decorated the Pæcile at Athens.

PANTALEO, a Byzantine miniaturist of the 10th century, by whom several of the miniatures in a missal sent to Luigi Sforza, Duke of Milan, by the Emperor Basilius Porphyrogenitus, were painted.

PANTOJA DE LA CRUZ, JUAN, was born at Madrid in 1551, and was a scholar of Alfonso Sanchez Coello, in whose school he so greatly distinguished himself that Philip II. named him one of his painters and valets-de-chambre. He became very eminent both as an historical and portrait painter. Palomino possessed the original designs by him for the beautiful tombs of Charles V. and Philip II. in the Escorial, which he painted in oil, together with two escutcheons of the Arms of Austria, *en grisaille*, which were used at the funeral ceremony of the great Emperor. He painted a great number of portraits of the family of Philip

II., of which many exist at the Escorial, the Retiro, and in the tower of the Paradas. Several were destroyed at the burning of the Prado. At the death of Philip, he continued in favour with his successor, Philip III., who commanded him to paint his portrait on horseback, as a model for the famous sculptor, Giovanni de Bologna, then at Florence, to form the equestrian group in bronze placed in the garden of La Casa del Campo; Tacca also executed a statue from it. He painted also two magnificent portraits of Philip III. and his Queen, which are dated 1606, and are still preserved in the palace of the Dukes d'Uceda at Montalvan. Bermudez lays particular stress upon the portrait of the councillor Ruiz Perez de Ribera, which is in the monastery of Santa Maria de Naxera. It is dated in 1596. Mention is further made of a picture of the 'Adoration of the Shepherds,' in which the portraits of Philip II. and his family are introduced. Among the other notable persons whom he portrayed, we find the Empress Maria and the Princess Juana in the Descalzas Reales, and the same Empress with the Princess Margarita of Austria and Isabel de Valois in the Madrid Gallery. He was also a successful painter of animals. After a laborious life he died at Madrid in 1609. The Spanish parallel to the story of Zeuxis is attached to a work by this master. It is related that a superb eagle having been captured near the Prado, the king gave orders to Pantoja to paint its likeness; which he did with so much truth, that the royal bird on seeing it mistook it for a real eagle, and notwithstanding all their efforts to control it, attacked the picture with impetuosity and tore it to pieces. The Madrid Museo possesses the following examples of his work :

Portrait of Donna Maria, daughter of Philip II., and wife of the Emperor Maximilian II.

Portrait of Isabel of Valois, third wife of Philip II.

Ditto. ditto.

Portrait of Margaret of Austria, wife of Philip III.

Portrait of the Emperor Charles V.

Portrait of the Infanta Juana, daughter of Philip II.

Portrait of Philip II.

The Birth of the Virgin.

The Birth of Jesus Christ.

Two female portraits.

One male portrait.

PANTOT. A French painter of this name, a native of Lyons, was the intimate friend of Thomas Blanchet during the latter's stay in Rome, about the middle of the 17th century.

PANVINUS, ONULPH, is stated to have been a native of Antwerp. He flourished in the latter part of the 16th century. He engraved and published a set of twenty-seven portraits from his own designs, entitled 'Elogia et Imagines Pont. Max. ad. viv. delin.' 1568. Zani mentions an ONOFRIO PANVINUS, a designer and engraver of Verona, who was at work about the same period.

PANZA, FREDERIGO, was born at Milan between 1633 and 1643. He was a pupil of Nuvolone, and went to Venice to copy the works of Titian and Paolo Veronese. On his return he settled at Milan, where he executed several pictures, and was knighted by the Duke of Savoy. He died in 1703.

PANZACCHI, MARIA HELENA, (PANZACHIA, PANZUCCHI,) was born, according to Orlandi, at Bologna in 1688. She was instructed in design by Emilio Taruffi, and became a reputable painter of landscapes, embellished with figures. Some of her works are to be found in the private collections at Bologna. Zani says she died in 1737.

**PAOLETTI, ANTONIO D'ERMOLAS**, painter, worked at Venice, decorating the court of the Casa Luna with frescoes and oil pictures in the style of Louis XVI., and producing scenes from the fashionable life of Venice in the 18th century. His best works are 'The Ages of Man,' and 'Choir Boy drinking Wine.'

**PAOLETTI, PAOLO**, was a native of Padua, and flourished in the first half of the 18th century. He excelled in painting flowers, fruit, fish, and dead game. His pictures are held in considerable estimation throughout Friuli. He died at Udine in 1785.

**PAOLI, FRANCESCO DA**. Florent le Comte mentions this artist as the engraver of a View of the City of Rome. He lived about 1640.

**PAOLI, JACOBUS**, was an inferior artist, living at the beginning of the 15th century, who was the painter of an 'Annunciation' with a kneeling patron, in the Archivio Notarile of the Podesta's Palace at Bologna, and also part author of an altar-piece of the Coronation of the Virgin in the chapel of San Croce, in the church of San Giacomo Maggiore, in the same city.

**PAOLI, MICHEL**, a pupil of Crespi, who practised at Pistoja as a historical painter at the beginning of the 18th century.

**PAOLILLO**, a Neapolitan, and the best pupil of Sabbatini, to whom his works used invariably to be ascribed. Paolillo died young.

**PAOLINI, GIACOMO**. See **PAULINI**.

**PAOLINI, PIETRO**, or **LUCA PIETRO**, (or **PAULINI**), was born at Lucca in 1603, and was sent early in his life to Rome, where he entered the school of Angelo Caroselli, and where he remained thirty years. After returning to Lucca he established an academy there. His death occurred in 1681 or 1682. He painted a fine picture of the Martyrdom of St. Andrew, for the church of San Michele at Lucca; and his large work in the library of San Frediano, representing Pope Gregory entertaining the Pilgrims, is in the style of Paolo Veronese. He invented an instrument for taking perspective views, and designing them in then due proportions: perhaps the *Camera lucida*.

**PAOLINI, PIO** (or **FABIO**), was a native of Udine, but studied at Rome under Pietro da Cortona. He painted historical subjects, and was received into the Academy at Rome in 1678. There are several of his frescoes in the Roman churches; a ceiling of one of the chapels in San Carlo al Corso is particularly good.

**PAOLINO, FRA**. See **DEL SIGNORACCIO**.

**PAOLO DEL MAESTRO NERI**, was a Siennese, living in the middle of the 14th century, and a pupil and follower of the Lorenzetti. His name first appears on the roll of the Siennese Guild of Painters in 1355. He is the author of a series of chiaroscuro frescoes in the cloisters of the convent of Lecceto, representing Heaven and Hell, the Works of Mercy, incidents from the lives of certain Augustine Hermits, and other subjects both sacred and profane, which were finished in 1343.

**PAOLO DEL MASACCIO**. See **PITTOBI**.

**PAOLO DI DONO**. See **DONO**.

**PAOLO VENEZIANO**, (or **MAESTRO PAOLO**), a north Italian painter, who was at work at Vicenza in 1840. His two sons, GIOVANNI and JACORO, helped him in his work. In the Hopenzollern collection, at Signarinen, there is a 'Coronation of the Virgin' with the following inscription: **REGINA CELI LETARE ALELUIA QUEN MERUITI**

**CHRISTAM PORTARE ALELUIA**; and under the throne the signature: **MCCCLVIII JOHANINUS RV(S) PAULUSUM FILIU(S) FISERVV HOC OP(VS)**.

**PAOLOTTI, IL FRATE**. See **GHISLANDI, VITTORE**.

**PAON**. See **LE PAON**.

**PAOUL, JEAN**. An artist of this name was painter-in-ordinary to the court of Lorraine in 1575. Portraits by him are still extant in Nancy and the neighbourhood.

**PAPA, SIMONE**, 'il Giovine,' born at Naples in 1506, was the son of a goldsmith, who intended to bring him up to that business, but as he had shown an inclination for art, he was placed under the instruction of Giovan' Antonio d'Amato, the elder, and became a painter of history. In the church of Santa Maria la Nuova, at Naples, are two frescoes by this master, in one of which he has represented the Assumption of the Virgin, and in the other the Annunciation. Another of his frescoes is in the choir of Monte Oliveto, in the same city. He died at Naples in 1567.

**PAPA, SIMONE**, 'il Vecchio,' was born at Naples about the year 1430; his death occurred in 1488. He was the scholar of Antonio Solario, surnamed 'lo Zingaro.' In the church of San Niccolò alla Dogana, Naples, there is a picture of the Annunciation by Papa; and the church of San Lorenzo in the same city possesses his altar-piece of the Virgin and Child, with Saints. Further there remain by him:

Naples.	Museum.	St. Michael weighing Souls, between two donors and their Saints.
"	"	The Crucifixion.
"	"	Virgin and Child, with Saints.

**PAPARELLO, TOMMASO**, (or **PAPARELLO**), painter, was a native of Cortona. In 1551 he was employed as assistant by Giulio Romano. He was still alive in 1553.

**PAPE, A. DE**. See **DE PAPE**.

**PAPE, AEGIDIUS SIMON** (DE), a native of Oudenarde, who flourished from 1585 to 1636. He spent his life in his native town, where he enjoyed a considerable reputation as painter, goldsmith, and architect. His son JOSSE was also a painter, and on the death of his father, migrated to Rome. Another son, SIMON, lived and worked at Oudenarde, where, and at Ghent, some of his works are to be found. This Simon died in 1677. His son GILLIS practised as an historical painter in Oudenarde, where he died in 1705.

**PAPE, F. DE**, a Flemish miniaturist and painter in water-colours. He was born in 1814, and died at Bruges in 1863.

**PAPE, MARTIN DIDIER**, was an enamel painter, who lived at Limoges from 1574 to 1609, and was about the former date superintendent of the enamel factory there.

**PAPETY, DOMINIQUE LOUIS FÉREL**, a French painter, born at Marseilles in 1815. He was a pupil of L. Cogniet, and carried off the Grand Prix in 1836. In Rome he painted 'Moses in the bulrushes'; a copy of the 'Council of the Gods,' after a fresco of Raphael's; and 'Dream of Happiness.' He travelled in Greece and the East, and made many drawings; on his last voyage he laid the seeds of a fever which carried him off in 1849.

**PAPI, CRISTOFANO DI**, called **DELI' ALTISSIMO**, was a Florentine painter of the middle or latter half of the 16th century. He was a pupil of Bronzino and Pontorno, and in his youth produced several important pictures, chiefly portraits, for

Cosmo I. Duke of Tuscany; also a large number of those portraits of distinguished persons which hang in the corridor of the Uffizi at Florence. Neither the year of his birth nor that of his death has been ascertained, but he was still living in 1568.

PAPILLON, JEAN, 'the elder,' a French engraver on wood, was born at Rouen in 1639. He was instructed by Du Bellay, but his design was not equal to his engraving. He died in Paris in 1710.

PAPILLON, JEAN BAPTISTE, 'the younger,' the son of Jean Papillon, was born at St Quentin in 1661. After receiving some instruction in drawing from his father, he was sent to Paris where he was placed under the tuition of Noël Cochin. His first pursuit was drawing with a pen. He afterwards turned his attention to engraving on wood and his cuts possess considerable merit. He executed a great variety of vignettes and book ornaments, and is said to have been the inventor about the year 1688, of paper hangings for rooms. He died in Paris in 1725. Among his cuts were the portraits of Popes Paul III., Julius III., and Pius IV., also of King James II. of England. His most famous work was a Mask book in character after Leclerc.

PAPILLON, JEAN BAPTISTE MICHEL, the son of Jean Baptiste Papillon, was born in Paris in 1698 and was instructed by his father in the art of engraving on wood, which he pursued with great success. Among his best performances are the cuts he executed in conjunction with N. Le Sueur from the designs of J. J. Boucher, for the fine edition of 'Les Fables de la Fontaine,' in four volumes folio. He also furnished 217 plates to the Amsterdam Historical Table. He published a history of the art of engraving on wood, in two volumes, entitled, 'Traité Historique et Pratique de la Gravure en Bois,' in which, however, he was guilty of many mistakes, while the appearance of more recent works on the subject has destroyed its value. He died in Paris in 1776.

PAPILLON, JEAN NICOLAS, wood engraver, was born at St Quentin in 1663. He was the son of Jean Papillon 'the elder.' He executed several unimportant works. He died in 1714.

PAPIN, J. A., a French painter, and native of Bordeaux, was born in 1800. He never rose above mediocrity, and died in 1880. His best work is a 'Dream of St Joseph.'

PAPINI, GIUSEPPE, (or GIUSEPPE BENEDETTO DE PAPINI,) an Italian engraver, who, according to Zani, was born in 1707, and died in 1782. He executed several plates of ceilings, and other decorations for the 'Museo Etrusco,' by Gori, the 'Museum Capitolinum,' and other works published between 1737 and 1750.

PAPPANELLI, NICCOLÒ, a native of Faenza, was born in 1537. He was a knight, and an amateur in art, which, however, he studied with enthusiasm under the influence, at least, of Baroccio. His best work is a 'St Martin' in Faenza cathedral. Pappanelli died in 1620, aged 83.

PAPPERITZ, GUSTAV FRIEDRICH, landscape and genre painter and etcher, was born at Dresden in 1813. He studied at the Academy there under Clausen-Dahl, and, after 1836, at Munich. He travelled in Italy and Spain. His death occurred at Dresden in 1861. In 1836 he brought out twelve etchings of Italian views. Among his paintings there are:

The Valley of Elche, in Spain. (Dresden Museum.)

Ruins of Petersburg, near Halle.  
Sicilian Pilgrim scene.

PAPPINO DELLA PIEVE, an Italian painter of the 16th century. He was a pupil of Niccolò Soggi, but died in his first youth.

PAQUEST, AIMABLE LOUIS CLOUET, a pupil of David born in 1790, and died in 1819. Though well endowed by nature, his early death and his laborious finish curtailed his productiveness, a portrait of M. de Nanteuil-Lanorville, exhibited in 1817, with three or four other portraits and a few studies complete the list of his pictures.

PARADISI, NICCOLÒ, a Venetian painter of the 15th century, whose name is preserved by the signature on a 'Crucifixion,' which runs thus: *Nicolaus Paradisi Miles de Venetia pinxit*, 1404. The picture belongs to the Agostiniani family at Verucchio.

PARANT, —, a painter referred to in the will of Pierre Mignard. Probably a journeyman who 'forwarded' that master's pictures and completed the accessories.

PARANT, LOUIS BILLY, a famous painter on ivory and porcelain was born in 1767. He was distinguished by Napoleon when First Consul for him he executed several works. Parant died in 1852.

PARASACCHI DOMENICO, an Italian designer and engraver resided at Rome about the year 1630. In conjunction with Giovanni Maggi, he engraved a set of plates of the Fountains at Rome, published in 1618, and again, with additions, in 1636.

PARASOLE, BERNARDINO, was the son of Leonardo Parasole and studied painting in the school of Giuseppe Cesari. He was a native of Norcia. He had begun to distinguish himself as an historical painter, when he died, in the bloom of life. He executed a few engravings on wood, from his own designs.

PARASOLE, GERONIMA, was a sister of Isabella Parasole. We have by her some engravings on wood, and, among others, the 'Battle of the Centaurs,' after Tempesta, and a series of scenes from the life of St Anthony.

PARASOLE ISABELLA, was the wife of Leonardo Parasole, who assumed her family name. She executed several cuts of plants for an herbal, published under the direction of Prince Cesi, of Aquasparta. She published a book on the methods of working lace and embroidery, with ornamental cuts, which she engraved from her own designs. She was working at Rome about 1600, and died there in her 50th year.

PARASOLE LEONARDO, born NORRINI (or NORCINO), an Italian engraver on wood, was born at Rome about the year 1570. He chiefly distinguished himself by his cuts in the Herbal of Caistor Durante, physician to Pope Sixtus V., which were engraved by order of that pontiff. He also engraved the wood-cuts to a 'Testamentum novum, arabice et latine,' and several prints from the designs of Antonio Tempesta, including an 'Annunciation.' He married Isabella Parasole, and thenceforth went by her name.

PARCELLES, JAN, (PARCELLIS, PFRCELLES, PORCELLIS, &c.) painter and etcher, was born at Ghent about the year 1597, and was a scholar of Hendrik Cornelis de Vroom. He lived at Haarlem from 1622 to 1680, and died there in or subsequent to the latter year. He excelled in painting marines, particularly tempests, thunderstorms, and shipwrecks. His pictures of calms have also considerable

merit; they usually represent views of the coast of Holland, with fishing-boats, and groups of figures on the strand. Among his etchings are the following:

▲ set of twelve large and eight small Sea-pieces.

▲ set of twelve plates of the different Shipping used in Holland, with a Latin inscription. 1027.

PARCELLES, JULIUS, the son and scholar of Jan Parcelles, was born at Leyerdorp in 1628. He painted similar subjects to those of his father, whose style he imitated with some success. His productions cannot always be distinguished from those of the elder Parcelles, as they both marked their pictures with the initials *J. P.* Good examples of their work are to be seen in the galleries of Berlin, Frankfurt, and Vienna.

PARÉDES, JUAN DE, was a Spanish painter, who studied under Miguel Menendez at Madrid, and afterwards with Evaristo Muñoz at Valencia. According to Cean Bermudez his drawing and colouring excelled many of his contemporaries. His best works are in the convent of the Shod Trinitarians and in the College of Augustines, at Valencia.

PARÉJA, JUAN DE, known as the Slave of Velasquez, was born at Seville in 1606. He accompanied Velasquez to Madrid in 1623, and remained in his service till he died. Being employed in the menial work of the studio he took every opportunity to perfect himself as an artist, but kept his ambition studiously concealed from his master. At length he painted a picture which he placed in his master's studio in such a position as to attract the attention of Philip IV. The king was so pleased with the work that he asked for the author, whereupon Paréja owned that it was himself, and in return received his liberty. Velasquez promoted him to the rank of a pupil, but he remained in his master's service till the latter died, and afterwards served his daughter till his own death in 1670. The Madrid Gallery possesses a single work of Paréja, 'The Calling of St. Matthew,' and the Gallery of St. Petersburg the portrait of a Provincial of some religious order. He excelled in portraiture.

PARENTANI, ANTONIO, an obscure Italian painter, who was at work in Turin in 1550. He painted a 'Paradise,' with many angels, in the Chapter House of the Consolata.

PARENTINO, BERNARDINO, who lived in the 15th and 16th centuries, is thought to have belonged to the Benedictine Order, to have taken the name of Lorenzo, and to have died at Vicenza in 1531. He was an imitator of Squarcione, and his earliest production is a Religious Allegory in the Gallery of Modena, representing the Saviour carrying His Cross, St. Jerome penitent before a crucifix, and a kneeling bishop in a landscape. The Doria Gallery, in Rome, possesses three panels by him, with scenes from the life of St. Anthony, which show a Mantegnesque feeling. His latest work consists of some unfinished frescoes of scenes from the life of St. Benedict, in the cloisters of San Giustina, Padua.

PARET y ALCAZAR, LUIS, painter, designer, and etcher, was born at Madrid in 1747. He received a liberal education, and becoming a scholar of Antonio Gonzalez Velasquez, he obtained in 1760-6 prizes at the Academy of St. Ferdinand. Having finished his artistic education, he applied himself to studying oriental and other languages and history. Returning to Madrid he became a

member of the Academy, and was employed by Charles III. to paint views of the various harbours of Spain on the Atlantic coast. He held the post of vice-secretary to the Academy, and secretary to a board of architecture for the purpose of examining works to be constructed at the state expense. He died at Madrid in 1799. He painted a large picture representing the 'Estates of the kingdom taking the oath of allegiance to the Prince of Asturias, afterwards Charles IV.' According to Cean Bermudez, his best work was a series of drawings made by request of Don Gabriel Sancha, to illustrate 'Don Quixote:' unfortunately they were never engraved. He left several etchings and a few frontispieces for books.

PARIA. See PERRIER, FRANÇOIS.

PARIGI, GIULIO, a Florentine architect, engineer, and designer, was the son of the architect Alfonso Parigi. There are three etchings ascribed to Giulio by Bartsch and Nagler: 'The Garden of Calypso,' 'The Temple of Peace,' and a Landscape after R. Canto-Gallina, who was his scholar. Giulio died in 1635. His son, ALFONSO PARIGI, 'the younger,' etched some plates of opera scenes in the manner of Canto-Gallina; also some other theatrical decorations, one of which represents a 'Dance of Cavaliers and Ladies.' He was at one time military engineer, and afterwards architect to the Duke of Tuscany. He died at Florence in 1656.

PARILLA, MIGUEL, a painter, was born at Malaga about 1620. He was at first only a village painter, but he afterwards rose to considerable distinction. He died about 1683.

PARIS, DI. See ALFANI.

PARIS JEAN DE. See PERREAU.

PARIS, JEROME, engraver, was born at Versailles in 1744. He was instructed by Longueil, and engraved several landscapes and views, among which were:

Views of Provence; after Huet.

Views of Besançon; after Zangy.

Views of Dresden, after the same.

Views of Blois, Nantes, Noyon, etc.; after Desfriches.

Landscape, after Van der Meer.

Landscape; after Ten Hempt.

He died about 1810.

PARIS, PIERRE ADRIEN, an architect and architectural designer, was born at Besançon, in 1747, and died in 1819. His architectural designs appear in 'Le Voyage à Naples,' by Saint Non; in 'Les Tableaux de la Suisse,' by Dolabonde; and in works published by himself: such as 'Recueil de desseins et études d'Architecture,' nine vols. in folio; 'Examen des Edifices de Rome,' in folio; 'Restauration du Colysée,' forty-five plates; and other publications.

PARISE, FRANCESCO, a painter of Calabria, was called Cabresello. He studied at Naples under P. de Matteis, and afterwards went to Rome to study under Maratti. He painted pictures for churches, landscapes, and sea-pieces. He died about 1743.

PARISSET, D. P., a French engraver, was born at Lyons in 1740. He is supposed to have been a pupil of Demarteau, under whom he learned the art of engraving in the chalk style. In 1769 he came to England, where he was for some time employed by Ryland, and engraved some plates for the collection of prints from the drawings of the great masters, published by Rogers. He also worked for Bartolozzi. The date of his death is unknown. We have also by him several portraits



after Falconet and others, among them the following:

Sir Joshua Reynolds, *P. Falconet del* 1768  
Benjamin West, with his family, *after West*  
Francis Cotes  
William Ryland  
Paul Sandby  
Ossias Humphrey  
J. Meyer  
Oliv. r Cromwell *after Cooper*  
The Death of Admiral de Coligny  
The Death of the Duke of Guise

PARISINUS, AUGUSTINUS, is supposed to have been a native of France, and to have flourished about the year 1640. He engraved several plates of book ornaments, which are executed with the graver, also, in conjunction with J. B. Chiolano and Olivier Gatti a book of emblems by Paul Macchi, published at Bologna in 1628. There are also a few landscapes with his mark, a large *A* with a *P* beneath it.

PARIZEAU, PHILIP LOUIS, a French engraver, was born in Paris in 1740 or 1748 and died in 1801. We have by him several etchings after Salvator Rosa and other masters, among them the following,

An Assembly of Roman Soldiers *after Sidi* 1  
Marius seated on the Ruins of Carthage *after the same*  
The Martyrdom of St. Andrew *after Deshayes*  
The Martyrdom of St. Bartholomew *after the same*  
Psyche refusing the Honours of Divinity *after Leu*

PARK THOMAS, an English engraver, born in 1760. His works are in mezzotint and were produced in the early part of his career. After 1797 he devoted himself to literature and to antiquarian pursuits. Amongst his plates are

Hon. Lincoln Stanhope, *after S. J. Reynolds* 1788  
Dr Thomas, Bishop of Rochester *after the same* 1788  
Miss Penelope Boothby *after the same* 1789  
Holman and Miss Bruntton as Romeo and Juliet *after Byron*

Mrs Jordan as the Comic Muse *after Hogarth* 1780  
Lord Henry Fitzgibbon *after the same*

PARKER, LUDWICK, an English wood engraver of much promise, who died young in 1847.

PARKER, JAMES, an engraver, was born in 1750, and was a pupil of Basse. He was one of the engravers employed by Boydell in his 'Shakespeare,' eleven of the plates are by him. He also engraved 'The Revolution of 1688,' 'The Novel,' and 'York feeling the Lady's Pulse,' after Northcote, 'The Commemorations of the 11th of February and the 11th of October, 1797,' after Smirke several of the plates for Flaxman's illustrations of Homer's Iliad, for the 'Vicar of Wakefield' (1792), after Stothard, and for Falconet's 'Shipwreck' (1795). He was one of the founders, and a governor, of the Society of Engravers. He died in 1805.

PARKER, JOHN, was an historical and portrait painter, and was born in England about 1730. He resided several years in Rome, where he displayed sufficient ability to be employed to paint an altar-piece for the church of San Gregorio, on Monte Celio, representing St. Silvia. He returned to England about the year 1762, and was an exhibitor at the Society's Rooms, in the Strand, in 1763, where he had two pictures. The subject of one was 'The Assassination of David Rizzio,' the other, his own portrait. He did not long survive his return to England, but died at Paddington about the year 1765.

PARKER, JOHN, landscape painter, was for some time a student in the Duke of Richmond's

Gallery, and received some instruction from the Smiths of Chichester. He was at Rome about 1768, but had returned to England by 1770. He exhibited at the Academy in 1771, and again and for the last time in 1776.

PARKES, DAVID, an English draughtsman, born at Hiles Owen in 1763. He was a schoolmaster, and made sketches of antiquarian interest, some of which appeared in the 'Gentleman's Magazine.' He died at Shrewsbury in 1833.

PARKES JAMES an English draughtsman, the son of D. Parkes, was born in 1794. He taught drawing at Shrewsbury. Twelve etchings of antiquities in Shrewsbury by him were published in the year after his death, which took place in 1828.

PARKINSON, THOMAS, an English portrait and subject painter in the second half of the 18th century. He had considerable practice in theatrical subjects and exhibited at the Academy from 1776 to 1789. Amongst his works are

Scene from 'She Stoops to Conquer' 1775  
Scene from 'Cymon' 1775  
Scene from 'The Ducuna' 1776  
Garrick as Macbeth  
Mrs. Farish as Desdemona *Garrick del, Toulon*  
Palmer and Reddish in 'Cymbeline'

Some of his pictures have been engraved.

PARMA, BATTISTA PISANELLO DA. See PARMENIS.

PARMA, CRISTOFORO DA. See CANTINI.

PARMA, DANIEL DA. See PORRI.

PARMA, FAB. ANDREA DA. See PARMIGIANO.

PARMANJIO, JACOBUS. A painter of this name, of French extraction lived at the end of the 17th century at the Hague where he painted some ceilings in the Binnenhof.

PARMI, JULIEN DE. See JULIEN SIMON.

PARMIGIANO (or PARMIGIANINO). See MAZZUCA FRANCESCO.

PARMENIS, BATTISTA PINELLI, (or DA PARMA) an Italian engraver was born at Parma in the former part of the 16th century, and worked from 1538 to 1601. He chiefly resided at Rome, where he engraved several plates after various masters, and from his own designs. He was patronized by Pietro Aretino and praised by him in some of his letters. His prints are executed with the graver in a style resembling that of Cornelis Cort. Among others, we have the following by him

The Portrait of Philip II. King of Spain 1549  
The Virgin and Infant appearing to St. John. *after Baroccio* *Baptista Parmensis fecit* 1588  
The Baptism of Christ *Bapt. Parmensis del.*  
The Chastity of Joseph 1592  
The Crucifixion, in two sheets *Bapt. Parmensis formis* 1581

PARMFNSIS JACOBUS. See CARAGIO.

PARMENTIER, JACQUES, called JAMES, was born in France in 1658. He was a nephew of Sebastian Bourdon, by whom he was instructed in art. On the death of Bourdon he came to England in 1676, and was for some time employed by Charles de la Fosse, to assist him in the works upon which he was engaged at Montague House. King William sent Parmentier to Holland, to ornament his palace at Leeu, but he quarrelled with Marot, the superintendent of the works, and returned to London. Not finding much employment on his arrival, he went into Yorkshire, and was engaged in several historical subjects as well as portraits. He painted an altar-piece for the



principal church at Hull, and a picture of 'Moses receiving the Law,' for St. Peter's church in Leeds. His best performance was the staircase at Work-sop. He gave a picture of 'Diana and Endymion' to Painters' Hall. On the death of Laguerre, in 1721, he returned to London, where he died in 1730.

**PARMENTIER, L.**, engraved a title for the 'Works of Philips Wouwerman,' with the portrait of the painter at the bottom, from a design by J. de la Jore.

**PARMIGIANINO.** See **ROCCA, MICHELE.**

**PARMIGIANO.** (or **PARMIGIANINO**.) See **MAZZUOLA, FRANCESCO.**

**PARMIGIANO** (or **PARMIGIANINO**.) See **SCAGLIA.**

**PARMIGIANO, GIULIO**, a battle painter of Venice, called **CA GRIMANI**, was educated in the school of F. Monti. He accompanied General Grimani to the Morea, to make drawings of battles, which he painted for the Palazzo Grimani at Venice. He died in 1734.

**PARMIGIANO, FABRIZIO ANDRIA**, (or **DA PARMA**), was born about 1555, and flourished at Rome as a landscape painter in the pontificate of Clement VII. In the church of Santa Cecilia in Trastevere, are eight large pictures by him, painted in fresco, in which, like some of the landscapes by the Carracci, there is more fancy than truth. He died in 1600.

**PAROCEL.** See **PARROTTI.**

**PARODI, DOMENICO**, (or **PARRODI**.) was born at Genoa in 1668. He was the son of Giacomo Filippo Parodi, an eminent sculptor, who bestowed on him an excellent education. He acquired the first elements of design under his father, and for some time applied himself to the pursuit of sculpture; but a partiality for painting prevailed, and he was sent to Venice, where he entered the school of Bombelli, and became an excellent colourist by studying the works of Tintoretto and Paolo Veronese. He also visited Rome, where he attached himself to the manner of Carlo Maratti. His 'S. Francesco di Sales,' in the church of San Filippo Neri at Genoa, is in the style of that master. He further painted 'The Holy Trinity, with SS. Stephen and Leonard,' in Santa Vergine delle Vigne, and representations of the deeds of the Negroni family in their palace in the same city. He died in 1740.

**PARODI, OTTAVIO**, was born at Pavia in 1659, and was a scholar of Andrea Lanzano. He afterwards visited Rome, where he studied some years. On his return to Pavia he executed several works for the public places in that city, which established his reputation as a painter of history. He was still living in 1718.

**PARODI, PILLIGRO**, a portrait painter, was the son of Domenico Parodi. He went to Portugal, and in Lisbon painted portraits of many leading men. Capinetti engraved after him the portrait of the Marquis Pombal, and Gregori that of the Doge Spinola. He died about 1769.

**PAROLINI, GIACOMO** (or **GIACOMO FININO**), was born at Ferrara in 1663. His father dying when he was only five years of age, he was taken under the protection of a maternal uncle, who perceiving his disposition for art, placed him with the Cavaliere Peruzzini at Turin, with whom he remained until he was sixteen, when he visited Bologna, and entered the school of Carlo Cignani. He returned to Ferrara in 1699, and finished some pictures left imperfect by M. Aurelio Scannavini, who had

been his fellow-student under Cignani. He was successful in the design of his female figures and children, and his bacchanals and festive dances remind us of Albani. His pictures of those subjects are to be found in almost every collection in Ferrara. Of his historical works the most considerable are, the 'Last Supper,' in the cathedral at Ferrara; and a fresco representing 'St. Sebastian with a glory of angels,' in the church dedicated to that Saint at Verona. He was the last eminent painter of his country, and "with him," says Lanzi, "was buried the glory of the Ferrarese school." He died at Ferrara in 1733.

**PAROLINI, PIO**, was, according to Titi, a native of Udine, though he chiefly resided at Rome, where he was received into the Academy in 1678. He painted an allegorical subject on the ceiling of one of the chapels in San Carlo al Corso.

**PARONE, FRANCESCO**, was born, according to Baghione, at Milan, near the end of the 16th century. He was the son of an obscure artist; but at an early age he visited Rome, where he had the good fortune to be taken under the protection of the Marquis of Gustiniani, who enabled him to study the works of art in his own collection and elsewhere. In the church of the monastery of San Romualdo, is an altar-piece by him, representing the 'Martyrdom of a Saint.' Parone died at Rome in the prime of life, in the year 1634.

**PAROY, JACQUES DE**, glass painter, was born at Saint Pourcain sur Allier, Auvergne, towards the end of the 16th century. He studied in Rome under Domenichino. He painted the choir windows in St. Mary, Paris; he designed the story of Susanna for another set of windows in the same church, and also the four 'Fathers of the Church.' Paroy died at the end of the 17th century, aged 102.

**PAROY, JEAN PHILIPPE GUY**, a French painter and engraver, was born in Brittany in 1750. In his youth he showed great talent for art, in spite of the opposition of his father. In 1800 he produced his engraving of the 'Modern Antigone,' which had great success. He wrote a history of the Royal Academy of Painting, and other works. He died in 1822.

**PARR, REVI**, (or **PARMIUS**), an architectural designer and engraver, was born at Rochester in 1723, and in 1737 published a View of London from Westminster Bridge, with other plates of a similar kind. He was, however, chiefly employed by the booksellers in portraits, book-plates, and humorous subjects. He was still living in 1750. Among others, we have the following engraved portraits by him:

Maria Louisa, daughter of Charles II.  
John Fisher, Bishop of Rochester.  
William Becket, prefixed to his *Chirurgical Observations*.  
1740.

**PARRASIO, ANGELO**, a Siennese painter, who was employed at the court of the Marquis Leonello d'Este, in the middle of the 15th century.

**PARRASIO, MICHELLE**, a painter of the 16th century, was a pupil of Titian and of Paolo Veronese. He was a man of wealth, and continued through life in intimate correspondence with Titian. There remain by him:

Madrid.	Escorial.	The Marys at the Sepulchre.
"	"	Adoration of the Kings.
"	Museum.	The Dead Christ adored by Pius V.
Venice	Academy.	Deposition from the Cross.
"	"	Male Portrait.

**PABRE, MATTHEU**, a Dutch painter of the present century, who was at work in Amsterdam from 1811 to 1849. He was a pupil of J. Van der Stok.

**PABREU, JOSÉ**, was born at Rusaf, Valencia, in 1694. He was a pupil of D. Vidal, and executed several works for the churches in Valencia. He died in 1766.

**PARRHASIUS**, the younger contemporary and rival of Zeuxis, was a native of Ephesus, and a disciple of Euenor. He was in the fulness of his reputation about 400 B.C. According to Pliny he was the first who arrived at perfect symmetry in the proportion of his figures, and Quintilian terms him 'the legislator of art, from the canon which he established on this point having been accepted by succeeding artists. He gave to his forms more relief and roundness, more life and motion than were known before his time. He was also particularly successful in the treatment of the hair and in the expression of his female figures. This characteristic he carried so far as to put to his pictures some of the soft and sensuous purity of the Asiatic school and thus not to the female figures only for Luperinus remarked that the 'Theseus' of Parrhasius had been fed on roses, while his own was fed upon beef. His painter, moreover, was voluptuous in his own habits and used to add to his signature the epithet *epithymiotoc*, 'the luxurious'. Parrhasius was remarkable too for vanity and arrogance. He styled himself the prince of painters and asserted that he had carried the art to the highest possible perfection. He was always clothed in sumptuous attire, and claimed to be descended from Apollo. He pretended to have painted Hercules from a revelation of his form in a vision, and when defeated by Timanthes in a contest for a prize upon the 'Strife of Ajax and Ulysses' he declared that Ajax was a second time overcome by an unworthy rival. The story verified by the American poet Wilbur, of his putting a slave to the rack in order to furnish himself with a model for the expression of intense agony, whether it be founded upon fact or not, is too much in accordance with his nature.

"I'd rack thee though a thousand lives were thine  
What were ten thousand to a fame like mine?"

Notwithstanding these serious personal defects Parrhasius cannot be denied the glory of having been one of the most accomplished painters of Greece. The well-known story of Pliny in reference to the contest between him and Zeuxis is related in the article upon the latter artist. One of his principal works, representing a 'High Priest of the goddess Cybele' was afterwards purchased by the Emperor Tiberius, for sixty thousand sesterces. Pliny highly commends two pictures by Parrhasius, one representing a warrior rushing to the combat, the other a soldier taking off his armour. His celebrated picture of 'Theseus' was in that historian's time preserved in the Capitol at Rome, and another representing Meleager, Hercules, and Perseus, in one group, was formerly at Rhodes. Yet another of his most notable productions was his picture of 'The Athenian People, in which he appears to have caught and expressed all the varying moods and passions of the populace. Some of his subjects were lascivious.

**PARRHASIUS** (of Antwerp). See SCHOONJANS.

**PARRIS, EDMUND THOMAS**, portrait and historical painter, was born in 1793. He first exhibited at the Royal Academy in 1816. From 1825 to 1829 he was engaged in painting the panorama of

London at the Coliseum. In 1838 he was appointed painter to Queen Adelaide. In 1839 he painted a portrait of Queen Victoria, and a picture of the Coronation. In 1843 he won a prize at the Guildhall competition for a cartoon of 'Joseph of Arimathea converting the Jews'. From 1853 to 1856 he was employed in restoring Sir James Thornhill's pictures in the dome of St. Paul's. He died in 1873.

**PARROCEL, CHARLES**, the son of Joseph Parrocel, was born in Paris in 1688, and was first instructed by his father, who dying when he was only sixteen years of age he was placed under the tuition of Charles de la Fosse, and on leaving that master, travelled to Italy, where he studied some years in Rome. On his return to France he acquired considerable reputation as a painter of battle pieces, and though these and his hunting-pieces are inferior to those of his father, they possessed sufficient merit to procure his reception into the Academy at Paris, of which in 1745 he further became professor. He was in the same year appointed to accompany the king to Holland, to depict his victories. Among his best paintings are those of 'The Turkish Ambassador before and after his audience in the Tuileries, now at the Gobelins'. Parrocel has left thirty-seven pictures, from his own designs, representing horse and foot soldiers, among them six in the style of Salvator Rosa. He died in Paris in 1751.

**PARROCEL LILLOUVE**, was the son of Pierre Parrocel. He was born in Paris about the year 1720 and is stated to have been a painter, perhaps also an engraver.

**PARROCEL BARRIETHEMY**, a native of Brignolles, father and first master of Joseph Parrocel. He was of no repute as an artist and died about 1660.

**PARROCEL JONACI**, the nephew of Joseph Parrocel, was born in Paris in 1668. He was apparently the scholar of his uncle as he painted similar subjects, battles and huntings, and in a closely similar style. He died in Paris in 1722. A Turkish Battle and a Field Encampment by him are in the Belvedere of Vienna.

**PARROCEL JESSE**, an eminent painter of battles, was born at Brignolles, in Provence, in 1648. He was the son of Barthelmy Parrocel, a painter of little note, who together with his elder son Louis instructed Joseph in the first elements of the art. Without the help of any other teaching, the latter went to Paris where he obtained the notice of some distinguished artists who recommended him to visit Italy. On his arrival at Rome, he found the works of Borgognone in the highest estimation, and he entered the school of that artist. After a residence of some years at Rome, he visited Venice, where he rapidly improved his colour by studying the works of the best Venetian masters. The encouragement he experienced in Venice led him to think of establishing himself there when one evening he was assailed on the Rialto by several assassins, posted, it was believed, by persons jealous of his success, and it was only by his courage and personal vigour that he escaped. In 1675 he returned to Paris, and immediately met with public favour. He was made a member of the Academy the following year on which occasion he painted the 'Siege of Maastricht' for his reception picture. He was commissioned by the Marquis de Louvois, to decorate one of the four refectories of the Invalides, with the conquests of Louis XIV., and after

this he was employed on some of the works at Versailles and Marly. He became one of the favourite painters of Louis XIV., in whose service he remained until his death, which occurred in Paris in 1704. He painted several historical subjects for the Hôtel de Toulouse, and an admirable picture of 'St. John in the Wilderness,' for the church of Notre Dame de Paris. The Museum of Lyons possesses a 'Horsemen Resting' by him. We have ninety etchings by Parrocel from his own designs: among which are the following:

The Four Parts of the Day; *J. Parrocel inv. et. fec.*

Four Battles; *the same inscription.*

A set of forty-eight prints from the Life of Christ.

PARROCEL, LOUIS, a painter, the eldest son of Barthélemy Parrocel, was born at Avignon in 1640. He was instructed by his father, and painted chiefly historical pictures.

PARROCEL, PIERRE, nephew of Joseph and son of Louis Parrocel, was born at Avignon in 1664, and died in Paris in 1739. He was first instructed by his uncle, and afterwards entered the school of Carlo Maratti at Rome, and in 1730 became a member of the Academy there. His principal work, as a painter, was in the gallery of the Hôtel de Noailles, at St. Germain-en-Laye, where he represented the history of Tobit in thirteen pictures; but the 'Coronation of the Virgin,' in the church of St. Mary at Marseilles, is considered his chef-d'œuvre. He also etched and engraved. His etchings are executed with dexterity and spirit, in a style analogous to that of A. Rivalz; but he was not equally successful with the graver. Of the fourteen etchings left by him, 'The Triumph of Amphitrite' is perhaps the most noteworthy.

PARROCEL, PIERRE IGNACE, was born at Avignon in 1702, and was at Rome in 1739-40. He was afterwards director of the school of art there. He etched thirty-six plates, comprising among them a series of Bernini's statues.

PARRODI. See PARODI.

PARRY, WILLIAM, was born in London in 1742. He was the son of Parry, the celebrated blind performer on the Welsh harp, and received his first instructions in design in Shipley's drawing-school. He afterwards studied from the plaster-casts in the Duke of Richmond's gallery, and became a pupil of Sir Joshua Reynolds; about which time he also entered the academy in St. Martin's Lane. He was considered at that time a very promising artist, and obtained several premiums from the Society of Arts, and in 1766 he became a member of the Incorporated Society of Artists. On leaving Sir Joshua he was favoured with the patronage of Sir Watkin Williams Wynn, by whose liberality he was enabled, in 1770, to visit Italy, where he remained four years, and among other things he painted for his protector a copy of Raphael's 'Transfiguration,' at that time in the church of San Pietro in Montorio. He returned to London in 1776, and in 1776 was chosen an Associate of the Royal Academy; he then exhibited some portraits, as he did again in 1778, 1779, and 1788. Not meeting with the employment he expected, he removed to Wales, and on the death of his wife, in 1788, revisited Rome, where he found sufficient encouragement to induce him, with the help of a small fortune acquired through his wife, to remain several years. His ill state of health obliged him to return to his native country at the commencement of the year 1791; but he only survived his arrival a few days, and died on February 13th.

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There is a small etching by Parry, prepared as a ticket for a benefit concert on behalf of his father, whom it represents playing on the harp.

PARS, HENRY, an English draughtsman, born in 1734. He was the elder brother of W. Pars, A. R. A., and was brought up as a chaser. His chief claim to remembrance is in connection with the St. Martin's Lane School, of which he was master so long that it became known by his name. He died in 1806.

PARS, WILLIAM, was born in London in 1742, and was educated in the rudiments of art in Shipley's drawing-school. He afterwards frequented the St. Martin's Lane school, and the Duke of Richmond's Gallery. He exhibited at the Society of Arts in 1761, and in 1764 obtained from them the third premium of twenty guineas, for historic painting. Shortly afterwards he went as draughtsman with the expedition sent into Ionia by the Dilettanti Society, with Dr. Chandler and W. Revett as his colleagues. On this expedition he was absent over two years, and some time after his return he was engaged by the second Lord Palmerston, to accompany him in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. In 1770 he was elected an Associate of the Royal Academy; and in 1774 the Dilettanti Society having determined to send an artist to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, Pars was made choice of, and arrived at Rome in 1775. He continued his studies in Italy until the autumn of the year 1782, when he died of a fever. He had exhibited at the Royal Academy constantly from its establishment until 1776, producing both small and life-size portraits, as well as drawings and stained views of temples in Asia Minor and Greece. Several of the views he made in Greece have been engraved by Byrne; and some of those in Switzerland and Italy were reproduced in aquatint by Paul Sandby. Woollet also engraved five Swiss views after Pars.

PARSON, WILLIAM, an amateur architectural, landscape, and fruit painter, was born in London in 1736. His father was a builder, and at fourteen he was apprenticed to an architect. He afterwards went on the stage, and became a popular comic actor, but never relinquished his art. He died in 1795.

PARSONS, FRANCIS, an English portrait painter, in the second half of the 18th century. He was taught in the St. Martin's Lane school, and became a member of the Incorporated Society of Artists. In his later years he became a picture-dealer. Works:

Portrait group of Indian Chiefs who visited London in 1763. *Engraved by McArdu.*

Portrait of Miss Davis as 'Maidie,' in 'Love in a Village.'

Portrait of Brindley, the Engineer. *Engraved by Dun-karton.*

PARTRIDGE, JOHN, a portrait painter, was born in 1790. He exhibited at the Royal Academy from 1815 to 1846. In 1843 he exhibited portraits of the Queen and Prince Albert, which were engraved and became very popular. Two years later he was appointed portrait painter extraordinary to the Queen. For thirty years he held a good position in the second rank as a portrait painter, exhibiting for the last time in 1846. On two occasions only, in 1830 and 1836, did he send a subject picture to the Academy; these were respectively, 'Titania, Puck, and Bottom,' and 'A Sketching Society, the

**Critical Moment.** Partridge died November 25, 1872. The National Portrait Gallery possesses a large picture by him of a meeting of the Fine Arts Commission of 1841 at Gwydyr House, Whitehall; and the National Gallery of Ireland a portrait of Sir T. Wyse, K.C.B.

**PAS, DE (PASS).** See VAN DE PASS.

**PASADOS, MIGUEL,** a Spanish Dominican monk, born at Valencia in 1711. He painted historical pictures, and died in 1753.

**PASAROT.** See PASSEROTTI.

**PASCAL, ANTOINE,** a painter of still-life, and pupil of Redouté. He was at work at Macon in the early years of the present century. His wife followed the same profession.

**PASCAL, JOSEPH ANDREAS,** a miniature painter of Munich, who flourished in 1729. He painted portraits and other pictures in miniature for the Bavarian court. He died in 1758.

**PASQUALINI.** See PASQUALINO.

**PASCH, LORENZ,** a painter of Stockholm, was born in 1733. He painted the Swedish king and the members of his house and court, and decorated the royal palace with pictures. He was a professor and rector of the Academy, and inspector of the Gallery. He died in 1805. Works:

**Stockholm. Gallery.** Portrait of the Engineer Daniel Thunberg. [*Pasch painted*, 1772.

Half-length portrait of Gustavus Adolphus IV.

His sister, **FRIEDERICA ULRIKA PASCH**, who was at Stockholm in 1735, and died in 1796, was also a portrait painter and member of the Academy.

**PASENA, ROE, DR.** See VAN DER WEYDEN.

**PASINELLI, LORENZO,** was born at Bologna in 1629, and was first a scholar of A. Baroni and Simone Cantarini, but afterwards studied under Flaminio Torre, whose school he left at an early age. He then visited Turin, Mantua, and Rome, and spent some time at Venice, where the style of Paolo Veronese exercised great influence over him. On leaving Venice he returned to Bologna, where he died in 1700. Among his best paintings are: 'Christ's Entry into Jerusalem,' and 'The Return of Christ from Limbus,' in the Certosa of Bologna; 'St. Francis raising a Dead Man to Life,' at San Francesco in the same city; and the 'History of Coriolanus,' in the Palazzo Ranuzzi. We have the following etchings by Pasinelli from his own designs:

St. John preaching in the Wilderness.

The Martyrdom of several Saints.

The Murder of the Innocents; after Guido Reni.

**PASQUALI, FILIPPO,** was a native of Forlì, and a scholar of Carlo Cignani. He flourished about the year 1680, and in conjunction with Marc Antonio Franceschini, painted several fresco works at Bologna and Rimini. There are some of his paintings in the portico of the Serviti at Bologna; and Lanzi makes honourable mention of his pictures in the church of San Vittore, at Ravenna.

**PASQUALINI, FELICE,** a pupil of Sabbatini; some of his works are still extant in Bologna and its neighbourhood.

**PASQUALINI, GIOVANNI BATTISTA,** (or **PASQUALINI**), an Italian painter and engraver, was born at Cento, near Bologna, about the year 1600. He frequented for some time the school of Ciro Ferri; but it does not appear that he arrived at great eminence as a painter. We have several etchings by him, principally after Guercino, his countryman,

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in which he endeavoured, not very successfully, to imitate with the point the masterly pen drawings of that master. The earliest is dated 1619, and the latest 1630. He frequently signed his plates *J. B. Centensis*. We have, among others, the following prints by him:

St. Felix kneeling before the Virgin and Infant; after

*J. Carracci.*

St. Diego working a Miracle; after Ann. Carracci.

The Death of St. Cecilia; after Domenichino.

The Aurora; after Guido.

**SUBJECTS AFTER GUERCINO.**

Christ dictating the Gospel to St. John.

The Resurrection of Lazarus.

Christ giving the Keys to St. Peter.

The Treachery of Judas.

Angels showing Mary Magdalene the Instruments of the Passion.

Christ with the Disciples at Emmaus.

The Incredulity of Thomas.

The Virgin and Infant, with an Angel presenting Fruit.

The Virgin and Infant, to whom St. John presents an Apple.

St. Carlo Borromeo.

St. Felix resuscitating a Dead Child.

Tamara and Erumina.

Tithonus and Aurora.

**PASQUALINO.** See ROSSI, PASQUALI.

**PASQUALINO**, an imitator of Bellini and Cima, who lived in the latter part of the 15th century. In the Correr Museum, Venice, there is a 'Virgin and Child, with St. Mary Magdalene,' dated and signed by him in 1496. Nothing is known of his birth or death.

**PASQUALOTTO.** See OLINI.

**PASQUETTI, FORTUNATO**, portrait and historical painter, was a pupil of N. Cassana. In 1741 he was director of the Academy at Venice, and died about 1770.

**PASQUIER, JEAN JACQUES**, a French engraver, was born in the early part of the 17th century, and was a pupil of Laurent Cars. He has engraved several plates after French painters, and a variety of vignettes and other illustrations for books. We may name the following by him:

Arion upon the Dolphin; after Boucher.

Two Pastoral Subjects; after the same.

The Graves; after C. van Loo.

A set of Twelve Academic Figures; after Natoire.

**PASS, DE (or PASSIUS).** See VAN DE PASS.

**PASSANTE, BARTOLOMMEO**, a Neapolitan painter of little note, and a pupil of Spagnoletto.

**PASSARI.** See PASSERI.

**PASSAROTO (or PASSAROTTI).** See PASSEROTTI.

**PASSAVANT, JOHANN DAVID**, a German historical painter, born at Frankfort in 1787. His art studies were carried on under David, Gros, and Overbeck. But he chiefly devoted himself to the literature and criticism of art, publishing works on Raphael (by which he is best known), engraving, art in England, &c. He died in 1861. At Frankfort there is a portrait of the Emperor Henry II. by him, and a picture of St. Hubert. We give the titles and dates of publication of his books:

'Kunstreise durch England und Belgien.' 1833.

'Raphael von Urbino und sein Vater Giovanni Santi.' 1839-57.

'Die Christliche Kunst in Spanien.' 1853.

'Le Peintre Graveur.' 1860-1864.

**PASSE, DE (PASS).** See VAN DE PASS.

**PASSERI, ANDREA**, was a native of Como, in the Milanese. In the year 1505 he painted in the cathedral of his native city a picture of the Virgin surrounded by the Apostles.

**PASSERI, BERNARDINO, (PASSARI, or PASSERO,)** an Italian engraver, flourished at Rome about the year 1680. He is doubtfully stated to have been also a painter, and to have adopted the style of Taddeo Zuccaro. Among others we have the following prints by him:

The Holy Family in which the Virgin is attired as a Bohemian.

A set of several plates of the Life of St. Bruno.

Several Madonnas, and other subjects.

**PASSERI, GIOVANNI BATTISTA,** was born at Rome about the year 1610, and is reported by Lanzi to have been a friend of Domenichino, and a follower of his style. He was employed by Canini, in the Villa Aldobrandini, in 1635, and was president of the Academy of St. Luke, in 1641, when Domenichino died. At the close of his life Passeri entered into holy orders, and in 1675 obtained a benefice in the collegio of Sta. Maria in Via Lata. He died in 1679. In the church of San Giovanni della Malva, at Rome, is a picture by him of the Crucifixion; but his works are more frequent in private collections than in public edifices. He sometimes painted pictures of dead game, birds, &c., of which there are several in the Palazzo Mattei. In the Academy of St. Luke there is a portrait of Domenichino, painted by him, and placed there at the death of his friend, whose funeral oration Passeri pronounced. Passeri was one of the chief Italian writers on art. His principal work is entitled 'Vite de' Pittori, Scultori, e Architetti, che hanno lavorato in Roma, e che son morti dal 1611 al 1673.' It was published in full for the first time in 1772, in Rome.

**PASSERI, GIUSEPPE,** the nephew of Giovanni Battista Passeri, was born at Rome in 1654, and, according to Pascoli, was a favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers. His principal works at Rome are his picture of the Conception, in the church of San Tommaso in Parione; and one of the wings to the picture of the Baptism, by Maratti, in the Vatican, in which he has represented St. Peter baptizing the Centurion, which was executed in mosaic, and the original placed in the church of the Conventuali at Urbino. At Pesaro there is one of his best works, representing St. Jerome meditating on the Last Judgment. Passeri died in 1714.

**PASSEROTTI, BARTOLOMEO, (or PASSAROTTI,)** was born at Bologna about the year 1520 or 1530. He was first a scholar of Giacomo Baroccio da Vignola, but afterwards he became the disciple and coadjutor of Taddeo Zuccaro, at Rome, where he resided in the early part of his life. For the public buildings here he painted some pictures of which the most esteemed is the Martyrdom of St. Paul, in the church of San Paolo alle Tre Fontane. On his return to Bologna he painted a great number of altar-pieces for the churches, of which the most celebrated are the Adoration of the Magi, in San Pietro; the Annunciation, in San Martino Maggiore; and the Virgin on a throne, surrounded by St. John the Baptist and other Saints, in San Giacomo Maggiore. The last-named was painted in competition with the Carracci, and excited their admiration. He died at Bologna the 3rd June, 1592. His works are very unequal, as he frequently sacrificed correctness and refinement to his desire of gain and to the indulgence of an uncommon facility of hand. He was the founder of a respectable academy at Bologna, and counted among his

disciples, Francesco Vanni, Agostino Carracci, and other distinguished artists. He particularly excelled in portrait painting. Among the personages whom he portrayed were Popes Pius V., Gregory XIII., and Sixtus V., and Cardinal Guastavillani. Bartsch, who speaks highly of his ability as a designer with the pen, and of the freedom and boldness of his work with the burin, mentions the first fifteen of the following etchings:

The Chastity of Joseph; after Parmigiano.

The Visitation; after F. Salutati.

The Virgin, with the Infant and St. John, marked P. P.

A similar subject with the letters B. P.

The Virgin sitting on the ground, with the Infant Jesus on her knees; signed B. Passarot.

Jesus Christ holding a banner; B. Passarot. This and the five following are supposed to be part of a suite of thirteen, representing Christ and his Apostles.

St. Peter, with the letters B. P.

St. Andrew. B. Passarot.

St. John the Evangelist. B. Passarot.

St. Bartholomew. B. Passarot.

St. Paul, with the letters B. P.

Religion, represented by a woman seated in the sun; signed B.

Painting, represented by a young Female with Wings; with the letters B. P.

A young Woman in Bed. B. Passaroto, written backwards, the letters B. reversed and joined to the P.

A Sacrifice, in which there are eight figures. The letters B. P. on the left at bottom.

A Charity, mentioned by Gori.

The Marriage of Isaac and Rebecca; after Perugino; mentioned by Rosi.

A Holy Family, doubtful.

St. Peter delivered from Prison by an Angel, marked B. P.; mentioned by Zani.

**PASSEROTTI, TIBURZIO,** the eldest son and the disciple of Bartolommeo Passerotti, was born at Bologna in 1575. He painted history and portraits, in the style of his father. Of his works in the public edifices at Bologna, the following are the most deserving of notice. In the church of Santa Maria Mascarella, a picture of the 'Assumption;' in Santa Cecilia, 'St. Francis and St. Jerome kneeling before the Virgin;' in Santa Cristina, the 'Annunciation;' and in San Giacomo Maggiore, the 'Martyrdom of St. Catharine,' his best performance. He died at Bologna, in the prime of life, in 1612. Zani calls him an amateur.

**PASSEROTTI, VENTURA,** the fourth son of Bartolommeo Passerotti, was born at Bologna about 1586. He was instructed by his father, and assisted by his brother Tiburzio. He, however, chiefly delighted in making pen drawings. His practice as a professed painter was confined to portraiture, in which he won much success. There is no account of any public work by him. He died in 1630.

**PASSIGNANO, IL.** See CRESTI.

**PASSINI, JOHANN,** engraver and painter, was born at Vienna in 1798 or 1799, and studied at the Academy there under Seipp, and afterwards under J. G. Mansfeld. He was a member of the Academy of Vienna, and professor in the Ober Realschule at Gratz. His death occurred at Gratz, on January 14th, 1874. He painted landscapes in oil and aquatint, but was best known by his engravings, many of which are in Pezzel's 'Sketches of Vienna,' and Liechowsky's 'Memorials of Old German Architecture.' Besides these we may name the following:

'La Notte'; after Correggio.

The Imperial Family; after Fendi.

The Two Foscari; after Hoyer.  
The Crucifixion, after Tintoretto  
The Guardian Angel; after Kallik  
Christian Peasants, after Klein  
Returning Home in the Storm, after Gauer mann  
Charles V, after Titian  
The Repose of the Holy Family after Guido Reni  
Rio Janeiro, two plates, after Luder

PASSOT, GABRIEL ARISTIDE, miniature painter, was born at Nevers about 1798. He was taught successively by Madame de Mirbel, Dubufe the elder, and Frédéric Millet. He died in 1875. Among his works we may name the following:

Portrait of Rossini  
" Lamartine  
" Dupin  
" Guizot  
" Le Duc de Bassano  
" Prince Napoleon  
" Napoleon III and the Empress Eugénie  
after Winterhalter  
" Napoleon I  
" Queen Hortense, after Guindé  
Lady playing the Harp  
Woman bathing  
After the Bath

PASTI, MATTEO, (PASINO, PASIO, DR PASTIS, or DE PASTIS,) an Italian artist. He was a native of Verona, and flourished from 1446. He was a wood-engraver, a painter in miniature, a sculptor in bronze and marble, a medallist, and a gem engraver. Neither the year of his birth nor of his death is correctly ascertained. He worked in the above year upon the Biography of the Marquis Leonardo da Vinci, and executed a set of prints for a folio volume, entitled 'De la Militaire' by R. Valturius, which was published at Venice in 1472. In that he signed his work O M D P V (*Opus Matthaei de Pastis Veronensis*).

PASTILLI, J. M., was a French engraver, who appears to have been chiefly employed in copying the prints of other artists. Among other plates we have the 'Murder of the Innocents' from the engraving by Louis Andrieux after Le Brun.

PASTORINI, BENEDETTO, was an Italian engraver, who resided in London in the latter part of the 18th century, and was one of the governors of the Society of Engravers founded in 1803. He engraved some plates in imitation of the style of Bartolozzi, and with his assistance. We have, among others, the following by him:

L'Allegro, Angel Kauffman pinx. B. Pastorini fec.  
Il Pensive, the companion  
A View of London from his own design  
Gunterus and Griselda, J. I. Kneller pinx. B. Pastorini fec.  
Griselda returning to her Family the companion

PASTORINI, J., a miniature painter, born in 1778. He exhibited at the Royal Academy from 1812 to 1826, and died in London in 1839.

PASTORINO, GIOVANNI MICHEL, a glass painter and medallist of Siena, who worked frequently from designs furnished by Pirro del Vaga. In 1649 he painted the 'Last Supper' on glass in the cathedral of Siena. In this art he is said to have been taught by Claude of Marseilles.

PASTURE, ROGIER DE LA. See VAN DER WYDEN.

PATANAZZI, a painter whose "vigorous brush and consummate powers of invention" are extolled in the 'Galleria de Pittori Urbinate'. He was probably a pupil of Claudio Ridolfi.

PATAROL, LAWRENCE, engraved some book illustrations, among which was a frontispiece for a book on coins, published at Venice in 1702.

PATAS, JEAN BAPTISTE, a French designer and engraver, was born in Paris in 1744 or 1748, and died in 1817. He engraved some of the plates for the 'Galleries' of Florence and Orleans, the 'Musée Français,' the 'Cabinet Poullain,' and other works of the same class, also several small plates after various French painters, and from his own designs, among which are the following:

The Judgment of Paris, after Quercet  
The dangerous Model, after the same  
Henry IV permitting Provisions to enter Paris whilst he was besieging it after Carle  
An allegorical subject on the Accession of Louis XVI to the throne of France from his own design

PATAVINUS. See ORTIO.

PATCH COZENS. At Petworth there is a picture by this artist, in the style and of the same period as Hogarth.

PATCH IN was an English engraver, who flourished about 1770. In that year he engraved a set of twenty-six plates, from the frescoes in the Brimner Chapel, a series of caricatures and two landscapes after Poussin were published in 1768-70. He worked also after Gatti, Le Battemme, and other old Italian masters. His practice in landscape and figure painting to some slight extent, and two pictures by him are at Hampton Court, a 'View of the Arno, Florence, by Day,' and a view of the same place by Night. Patch went to Italy with Sir Joshua Reynolds, and probably died there after 1772.

PATII, the name of two French landscape painters, father and son who flourished in the 17th century. But little is known of them. Beyond the fact that some of the earlier pictures which are assigned to the father are signed 'P. Patii,' and that some later works assigned to the son bear a monogram before the surname composed apparently of the letters A P T, their Christian names are unknown.

The elder painter, who is generally known as 'Patii le pere' appears to have been born in Paris, shortly before the year 1620. It is surmised that he like many of the French artists of his time owed his training to Vouet, and that he completed his art education by a visit to Italy. The latter surmise is founded on the fact that several of his works are evidently inspired by scenes in the neighbourhood of Rome. It is also stated that he painted the landscape backgrounds in some of Le Sueur's pictures. With greater certainty he is included amongst the illustrious band of painters who in 1649 were engaged on the decorations of the mission of the President Lambert de Thourgy on the Island of Notre Dame in Paris. His brush was also employed in decorating the apartments of Anne of Austria in the Louvre. He was received into the Guild of Master Painters in 1635, and became a director in 1650. In the following year he was one of the elders who signed the agreement amalgamating the Guild with the newly founded Academy. His death occurred in Paris on the 5th August, 1676. The elder Patii ranks amongst the most able imitators of Claude Lorrain, whose aerial effects he imitates with considerable success. Like his model he delights in the ruins of ancient architecture, which form a prominent feature in his compositions. Not many pictures have survived under his name. This is due to two causes. First, that he probably executed but few panel works, owing to his having been much employed on decorations. Second, that many

of his pictures have doubtless been passed off under the greater name of Claude.

Concerning the younger painter, 'Patel le fils,' even less is known than concerning his father, with whom he is often confounded. He appears to have been born shortly before the middle of the 17th century, as it is expressly stated that he assisted his parent in the decoration of the apartments of Anne of Austria. He is also said to have painted twelve pictures representing the months, for the church of St. Louis-la-Culture, in Paris, four of which are now in the Louvre. His career was prolonged to the beginning of the 18th century, as there are two pictures at Marseilles bearing his monogram, which are dated 1705. He was killed in a duel; hence he is by some writers called 'Patel le tué,' which cognomen is sometimes wrongly applied to his father. Two etchings by him are known, described by Dumesnil as 'Architectural Ruins' and 'View of a Forest.' His art is not equal to that of his father, whose style he followed slavishly.

The following is a list of pictures by the two Patels. It is frequently doubtful whether a work should be ascribed to the father or to the son. In the cases in which some degree of certainty exists, \* is placed against the pictures of the elder, and † against those of the younger painter.

Aix.	Museum.	The Finding of Moses. †
Avignon.	"	Landscape.
Basle.	"	Landscapes (2).
Besançon.	"	Landscape.
Cæn.	"	Landscape.
Cherbourg.	"	Two Landscapes.
Marseilles.	"	Landscape Morning (1705). †
	"	Landscape Sunset (1705). †
Montpellier.	"	Cephalus and Procris.
Nantes.	"	Stag-hunt.
	"	Landscape.
Orléans.	"	Two Landscapes.
Paris.	Louvre.	Juchubel exposing Moses (1600) *
"	"	Moses burying the Egyptian (1600) *
"	"	Two Landscapes. *
"	"	January, Snow scene (1600). †
"	"	April (1600). †
"	"	August, Harvest (1600). †
"	"	September, Harvest (1600). †
"	"	Landscape, Harvest (1700). †
Petersburg.	Hermitage	Christ and the Centurion. *
	"	Two Landscapes. †
Rennes.	Museum.	Ruins by the Sea.
	"	Two Landscapes.
Valenciennes.	"	Landscape with Water-mill.
	"	Landscape with Castle.
Vienna.	Archduke } Albrecht's Gallery. }	Landscape.

A BENOÎT NICOLAS PATIL, a painter of the 18th century, was of the same family, but very little is known about him.

PATENIER. See PATINIR.

PATER, JIAN BAPTISTE JOSEPH, a French painter of *fêtes galantes*, was born at Valenciennes on the 29th December, 1695. He early showed artistic predilections, and his father, a sculptor, having grounded him in the first principles of art, sent him, while still young, to continue his studies in Paris. There he became a pupil of his fellow-countryman Watteau, but the difficult temperament of the master caused a separation. When, however, Watteau felt his end approaching in 1721, he sent for Pater to come to him at Nogent-sur-Marne. For a short time the pupil painted daily under the eye of the master, receiving his latest inspiration. This instruction thoroughly imbued

him with the spirit of the chief of his school, and he ever gratefully acknowledged his obligation. In 1728, he was received into the Academy as a member of the new class of 'pointres de sujets modernes.' There are but few incidents to record in the short career of Pater. He did not cultivate friendships, and rarely went out of his studio. His time was entirely devoted to art: the whole day was occupied in painting, and the evening brought no relaxation to his labours. This feverish industry was caused by an ever-haunting fear of poverty, which led him to stint himself to provide for his latter days. His health at length gave way under such a strain, and he died in Paris in 1736, before he could enjoy the provision which he had laid up. Pater was a good colourist, but his drawing is without the precision of Watteau, and his handling often soft and woolly. He followed Watteau not only in choice of subject, but also in composition. The following are some of his more accessible works:

Angers.	Museum.	Women Bathing.
	"	Bal Champêtre.
Cassel.	Gallery.	The Guitar Player.
	"	Young Lady with Veil.
Dresden.	Gallery.	Fête Galante.
Edinburgh.	Nat. Gal.	Women Bathing
Fontainebleau.	Palace.	Chaise Hunting Scene.
Glasgow.	Corporation	Peine
	Gallery.	Carnival at Versailles.
London.	Kensington	Fête Champêtre.
	Museum.	Fête Galante.
Nantes.	Museum.	Repose au Jardin.
New York.	Metropolitan	The Comical March.
	Museum.	Fête Champêtre (1728).
Paris.	Louvre.	Young Girls Bathing.
Stockholm.	Nat. Gal.	Portrait of the Painter's Sister.
Valenciennes.	Museum.	The Nest of Turtle-Doves.
Versailles.	Grand	The Bath.
	Trianon	Fishing.
"	"	&c. &c.

The gallery of Sir R. Wallace also includes some excellent examples.

PATIGNA. See ADLER, PHILIP.

PATIGNY, JIAN, a French engraver, flourished from 1650 to about 1670. He executed a few plates, in which he appears to have imitated the style of Agostino Carracci, but with little success. A print of the 'Virgin and Infant Christ, with St. John,' after Annibale Carracci, may be named.

PATIN, JACQUES, was painter in ordinary to Henry III. of France, and to his Queen, Louise de Lorraine. He was employed by the Queen to paint the scenes for a masque, or ballet, given by her on the marriage of her sister Marguerite de Vaudemont with the Duke de Joyeuse, in 1581, on which occasion the king's valet-de-chambre, Baltazarini Beaujoyeux, prepared the book. This book is illustrated with twenty-seven etchings by Patin.

PATINIR, JOACHIM D., (or PATINIER,) was born either at Dinant or at Bouvignes, on the opposite bank of the Meuse, about 1490. He became a member of the Antwerp Guild of Painters in 1515. He contracted a first marriage with Françoise Buyst, and a second, in 1521, with Jeanne Noyts. At this second marriage Albrecht Durer was present; he saw Patinir's work with admiration, and he drew his portrait. Patinir must have died before the 5th October, 1524, because on that date his widow and children sold the house he had bought on the 30th March, 1519. Patinir left a son, HENRI PATINIR, who also devoted himself to painting, but



with slight success. Patinir has been called the inventor of landscape painting so far as the North is concerned, but that is an exaggeration. It would be truer to say that he was the first Fleming to make his landscapes distinctly more important than the figures with which they are peopled. His style may be placed between those of Gerard David and of Jerom Bosch. His pictures are not numerous, but most of the important galleries have good examples to show. Among these we may name :

Antwerp.	Museum.	The Flight into Egypt (signed OPVS. JOACHIM. D. PATINIR, in a cartouch). (This same gallery possesses two pictures on which Patinir is said to have coll. dated with Bernard van Orley.)
Berlin.	Museum.	A 'Riposo.'
"	"	Conversion of St. Hubert (formerly ascribed to Herri de Bles)
Brussels.	R. Museum.	A 'Mater Dolorosa' (the landscape by Patinir, the figures perhaps by another hand)
Darmstadt.	Museum.	Virgin and Child in a landscape (formerly ascribed to Mstrart and to Herri de Bles)
Glasgow.	Corp. Gall.	Virgin and Child in a landscape, with rich architecture.
Haarlem.	Museum.	History of Tobias
Uille.	"	St. John the Baptist preaching
London.	Nat. Gall.	The Crucifixion
"	"	St. Christopher carrying Christ
"	"	St. John on the Island of Patmos.
"	"	The Visit of the Virgin to St. Elizabeth.
"	"	The Flight into Egypt.
"	"	A Nun (?)
Madrid.	Museum.	A 'Riposo' (three versions).
"	"	Landscape with St. Jerome.
"	"	The Temptation of St. Anthony (a masterpiece).
"	"	Paradise and Hell.
"	"	St. Francis of Assisi and another monk of the order in the Desert (P. van Eyck).
Munich.	Gallery.	Christ on the Cross (with a forged inscription).
Vienne.	Belvedere.	The Baptism of Christ.
"	"	Landscape with the Martyrdom of St. Catherine
"	"	The Flight into Egypt (two versions)
"	"	St. Jerome.
"	"	The Battle of Pavia. (As the battle was fought the year after Patinir died, according to the dates we have given, the picture must either be wrongly named or cannot be his work.)
"	Liechtenstein Col.	Christ on the Cross.
"	"	St. Jerome in a landscape, with his lion (with the forged signature KVINTEN MASTS 1513).

**PATON, (or PATTON), DAVID**, a Scottish portrait and miniature painter, who worked with some success about the middle of the 17th century. A portrait of General Thomas Dalzell, still in the possession of the Dalzell family, is ascribed to him.

**PATON, RICHARD**, an English painter of marines and combats by sea, was born in London in 1717. He was found in the streets as a poor boy by Admiral Knowles, and by him sent to sea. He exhibited largely at the Royal Academy from 1776 to 1780. He held an appointment in the excise for a great part of his life. He died in London in 1791. His works were very popular, as he painted most of the great sea-fights that occurred during

his time. Many of them have been engraved by Woollet, Fittler, Lerpeniere, and Canot. Among his paintings we may name :

- Engagement of the Monmouth and Foudroyant by Moonlight (etched by himself). 1758.
- Attack upon Gibraltar. 1782
- The Lord Mayor's Show by Water (Guildhall; figures by Whistler)
- Four pictures of Dockyards, at Hampton Court.

We have also a few etchings by him. Among others, the following :

- The Victory gained by the English over the French 21st September. 1757.
- The Engagement of the Monmouth and Foudroyant (as above).
- The Engagement between the Buckingham and the Florissant, supported by two frigates, 3rd Nov. 1758.

**PATOUR, JEAN AUGUSTIN**, a French engraver, was born in Paris about the year 1730, and flourished till 1781. He was a pupil of Halle and Flapart, and has engraved several plates in a neat style, among which are the following :

- The little Liar, after Albrecht Durer.
- Le doux Sommeil, after Halle.
- Le doux Repos, after the same
- Hercules and Omphale, after the same
- Two Views of La Rochelle, after Lathemari.

**PATTE, PIERRE**, a French architect and engraver, was born in Paris in 1723. He is stated by Buzan to have engraved several plates of architectural ornaments. He also engraved some of the plates for Blondel's 'Architecture Françoise,' 'Perspective Views,' after Piranesi; and the 'Temple of Venus,' after Claude. He died in 1812, at Mantua.

**PATTEN, GEORGE**, an English portrait and historical painter, born in 1801. His first instruction in art was received from his father, a miniature painter. In 1816, he entered the schools of the Academy, where he first exhibited in 1819. Up to 1830, he practised miniature painting, after which he devoted himself to oil portraiture. He made a tour in Italy in 1837, to study its art treasures, and in the same year was elected an Associate of the Academy. The Prince Consort, whose portrait he painted in Germany in 1840, appointed him his portrait painter, and he obtained a large practice in presentation portraits. His art, however, did not fulfil its early promise, and he never reached the front rank. In the latter part of his life he lived at Ross, Herefordshire. He died in London in 1865.

**PATTON.** See **PAION.**

**PAU DE SAINT MARTIN, ALEXANDRE**, a French landscape painter, born at Mortagne in the second half of the 18th century. He studied under Le Prince and Vernet, and exhibited (chiefly views in Normandy) at the *Salon* from 1791 to 1838.

**PAU DE SAINT MARTIN, PIERRE ALEXANDRE**, a French landscape painter and son of the above, was born in Paris towards the close of the 18th century. He studied under his father, and exhibited at the *Salon* from 1810 to 1834. His 'Entrance of the Elysée' was awarded a gold medal in 1824.

**PAUDITZ, CHRISTOPH**, (**PAUDISS, PUDISS, PAUNIES, &c.**), was born in Lower Saxony about the year 1582. After receiving some instruction in design from an obscure German painter, he visited Amsterdam, where he entered the school of Rembrandt. On his return to Germany he was taken under the protection of Albert Sigismund, Duke of Bavaria, in whose employment he re-

mained several years. He was also favoured with the patronage of the Duke of Ratisbon, and distinguished himself as a painter of history and portraits. Sandrart reports that his death was hastened by his failure in a contest he had accepted with a contemporary artist, who had challenged him to paint a picture in competition. Although the production of Pausanias was greatly superior to that of his rival, the decision was against him, and he did not long survive it. This occurred at Freising in 1666. Among his best works may be mentioned :

Augsburg.	Gallery.	Diogenes and the Drunken Old Woman
Dresden.	Gallery.	Lady Conversing with a Gentleman engaged in writing.
Freising.	Cathedral.	Christ clearing the Temple.
Munich.	Pinakothek.	Wolf Tearing a Lamb.
Nuremberg.	Landau Brotherhood.	A Male Portrait.
Vienna.	Belvedere.	St Jerome.
"	Gall. Coll.	Still-life subject.

PAUSELSEN, ERIC, painter and engraver, was born at Bygom, near Viborg, in 1749, and studied in the Copenhagen Academy, where in 1777 he won the large gold medal with a 'Judgment of Solomon.' In 1780-83 he visited France and Italy, and after his return was received into the Academy with an 'Allegory of the Union of the three Northern Kingdoms' (1781). After this he travelled in Norway, and painted views, some of which were preserved at Frederiksborg Castle. His death occurred at Copenhagen in 1790, by his throwing himself from a window in a fit of melancholy. He painted a few good portraits, some of which he engraved, together with a few vignettes; he also etched 'Canute's Reproof to his Courtiers.' The following historical pictures were executed by him in grisaille :

Murder of Canute the Holy in St. Alban's Church (St. Knud's Church, Odense).  
The Priest Madsen bringing news of the Enemy to Rantzau (engraved by J. G. Pichler).  
Anne Colbjornsen in the Paragonage Court of Norderborg (engraved by M. Haas).  
Rolf Krage (engraved by the same).

The Royal Gallery of Copenhagen possesses two genre pictures by Pauselsen.

PAUL, ANDRIAAN, (or DE PAULIS,) a Dutch or Flemish engraver, flourished about the year 1610. He engraved several plates, among which are the following :

Peter denying Christ; after Gerard Segers.  
Titan and his Mistress; after the etching by Van Dyck.  
The Tooth-drawer; after Theodor Rottants.

PAUL, J. S., an English mezzotint engraver, flourished about the year 1760, and has left a few portraits, among them that of Mrs. Barry, the actress, after Kettle; and Lady Georgina Spenser and her daughter, after Reynolds. He also engraved a 'Conversation' piece after Jan Steen. His plates show much ability.

PAUL, ROBERT, was probably a native of Scotland. He resided at Glasgow in the latter part of the last century, and studied in the Academy there. He engraved some views of that city, and one representing the Cathedral is dated 1762.

PAULINI, BERTO DI GIOVANNI, (or PAOLINI,) an obscure painter of Città della Pieve, who flourished early in the 16th century.

PAULINI, GIACOMO, (or PAOLINI,) was an Italian engraver, a native of Naples, who flourished about 1600, and apparently resided at Venice. We have a few prints by him, among which are the following :

St. Peter; probably from his own design.  
A View of the Ponte di Rialto, Venice.  
An Alphabet.

PAULINI, PIETRO. See PAOLINI.

PAULUTY, ZACHARIE, portrait painter, was born at Amsterdam in 1600, and died in 1657.

PAULUS, JACOBUS. This name is found on part of an altar piece in the Santa Croce chapel of San Giacomo, Bologna. It is of no great merit.

PAULUZZI, STEFANO, a Venetian painter who enjoyed some repute about the middle of the 17th century. Lanzi says his pictures had greatly deteriorated in his time owing to the badness of his grounds.

PAULY, NICOLAS, a miniature painter, was born at Antwerp in 1660, and died at Brussels in 1748. Very little is known of his life.

PAULYN, HORTATIUS is introduced by M. Desamps among the artists born about the year 1643. He was a native of Amsterdam, but it is not said under whom he studied. According to *Balkema* he died in 1686. Some of his pictures are in the manner of Rembrandt. He excelled in painting conversations and 'gallant' subjects, but too often outraged decorum. He affected piety and exhibited all the outward signs of devotion, while he painted subjects which caused libertines to blush. At one time he set out for the Holy Land with a number of companions, but they broke up *en route*. In the Uffizi, Florence, there is a picture by him, 'The Miser.'

PAULYN, LZAAR, called by Lord Orford, PALING, was born at Amsterdam about the year 1630, and was a pupil of Abraham van den Temple. He was an eminent portrait painter, and in that capacity he visited England in the reign of Charles II., and there resided many years. In 1682 he returned to Holland, and established himself at the Hague, where he met with great encouragement, and where he died. He also painted conversation pieces in the style of his master.

PAUPELIER, PIERRE, a French miniature painter, was born at Troyes in 1621. He became a member of the Academy in Paris in 1664, and died in 1665 (?).

PAUQUET, JEAN LOUIS CHARLES, engraver, was born in Paris in 1759. He was instructed by Ganehet, and engraved after Van Dyck, Le Sueur, Teniers, Barbet, Moreau, and others. He died about 1820.

PAUSIAS, one of the ancient Greek painters, was a native of Siryon, and was first instructed in the art by his father, Bricles, but afterwards became a disciple of Pampphilus. He was the first artist of antiquity who painted ceilings. He also painted small pictures, and was particularly successful in the representation of children. Some of his rival artists pretended that he made use of those subjects as best suited to the slow and laboured style of his execution. To contradict the calumny, and to prove that he was capable of more spirited exertions, he finished in one day a large picture representing the infant Hercules, which picture obtained from this circumstance the title of *ημερησιος*, "the day's work." In his youth he became enamoured of Glycera, the beautiful garland-maker; and one of his most admired works was a portrait of his mistress holding a garland. A copy of this picture was purchased at Athens, by Lucius Lucullus, for two talents. Pausias also excelled in painting animals.

PAUSON, another Greek painter, lived at about the same time as Polygnotus and Micon. He is

mentioned by Aristotle. "Polygnotus," says that philosopher, "drew men more perfect than they were, Pauson worse than they were, and Dionysius such as they were." Whence we may infer that Polygnotus improved upon ordinary nature, that Pauson degraded her by a selection of her more vulgar forms, and that Dionysius contented himself with representing her as she usually appears.

PAUTRE, See LEPATRI.

PAVESE, EL. See SACCHI, FRANCESCO.

PAVIA, GIACOMO, was born at Bologna the 18th February 1655, and is said to have been a scholar of Antonio Crespino. He painted historical subjects, and was employed in several works for the churches in his native city, the most esteemed being his picture of St. Ann teaching the Virgin to read, in San Silvestro, and the 'Nativity' in San Giuspi. Lanzi states that he visited Spain. He died in 1730.

PAVIA, GIOVANNI DA LUZZA, has several pictures in the churches at Pavia to which this name. He was a pupil of Lorenzo Costa.

PAVIA, LEONIZIO DA. There is a picture in the church at Sirona signed *Laurentius Pavien* is its apparent date is about 1530.

PAVON, IGNAZIUS, was a scholar of Raphael Morghen. He imitated the manner and copied several of the fine engravings of his master. The dates of his birth and death are not known. The following are his principal works.

Mater Amabilis. *After St. John*  
The Virgin and Infant Christ with St. John the Baptist  
scape, *after Raphael*, but copied in the engraving  
by R. Morghen.

La Madonna del Irmu. *after Raphael*  
La Madonna di Lohgno. *after Raphael*  
La Vergine al Orsiau. *after Raphael*, copied after J. Morghen.

The Transfiguration. *after the one copied after J. Morghen*.

The Communion of St. Jerome. *after Domenichino*.

St. John Writing. *after Raphael*.

The Magdalen. *after Raphael*.

Isabella. *after Raphael*, and several others *after Corradini*, *N. P.*

PAVONA, FRANCESCO, a painter, was born at Udine in 1682. He was instructed by A. Cimo and G. dal Sole and painted portraits and historical subjects. He travelled through Italy, Germany, Spain, and Portugal, painting for the different courts, but settling eventually at Bologna. He died at Venice in 1773 or 1777.

PAXINO. See NOVA, PIERO DE.

PAXTON, JOHN, a Scotch portrait and historical painter, born in the first half of the 18th century. He was taught at Foulis Academy, Glasgow, and coming to London, became in 1766 a member of the Incorporated Society of Artists, where he exhibited as well as at the Royal Academy. He spent some time at Rome, and finally went to India, dying at Bombay in 1780.

PAY, JAN VAN, (or PEE) a painter of history and portraits, was born at Ridlingen in 1589. He was painter to the Elector of Bavaria, and portraits by him are to be found in Munich and the neighbourhood. He died in 1660 (?).

PAYE, Miss, an English miniature painter, who was probably the daughter of R. M. Paye. She exhibited at the Academy from 1798 to 1807, and appears to have had a fair practice. Among other people, Mrs. Siddons sat to her.

PAYE, RICHARD MORTON, an English subject painter, born at Botley, Kent, about the middle of the 18th century. He was brought up as a chaser,

but his art tastes induced him to become a painter, and he produced some works which rapidly brought him into repute. For some time he was on terms of intimacy with 'Peter Pindar,' but the connection did not last long, and ended in a quarrel. Paye was an unfortunate genius. Two pictures of his are said to have been sold respectively as works of Velasquez and of Wright of Derby. But his work did not find a market, and he suffered much from ill health. Poverty overtook him, and he sunk into obscurity. He is believed to have died in 1821. Many of Paye's pictures were engraved by J. Young, who was a friend of his, Valentine Green engraved his 'Child of Sorrow,' and three others, while he himself engraved 'Puss in Dunmoo,' and 'No Dinner, No Supper.'

PAYEN, ANTOINE A. J., a Flemish landscape painter, born at Louvain towards the close of the 18th century. He resided for a long time in the East Indies. He obtained the prize for landscape in 1815 at Brussels. Amongst his pictures are

Brussels. *Museum*. Landscape, moonlight.  
Havron. *Museum*. Views in Java.

PAYNE JOHN, an English engraver was born about the year 1607. He was a disciple of Simon van de Pass, and is considered the first artist of this country who distinguished himself with the burin. His application became equal to his genius; he could have ranked among the first of his profession, but he was indolent and dissipated, and though recommended to King Charles I., he neglected his fortune and his fame, and died in indigence before he was forty, in 1647. He engraved portraits, frontispieces, and other plates for books, as well as a variety of other subjects, such as lands, seas, flowers, fruit, birds, beasts, &c., but his portraits are the most esteemed of his prints. They are executed entirely with the graver, in a free, open style, and produce a very pleasing effect. One is dated as early as 1620. In Evelyn's 'Sculptura' he is commended for his engraving of a ship, which Vertu informs us was the 'Royal Sovereign,' built in 1637, by Phineas Pett. It was engraved on two plates, and when joined, was the exact length of two feet two inches high. The following are his most esteemed portraits.

Henry VII., prefixed to his life by Ford Bacon.

Henry VIII.

Robert Devereux Earl of Essex with a hat and feather.

Sir Benjamin Juchard. *after Mytens*.

Doctor Astruc. *after Cornelius Jansen*.

Hugh Brightman.

Alderman Leate. *after C. Jansen*.

Joger Bolton. 1632.

Arthur Lake Bishop of Chichester.

Sir Edward Coke. 1630.

Algernon Percy Earl of Northumberland.

George Withers, the Poet, with a hat on, for his 'Emblems,' published in 1635.

William Shakespeare.

Ferdinand of Austria, *after Jan Dylch*.

Count Ernest de Mansfeld.

Elizabeth, Countess of Huntingdon.

PAYNE, WILLIAM, an English water colour landscape painter, born about 1760. He was in early life employed in Plymouth Dockyard, but having a love of art, he devoted himself to it. His manner of painting had originality, and he produced some good effects of colour. In 1790 he removed to London, and obtained a good practice as a drawing-master. From 1809 to 1813 he was an Associate of the Water Colour Society, after which there is

no trace of him. There are several specimens of his art in the South Kensington Museum.

**PAZ, Don Jose**, historical painter, was born at Madrid late in the 17th century. He was of no importance as an artist, but held an office under the Spanish Court.

**PAZZI, MARIA MAGDALENA DE**, was born at Florence in 1566. She became a Carmelite nun, and painted sacred pictures. S. Maria in Cosmedin, at Rome, possesses one of her works. She died in 1607.

**PAZZI, PIETRO ANTONIO**, an Italian engraver, was born at Florence about the year 1706, and died in 1770. He was a pupil of G. Piamontini and C. Mogalli, and engraved several portraits of artists for the 'Museo Fiorentino,' Gori's 'Museo Etrusco,' and the 'Museo Capitolino,' as well as various plates after pictures in the Florentine galleries. Among others we may name the following:

#### SUBJECTS.

Francesco Albani, Bolognese Painter; *see ipse pinxit*.  
 Federigo Baroccio, Painter; *ditto*.  
 Giacomo Bassano, Painter; *ditto*.  
 Giovanni Bizzelli, Painter; *ditto*.  
 Andrea Boscoli, Painter; *ditto*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after L. Cambiaso*.  
 The Assumption of the Virgin; *after Raphael*.  
 The Virgin and Christ; *after Jan Dyck*.  
 St. Zanoba resuscitating a dead Person; *after Belli*.  
 St. Philip refusing the Papedom; *after the same*.  
 A Sibyl; *after Crespi*.

**PEACHAM, HENRY**. In Walpole's 'Anecdotes,' this man is said to have engraved a portrait of Sir Thomas Cromwell, afterwards Earl of Essex, after Holbein. He was the author of a book called 'The Complete Gentleman,' published in 1633. He was born at South Mimms in Hertfordshire, and took the degree of M.A. at Trinity College, Cambridge. He was tutor for a time to the children of Lord Arundel, whom he accompanied to the Low Countries. In the course of his life he also visited Italy. He was an amateur rather than a professed artist, and was skilled in music as well as painting and engraving. In his book entitled 'The Complete Gentleman,' and another entitled 'The Gentleman's Exercise,' he lays down rules for drawing and painting in oil; for making of colours, blazoning coats of arms, &c. He died about 1650.

**PEACKE, EDWARD**, was an English engraver, who flourished in the middle of the 17th century. In conjunction with ROBERT PEACKE, who was probably his brother, he executed some plates of friezes, and other architectural ornaments, published in 1640.

**PEACKE, WILLIAM**, was an engraver and painter of the time of James I. Strutt mentions him as the engraver of two portraits of the Earl of Holland and the Earl of Warwick.

**PEAK, JAMES**, an English engraver. We have several plates of landscapes by him, some of which were engraved for Boydell; he also etched a few plates from his own designs. Among others the following are by him:

A View of Waltham Abbey.  
 Two Landscapes; *after Pillement*.  
 Two Views of Warwick Hall in Cumberland, and Ferry Bridge, in Yorkshire; *after Bellers*.  
 A Landscape, with figures; *after Claude*.

Morning, a Landscape; *after the same*.

A Landscape, with ruins; *after G. Smith*.

A Landscape, with a Waterfall; the companion; *after the same*.

Four Views; *after R. Wilson*.

Banditti in a rocky Landscape; *after Borgognona*.

The Beggars, the companion; *after the same*.

**PEAKE, SIR ROBERT**, an English painter and engraver, born about 1590. He was in favour with the Royal Family, and painted and engraved portraits of James I. and Charles I. He fought on the side of the cavaliers, was present at the siege of Basing House, and was knighted by Charles at Oxford in 1645. Amongst his pupils were Fairborne and Dobson. He died in London in 1667, and was buried in St. Sepulchre's.

**PEALE, CHARLES WILSON**, an American portrait painter, was born at Chesterton in Pennsylvania, in 1741. He was apprenticed to a saddler, and after being successively saddler, harness-maker, watchmaker, carver, naturalist, and taxidermist, at the age of twenty-six he took lessons in painting from Copley, in Boston. In 1770-1 he studied in London under West, and in 1772 painted the first picture of Washington, as a Colonel. He painted the portraits of many distinguished revolutionary officers. He opened a picture-gallery in Philadelphia, and was instrumental in establishing an Academy of the Fine Arts in Pennsylvania. He died at Philadelphia in 1827. His eldest son RICHARD, also a painter, died at Philadelphia in 1825.

**PEALE, REMBRANDT**, painter, son of Charles Wilson Peale, was born in Bucks county, Pennsylvania, in 1778. He showed talent as a draughtsman in early life, and in 1796 he established himself as a portrait painter at Charleston, South Carolina. From 1801 to 1804 he studied in London under West, and then went to Paris, where he painted the portraits of several eminent men. In 1809 he returned to Philadelphia. He there painted two subject pictures, 'The Roman Daughter,' and 'The Court of Death,' and many portraits, among which we may specify those of President Jefferson, Mrs. Madison, Commodore Bainbridge, Perry, Decatur, General Armstrong, and the sculptor Houdon. Peale died in 1860.

**PEARCE, WILLIAM**, portrait painter, was born in London about the middle of the 18th century. He painted rustic subjects, and Charles Turner engraved his 'Milkmaid.' He exhibited at the Academy in 1798-9.

**PEARSON, Mrs. CHARIS**, a portrait painter. Her maiden name was DUTTON. She was born in 1799. Early in life she married a solicitor named Pearson, who was afterwards a member of Parliament. She exhibited portraits at the Royal Academy from 1821 to 1842, two of them being portraits of Lord Mayo. Mrs. Pearson died in 1871.

**PEARSON, EOLINGTON MARGARET**, daughter of Samuel Paterson, distinguished herself by her skill in painting on glass. She was the wife of James Pearson. She painted two sets of the Cartoons, after Raphael, one of which was purchased by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner. There is also another set, but whether by the husband or wife, or by both, is not certain. She died in 1823. Her works were various, but mostly copied from pictures by other masters.

**PEARSON, JAMES**, a glass painter, was born in Dublin about the middle of the 18th century. He learnt his art in Bristol. There are windows by him at Brasenose College, in Salisbury Cathedral,

and in Aldersgate Church, London. Pearson also painted some designs after James Barry, R.A. He married the above-named Eglinton Margaret, the daughter of Samuel Paterson, a well-known book-auctioneer. He died in 1805.

PEART, (or PAERT,) HENRY, an English portrait painter, born in the first half of the 17th century. He studied under Francis Barlow and Old Stone, and was much employed on copies of pictures in the royal collections. He died about 1697.

PEAT, T., an English portrait painter, in the latter half of the 18th century. He was a follower of Reynolds, and exhibited at the Academy from 1791 to 1805. Much of his work was in enamel.

PECHAM, GEORGE, (or PEHAM), painter and engraver, was an artist of the Munich school. By some he is supposed to have been a pupil of Melchior Pöckelsberger. We have by him some etchings, among which are :

Hercules and Antæus.  
Neptune and the Tritons.  
Virgin and Child.  
View of Gratz.

He died about 1604.

PECCHIO, DOMENICO, was born at Verona in 1712, or 1715. He was a pupil of Balestia, and one of the most famous landscape painters of his day. He died in 1759.

PÊCHEUX, BENOÎT, son and pupil of Laurent Pêcheux, was born at Rome in 1769. In 1793 he won the great prize at the Academy of Parma, and became three years later professor at Turin. The date of his death is unknown. He painted the 'Assumption' and the 'Annunciation' for the churches of Rouen and Yvetot respectively. He was the author of 'Iconographie Mythologique.'

PÊCHEUX, LAURENT, painter and designer, was born at Lyons about 1740, and came when young to Paris, whence he proceeded to Rome, and became a pupil and friend of Rafael Mengs. He was distinguished by his frescoes in the Villa Borghese, and was later on made chief painter to the King of Sardinia, a member of the Academy, and a Knight of the Order of St. Maurice and Lazarus. He died at Turin in 1821.

PECHWELL, AUGUST JOSEF, a painter, was born at Dresden in 1757. He was instructed by Fluttn, and afterwards went to Rome, where he remained till 1781. He painted altar-pieces and portraits. He was Inspector of the Royal Gallery at Dresden. He died in 1811.

PECHWELL, CARL VON, a German engraver, flourished at Vienna in the latter half of the 18th century. He engraved the portrait of the Emperor Joseph II., after P. Batoni, and those of several other German princes; also the following subjects :

La vieille Amoureuse, after J. Thorneliet.  
The Judgment of Paris; after A. van der Werff, with a dedication to the Graces of Europe.  
Venus uncovered by a Satyr.  
The Reading Magdalene; after P. Batoni's picture at Dresden.  
The Angry Mother and her Daughter; after P. della Vecchia.

PECINO. See NOVA, PECINO DE.

PECORI, DOMENICO, was a pupil of Bartolommeo della Gatta, and a partner of Niccolò Soggi of Arezzo. He lived in the 15th century, but no certainty exists as to the dates of his birth or death. An 'Adoration of the Virgin' by him is still in the Sacristy of the Pieve at Arezzo; and other works of his may be found in that city and its environs.

Vasari says he was more skilled in the use of tempera than in that of oil.

PEDIUS, QUINTUS, a Roman artist, grandson of C. Pedius, flourished about twenty years before Christ. He was dumb, and died young.

PEDONE, BARTOLO, an Italian painter, who worked in the first half of the 18th century. He painted landscapes, sea-pieces, storms, and night-pieces. He died in 1735.

PEDRALI, GIACOMO, an Italian perspective and architectural painter, who flourished at Brescia from 1630 to about 1660. He was a companion of Domenico Bruni, and was already dead in the latter year.

PEDRET. See PADRO Y PEDRET.

PEDRETTI, GIUSEPPE CARLO, was born at Bologna in 1694, and was a scholar of Marc Antonio Franceschini. He resided some time in Poland; and on his return to Bologna painted a great number of pictures and altar-pieces for the churches and public edifices, of which the most esteemed are the 'Martyrdom of St. Peter,' in San Petronio; 'Christ bearing his Cross,' in San Giuseppe; and 'St. Margarita,' in the Annunziata. He died in 1778.

PEDRIEL, SANTI, a Spanish painter, who was a pupil of Sanchez-Coello. He painted historical subjects, and flourished about 1570. Burt gives the date of his death as 1578.

PEDRIGNANI, GIROLAMO, a painter and engraver, who flourished at Folli about 1640 to 1650. Among his plates are :

The Death of Abel.  
Adam and Eve in Paradise.  
Adam bewailing the Death of Abel.

PEDRINI, GIOVANNI, of Milan, who flourished in the 16th century, was one of those followers of Leonardo da Vinci who exaggerated their master's style. His works are to be seen at Milan, Berlin, and elsewhere. Pedrini is supposed to be identical with the Pietro Raccio, mentioned by Lomazzo as a pupil of Leonardo.

PEDRO, EL Licenciado. See GUTIERREZ.

PEDRO, FRANCESCO DEL, an engraver, was born at Udine in 1736. He established himself at Venice, and among his engravings we may name :

A Holy Family.  
A sleeping Jesus.  
Charity; after Albani.  
Judgment of Paris; after Giordano.  
The Card-player; after Teniers.  
Landscapes; after Londono and Maggiotto.

PEDRONI, PIETRO, an Italian historical painter, was a native of Pontremoli. He studied at Parma and Rome, and eventually settled at Florence, where he became Director of the Academy. He died in 1803.

PEDUZZI, DOMENICO ANTONIO, a Dutch painter of Italian extraction, was born at Amsterdam in 1817. He was a pupil of J. Pieneman, and painted effects of light and interiors. He died at Vienna in 1861.

PEE, ENGELHARDT VAN, a Flemish painter, who was born at Brussels. He resided chiefly in Germany, and had much success at the Court of Munich. He died in 1605.

PEE, HENRIETTA VAN. See WOLTERS.

PEE, JAN VAN, a Dutch figure painter, born at Amsterdam about 1640. He was a son of Emmanuel Van Pee, a Dutch picture-seller, and was chiefly employed in copying the works of the Dutch masters.

**PEE, THEODORE VAN**, a Dutch historical portrait and interior painter, was born at Amsterdam in 1669. His painting not being sufficient to support him he became a picture-dealer. In this capacity he came to England in 1715, and 1719, and on the last occasion he remained seven years, and amassed a considerable fortune. He then returned to his own country, and died at the Hague in 1747 or 1750.

**PEER, LANGE.** See **AARISTEN**.

**PEETERS, BONAVENTURA**, a Flemish painter of battles and sea-pieces, was born at Antwerp in 1614. His favourite subject was a stormy sea with lightning flashing above, and a ship in danger. His works are very unequal in merit. His strong point was composition, and the arrangement of light and shade. He died at Hoboken in 1652, and was buried there. He usually signed his pictures *P. B.* with the date. Works :

Amsterdam.	R. Museum.	View at Flushing.
Antwerp.	Museum.	View of Middelburg.
Brunswick.	Gallery.	View on a River-bank.
Darmstadt.	Gallery.	Dorrecht from the Maas.
		A Storm at Sea.
Dresden.	Gallery.	View of Corfu (?) ( <i>Signed Bonaventura Peeters; fecit in Hoboken 1652.</i> )
"	"	View of Scheveningen ( <i>with figures by David Teniers the elder.</i> )
Petersburg.	Hermitage.	A Seaport.
Vienna.	Lichtenstein C.	Three pictures of Storms at Sea.
"	Belvedere.	A Sea-piece.
"	"	A Military Post.

**PEETERS, CLARA**, a Flemish still-life painter, who flourished in the 17th century. Several pictures by her are in the Madrid Museum, and one bears the date 1611.

**PEETERS, GERRIT.** See **PIETERSZEN**.

**PEETERS, GILLES** (or **EGIDIUS**), who was born in 1612, and died in 1653, was a brother of Bona-ventura Peeters, and worked in the same atelier. Nothing is known of his paintings, but he etched a series of hunting-pieces after *Snyders*.

**PEETERS, JACOB**, a Flemish painter of church interiors, who flourished in 1695. He was a pupil of Pieter Vandewelde, at Antwerp, in 1672-3, and Master of the Guild in 1688-9. He painted in the style of Pieter Neefs. His brother **JAN** flourished at Antwerp as a painter and engraver in 1680.

**PEETERS, JAN**, a brother and pupil of Bona-ventura Peeters, was born at Antwerp in 1624. He painted similar subjects to those of his brother, though in general his works are very inferior to those of Bonaventura. He sometimes painted combats at sea, and even attempted historical subjects. He became a Master of the Guild in 1645, and appears to have died in 1677. Paintings by him are in the Antwerp Museum, the Munich Pinakothek, and the Belvedere and Lichtenstein Collections at Vienna; and the Rijks-Museum of Amsterdam possesses a good picture of the 'Destruction of the English fleet at Chatham, in 1667,' by him. He engraved a series of landscapes in the style of *Nieulandt*.

**PEGNA** (or **PEGNIA**). See **DE LA PEIGNE**.

**PEINS.** See **PENCZ**.

**PEIPERS, HERMINE.** See **STILKE**.

**PEIROLERI, PIETRO**, an Italian engraver, was a native of Turin, and flourished about the year 1760. Zani gives 1741 for the date of his birth, and says he was active in 1777. Nagler says he was born in 1738, and gives a list of 20 prints by him. Neither authority mentions the date of his death. His chief prints appear to be :

Bacchus seated on a Tun; *after Rubens.*  
Portrait of the Fornarina; *after Raphael.*  
Portrait of Raphael; *after the same.*  
Philippe de Champagne; copied from *Edelinck.*  
The Holy Family, *after Sears Ilmo.*  
The Finding of Moses; *after La-zarini.*  
A 'Roman Charity'; *after the same.*  
Abraham's Offering; *after Billew.*  
Jupiter and Calisto; *after Amicmi.*  
Zephyrus and Flora; *after the same.*

**PELACANE.** See **MORONE, DOM.**

**PELAIS, MICHEL**, (or **PALAIS ?**) supposed to have flourished at Rome about 1625. He engraved the portraits of Cardinal d'Ossat and J. de Gastebois. His mark is also found on prints after Palma the younger, and Federigo Zuccaro, and his manner approaches that of Cornelis Cort. The signature *Palais fecit.* is to be found on a wretched print of 'St. John preaching in the Wilderness,' but the author may have been a totally different person.

**PELÉE, PIERRE**, a native of Courtedoux in the Canton of Bern, and a scholar of von Schenker, engraved from 1820 to 1838. The following prints by him are noticed by Nagler :

The Evangelist St. John; *after Domenichino.*  
The President Duranti; *after P. Delarocche.*  
Several Portraits and Vignettes for the works of Vol-taire and Rousseau; *after Desane and Devria.*

**PELEGRET, TOMAS**, a Spanish historical painter in fresco and *en gristille*, was born at Toledo, where he studied the elements of his art, but afterwards went to Italy and placed himself under Baldassare da Siena, and Polidoro da Caravaggio, from whom he derived his knowledge of chiaroscuro; and whom he made his model. He returned to Spain, in the time of Charles V., and established himself at Saragossa, where he acquired considerable reputa-tion. His drawings were highly prized, not only by amateurs, but by artists. They were purchased with avidity by painters, sculptors, decorators, and goldsmiths. Unfortunately few or none of his works in fresco exist, and the only examples of his ability that can be mentioned with certainty, are some pictures in the manner of Polidoro Caravaggio in the Monastery of Santa Eufracia, in Saragossa. He died at the age of 84. He had many scholars; among them was Cuevas, who assisted him in painting the sacristy of the cathedral of Huesca, and some other works.

**PELGHOM, JAKOB**, a Dutch landscape painter, who flourished early in the 19th century. He was a pupil of J. Pieneman.

**PELIHAM, HENRY**, historical and miniature painter, resided with Copley, R.A., and was most probably his pupil. In 1777 he contributed to the Academy 'The Finding of Moses,' which was en-graved by W. Ward in 1787. In the following year he exhibited some miniatures in enamel and water-colours.

**PELIHAM, PETER**, an English engraver, was born in London in 1684, and died about 1738. He en-graved several portraits in mezzotint; among which are the following :

King George I.; *after Kneller.*  
King George II.; *after the same.*  
Anne, consort of the Prince of Orange; *after the same.*  
Oliver Cromwell; *after Walker.*  
Thomas Holles, Duke of Newcastle.  
Robert, Viscount Molesworth; *after Gibson.*  
John, Lord Carteret; *after Kneller.*  
James Gibbs, Architect; *after Hysing.*  
Peter Paul Rubens; *after Rubens.*  
Edward Cooper; *after Van der Hart.*  
Dr. Edmund, Bishop of London; *after Murray.*

**J. O. PELHAM**, a painter chiefly of portraits, born in 1721, was his son.

**PELICHI, GERTRUDE DE**, a Flemish portrait, landscape, and animal painter, born at Utrecht in 1743. In 1753 she followed her father to Bruges, and afterwards resided at Paris, where she received lessons from Suvée. In 1777 she returned to Bruges, and was made an honorary member of the Imperial Academy at Vienna. She painted portraits of the Emperor Joseph II., and of his mother, the Empress Maria Theresa. In the Bruges Academy there are : a landscape ; a head of Christ, after Guido ; and an old man's head, by this lady. She died in 1825.

**PELKIN, CORNELIS**, an indifferent Dutch engraver, lived about the year 1663. He engraved a frontispiece to a book, entitled 'Spiegel der Spaensche Tirannie,' published at Middleburg in 1663.

**PELLEGRINI, ANDREA**, an Italian painter, flourished at Milan from 1550 to 1595. He painted historical subjects, and several of his pictures are to be found in the church of St. Jerome at Milan.

**PELLEGRINI, GIOVANNI ANTONIO**, was born at Padua in 1674 (or Venice in 1675). He was a scholar of Genga ; and is said to have received some instruction from Paolo Paganì. He distinguished himself among the modern Venetians, by a ready and ingenious invention, and an unusual facility of execution, though the effect of his works is impoverished by a feeble and languid colouring, and a total neglect of the principles of chiaro-scuro. The reputation he had acquired at Venice, and afterwards in Paris, recommended him to the notice of the Duke of Manchester, who invited him to England, where he resided some years, until 1712, in which year he entered the service of the Elector of Saxony at Dresden, and finally returned to Venice. He died in 1741. He executed several ornamental works for the mansions of the English nobility. He is noticed in the 'Guida di Venezia,' with this addition, 'Fu pittore più di fortuna che di merito' ('he was a painter rather by favour than by merit'). Some of his pictures have been engraved by V. Green, J. B. Cathelin, P. Simon, and T. Park. The following are preserved :

<b>Augsburg.</b>	<i>Gallery.</i>	Several portraits and allegories.
<b>Genoa.</b>	<i>Durazzo Pal.</i>	The Oath of Hamlet's Mother.
<b>Paris.</b>	<i>Louvre.</i>	Allegorical design — Modesty offers the Artist's Painting to the Academy.

**Rome.** *Academy of St. Luke.* } Hebe.

**Venice.** *N. Moise.* The Brazen Serpent.  
*S. C. Borromeo.* Healing of the Man with the Palsy.

**PELLEGRINI, DOMENICO**, a painter, was born at Venice about 1768. He studied chiefly at Rome, and his first great works were the 'Death of Messalina,' and 'The Marriage at Cana.' In 1792 he came to England, where he gained a considerable reputation as a portrait painter. He returned to his own country and painted several portraits in Rome, Venice, and Naples. Schiavonetti engraved after him.

**PELLEGRINI, FELICE**, was born at Perugia in 1567, and was a scholar of Federigo Baroccio. He painted historical subjects, and became an artist of sufficient celebrity to be invited to Rome by Pope Clement VIII., who employed him in the Vatican. After having exercised his talents at Rome with some success, he returned to Perugia, where he died in 1630.

**PELLEGRINI, FRANCESCO**, was, according to Barotti, a native of Ferrara. He was a scholar of Giovanni Battista Cozza, and flourished about the year 1740. There are many of his works in the churches at Ferrara. In the cathedral is a 'St. Bernard ;' and in San Paolo a 'Last Supper.'

**PELLEGRINI, PELLEGRINO**, an Italian historical painter, was employed at the Escorial at Madrid, and was appointed painter to the Court of Spain. He died about 1634.

**PELLEGRINI, VINCENZIO**, the brother of Felice Pellegrini, was born at Perugia in 1575, and was also educated in the school of Baroccio. He painted several pictures for Perugia, in the churches of Sant' Antonio, in the Chiesa Nuova, and in other places. He was called 'Il Pittor Bello' for the beauty of his person. He died in 1612.

**PELLEGRINO, FRA IGNAZIO.** See DANIL.  
**PELLEGRINO DA BOLOGNA**, and **DOMENICO**. See TIBALDI.

**PELLEGRINO DA MODENA**, (or **MUNARI**). See ARETUSI.

**PELLEGRINO DA SAN DANIELE.** See MARTINO DI BATTISTA.

**PELLET, DAVID**, was a French engraver, whose name is affixed to a plate representing Louis XIII. when young, on horseback, with the portraits of Henry IV. and Maria de' Medici in small ovals at the top.

**PELLEFIER, JIAN**, a French engraver, was born in Paris about the year 1736. We have several plates by him of various subjects, among them the following :

The Watering-place ; after *Barchem*.  
 Ruins and Figures ; after *the same*.  
 The Fish-Market ; after *Pierre*.  
 The Green-Market ; after *the same*.  
 Diana reposing ; after *baucher*.  
 The Rape of Europa ; after *the same*.  
 Two Pastoral subjects ; after *the same*.  
 The Union of Design and Painting ; after *Natoire*.  
 Young Bacchus ; after *C. van Loo*.  
 The Travellers ; after *Wouwerman*.  
 Lauby going to the Chase ; after *the same*.  
 The Tipplers ; after *Ostade*.

Nagler mentions about twenty more, after Claude, A. Van der Velde, Teniers, Biga, F. Millet, Metsu, and others. Pelletier's wife also engraved two plates after A. Ostade, and one after Wouwerman. There is no account of the death of either.

**PELLI, MARCO**, an engraver, was born at Venice about 1696. His principal engravings are heads of saints ; a few portraits ; a 'Charge of Cavalry,' after Borgognone ; and a 'Landscape,' after D. B. Zilotti, signed *M. Pelli* exc. No particulars of his life have been preserved.

**PELLICIAIO.** See DEL PELLICIAIO.

**PELLICOT, LOUIS ALEXIS DE**, a French painter, and native of Digne. He flourished in 1787. A 'Cromwell at Windsor' and a set of views of old French châteaux were among his most important works.

**PELLIER, NICOLAS FRANÇOIS**, a native of Besançon, was born in 1782, and has left a few small landscapes engraved with the point from his own designs. He died in 1804.

**PELLIER, PIERRE EDMÉ LOUIS**, a French portrait and historical painter, who flourished about 1815. He was a pupil of Regnault. In the Museum at Caen is a 'Telemachus' by him.

**PELLINI, ANDREA**, a native of Cremona, who flourished about 1595. He painted historical pictures, and resided chiefly at Milan.



**PELLINI, MARCO ANTONIO**, an historical painter, was born at Pavia in 1659. He was a pupil of Th. Gatti, and studied at Venice and Bologna. He died in 1760.

**PELISSIER, THEODOR**, a German painter of French extraction, was a pupil of Wach, and painted genre pictures towards the end of the 18th century. He lived at Hannau, Hesse.

**PELOSI, FRANCESCO**, an historical painter, who flourished at Venice in the 15th century. At Bologna are by this artist a 'St. Julian,' a 'St. James,' a 'Virgin and Child,' and a 'Dead Christ.'

**PELTRO, JOHN**, engraver, was born in 1760. In 1779 he exhibited some engravings after Tavernier and others, but his chief work was engraving after Repton the miniature views of gentlemen's seats for the 'Polite Repository.' He died at Hendon in 1808.

**PEMBROKE, THOMAS**, an English historical painter, born in 1702. He was a pupil and follower of the younger Laroon, and was patronized by the Earl of Bath. His best known work is a 'Hagar and Ishmael,' which was mezzotinted by J. R. Smith and published by Boydell. He died in 1730.

**PEN, HISPEN, (or PENN)**. Strutt has fallen into error with respect to a supposed artist of this name; it is now satisfactorily ascertained, that the prints assigned to him ought to be included in the works of Beham.

**PEN, JACOB**, was a Dutch painter, mentioned by Balkema as being particularly employed by Charles II. He says that he composed with intelligence, and added beautiful colour to correct drawing; but he says nothing of his subjects, and adds, "All his pictures are in England." Pen died in 1678.

**PEÑA**. See DIAZ DE LA PEÑA.

**PENAI**. See LA PENAI.

**PENALOSA, JUAN DE**, an historical painter of the school of Seville, was born at Baeza in 1581. He was one of the best scholars of Pablo de Cespedes, whose works he assiduously imitated, as is evinced in the magnificent picture in the cathedral of Cordova, representing St. Barbe. He also painted a 'St. Jago' for the convent of Arizafa; several pictures for the Minimines, and many others for private collections in Cordova, where he died in 1636.

**PENCHIARD, J.** was a Dutch engraver, who resided at Leyden about the year 1678. His plates are chiefly confined to frontispieces, and other book ornaments; but he engraved the anatomical plates for the works of Reg. de Graaf, with the portrait of the author, published at Leyden in 1678.

**PENCZ, GEORG**, a native of Nuremberg, was born at or before the beginning of the 16th century. He was admitted into the Guild of Painters in 1523, after he had been, if not under the instruction, at least under the influence, of Albrecht Dürer. He was associated with the Behams, and with them in 1524 underwent the sentence of banishment for heresy. His sentence, however, seems to have been allowed to drop, as we find frequent notices of his presence in Nuremberg, though he was deprived of his citizen-right, and in 1525 he was permitted to settle in Windsheim, a place within the city's jurisdiction. About 1532 he probably returned to Nuremberg altogether. Before his trial we find him engaged on the work of restoring pictures, but he was afterwards appointed painter to the Rath. There is no proof that he paid much attention to engraving till 1535, the first date on any of his plates. He seems to have

visited Italy on several occasions, and the dates of those visits have unusual importance from the fact that Passavant confidently ascribes to him one of the finest of the plates, which the world has been in the habit of giving to Marc-Antonio. In the fourth volume of the 'Peintre-Graveur,' Passavant says: "Pencz left his home to frequent the school of Marc-Antonio. This is put beyond a doubt by the style of his words at the time. The influence of the Italian school is clearly present. . . . Above all is it visible in the 'Massacre of the Innocents (au Chicot), Bartsch, 18,' hitherto considered the original plate by Raimondi himself." Passavant goes on to say that this *Massacre au Chicot* is finer and firmer in drawing than the one by Marc-Antonio, but rather less graceful and life-like. To quote his words; "On carefully comparing these two masterpieces of engraving on copper, No. 18 appears neater and firmer in drawing, but differs not only in the burin line, which is slightly thinner and stiffer than that of so consummate an artist as Marc-Antonio, but the expression of the heads has less life, and the hatchings sometimes have that horizontal direction which is never found among the Italian engravers. No. 20 (Bartsch), which undoubtedly belongs to Marc-Antonio, is of freer line, and fuller outline, and of greater vivacity in the heads. Everything considered, we are fully convinced that the print, No. 18, 'Au Chicot,' was executed by George Pencz after the original drawing of Raphael" (vol. iv. p. 101). To all this the champions of Raimondi oppose an *alibi*, asserting that Pencz did not practise engraving until after the deaths both of Raphael and Raimondi. It is difficult to see how this can be conclusive, and there certainly is much in common between the work in the disputed plate and that in the 'Triumph of Petarch,' which are without doubt by Pencz. In 1539 Pencz was certainly in Rome, and at this time executed a large print after Giulio Romano, called 'The Taking of Cuthage,' and to this period is also assigned by Passavant, 'The Prisoners,' a print generally ascribed to Ghisi. Pencz executed several plates in miniature from the Old and New Testaments; also many scenes from ancient history and mythology. In 1544 he was commissioned to paint a 'St. Jerome' at Nuremberg, where he was also successful in portrait painting. He died at Breslau in 1550. Most of the pictures ascribed to Pencz are merely copies from his plates, but the following may be considered authentic:

Berlin.	Museum.	Portrait of the painter Erhard Schwetzer (signed with a monogram and dated 1544).
"	"	Portrait of Schwetzer's wife. 1545.
"	"	Portrait of a Young Man. 1534.
Carlsruhe.	"	Portrait of a Mathematician.
Dresden.	Gallery.	Three fragments from an 'Adoration of the Magi,' signed (G. P.) in a monogram.
"	"	Two Male Portraits (?).
Glasgow.	"	Female portrait (formerly ascribed to Holbein, whose name appears upon it.)
Gotha.	"	Portrait.
Hampton Court.	"	Portrait of an Italian Gentleman.
Vienna.	Belvedere.	A Portrait.
		Copies of Holbein's Erasmus, at Windsor, Brunswick, and in the Bruderhaus at Nuremberg.

His engravings of Bible subjects are notable for their secular spirit, and his work as a whole for its

combination of Italian refinement in execution with northern thoroughness. The following list includes all his more important plates:

The six triumphs of Petrarch.  
The Massacre of the Innocents (*au Chicot*).  
The taking of Carthage (signed *Georgino Pencz pictor, Nürnberg, Faciebat, Anno MDXXXIX*); after *Giulio Romano*.  
The Prisoners. (*Generally ascribed to G. Ghisi*).  
Scenes from the Old Testament.

New  
Thomiris, Medea, Paris, and Procris (*four plates*).  
Triton carrying off Amymone.  
The Legend of Virgil and the Scornful Lady (*2 plates*).  
Death of Sophonisba.  
The Conversion of St. Paul.  
Portrait of Duke Frederick of Saxony.  
(*Pencz is the only one of 'The Little Masters' who has left no Madonnas.*)

See Bartsch, 'Les Peintres Graveurs,' vol. viii, p. 319, 1803; 'The Little Masters,' W. B. Scott, 1880; and J. D. Passavant, 'Le Peintre Graveur,' vol. iv.

PENGULLY L'HARIDON, OCTAVI, a French historical, landscape, and still-life painter, was born in Paris in 1811. He was a pupil of Chéret, and among his works was a picture of the death of Judas. He died in 1870.

PENICAUD. This was the name of a family of artists of the 15th and 16th centuries. It comprised:

LÉONARD or NARDON PÉNICAUD, an enameller of Limoges (1495-1513).

JEAN PÉNICAUD, the elder, also an enameller of Limoges (beginning of the 16th century).

JEAN PÉNICAUD, the younger, a painter (1531-47), has left a portrait of Luther and several other works in Paris, and in private collections.

JEAN PÉNICAUD, the youngest, called 'The Glory of Limoges,' was a follower of Parmigiano in style. The Louvre has a fine collection of his enamels.

PIERRE PÉNICAUD, probably a brother of the last (born 1515), is the painter of some draped figures in the Gatteaux Collection, and of a mythological subject on porcelain at Berlin. For a more detailed account of the Pénicauds see Laborde, 'Notice des Émaux du Louvre.'

PENLEY, AARON EDWIN, a water-colour painter, born in 1806, first appears in 1835 as an exhibitor at the Royal Academy, to which he continued to contribute occasionally till 1857. In 1838 he was elected a member of the Institute of Painters in Water-colours, but withdrew in 1856 on the ground that justice was not done to his works when sent for exhibition. In 1859 he was, at his own solicitation, re-elected an Associate. From 1851 till its dissolution he was Professor of Drawing at the Addiscombe East India College, and he held a similar post at Woolwich till his death. He was water-colour painter to William IV. and Queen Adelaide. He was the author of 'Elements of Perspective,' 'The English School of Painting in Water-colours,' and 'Sketching from Nature in Water-colours.' He died at Lewisham in 1870.

PENNA, DELLA. See NUZZI.

PENNACCHI, GIROLAMO DI PIER-MARIA, (called GIROLAMO DA TREVISO,) was the son of Pietro Maria Pennacchi, and born in 1497 at Treviso, in which city a house known as that of Pier Maria Pennacchi still exists, its façade covered with a fresco by Girolamo of the 'Judgment of Solomon,' together with medallions, playing children, and similar designs. In early life Girolamo went to Venice, and from thence to Genoa, but nothing authentic now remains of his labours in either city. In 1532

he was employed by Cardinal Glöss to paint several frescoes in the Castello at Trent; remains of these still exist. In 1533 Sabba da Castiglione employed him to paint at the church of the Commenda of Faenza a votive fresco of the 'Virgin and Child, with Saints,' and a kneeling portrait of himself, that still remains over the high altar. At about this period in his life he paid a visit to Bologna, where several of the churches possess frescoes and paintings by him. Between the years 1535 and 1538 he returned to Venice, and became intimate with Titian, Sansovino, and Aretino. During this visit he painted many frescoes in different palaces of the nobility; those executed by him in the Palazzo Andrea Odone still remain. In 1542 he came to England, and became architect and engineer to Henry VIII., and was employed by that monarch at the siege of Boulogne, where he was killed by a cannon-ball in 1544. The mode of his death is described in a letter from Aretino to Sansovino, dated in July 1545. Works:

London. Nat. Gal. Virgin and Child, with SS. Joseph, James, and Paul, and patron.  
(*The best example extant. It came originally from the Boccaferri Chapel in San Domenico, Bologna*.)

Rome. Colonna Pal. Portrait of a Man holding a medal.  
Treviso. Onigo Coll. Virgin and Child, with St. Joseph.  
" " Two bust portraits of Men.

PENNACCHI, PIETRO MARIA, was the son of Giovanni di Daniele Pennacchi, and born in 1464. He probably spent his early years in Treviso, and went to Venice in after-life. In the church of San Francesco della Vigna, Venice, there is an 'Annunciation' by him; and Santa Maria della Salute, Santa Maria della Misericordia, and La Madonna dei Miracoli have each ceilings panelled in relief with sacred subjects in the panels, which are ascribed to this artist. On the front of a house in the Via Ognissanti, Treviso, are various sacred and profane frescoes, said to have been painted by Pietro in 1528, in which year he died. The following works by him may also be mentioned:

Berlin. Museum. Christ in the Tomb, between two Angels.  
Treviso. Cathedral. The Assumption of the Virgin.

PENNE, JAN VAN, a Dutch still-life painter, was settled at Antwerp about 1680. He was born about 1652, and died after 1700. He was the teacher of J. J. Horemans the elder. Perhaps identical with J. van Pee.

PENNEMAKERS, THE RECOLLET, was, according to Balkema, a scholar of Rubens. In the Museum at Antwerp there is an 'Ascension of Christ' attributed to him.

PENNENSUS, F., who was probably a painter, and a native of Italy, has left a few slight etchings, the following among them:

The Holy Family, with St. Catharine, and an Angel in the air; after *Parmigiano*.  
The Marriage of St. Catharine; from his own design.

PENNEVILLE, JAN, a Flemish historical painter, was a native of Bruges. He was Master of the Corporation of St. Luke in 1639, and died in 1681.

PENNEY, N., a French engraver, has left some plates of devout subjects, executed with the graver. Among others is 'The Virgin appearing to St. Bartholomew,' which is apparently from his own design, as he adds *fecit* to his name.

PENNI, BARTOLOMEO, was an Italian portrait and historical painter of the 16th century. He was engaged in England by Henry VIII. at the same time as Antonio Toto.

**PENNI, GIANFRANCESCO**, called **IL FATTORE**, was a painter of Florence, born about 1488. He went to Rome when he was very young, and was received into the school of Raphael, of whom he became a favourite disciple; and being entrusted by that artist with the management of his domestic affairs, he acquired the appellation of 'Il Fattore.' Raphael employed him in many of his most important works, particularly in painting upon the cartoons for Leo X., and in the Loggie of the Vatican. Taja informs us that the histories of Abraham and Isaac were executed by Penni. In these important undertakings, he acquitted himself so much to the satisfaction of Raphael, that he was appointed joint executor with Giulio Romano. He was employed by Clement VII., in conjunction with Giulio, to finish the frescoes of the 'History of Constantine,' which had been begun in the Saloon now called after them. 'Constantine's Vision of the Cross,' and his 'Battle with Maxentius,' were painted by Giulio; his 'Baptism by St. Silvester,' and his 'Donation of Rome to that pontiff,' by Penni; so in 'The Assumption of the Virgin,' at Monte Luce, Perugia, Penni painted the lower half. He had also a principal share in the 'History of Cupid and Psyche,' in the Farnesina. After this he fell into disagreement with Giulio, and made a tour through Lombardy, settling afterwards at Rome. The marriage of his sister with Perino del Vaga led him to working in conjunction with this artist also. Of his own compositions, those executed in fresco have now almost entirely perished; and he painted so few pictures in oil, that they are rarely to be met with. He particularly excelled in landscapes, and was well acquainted with the beauties of architecture. In 1525 he was invited to Naples by the Marquis del Vasto, and took with him an admirable copy he had made of the 'Transfiguration,' by Raphael, which he sold to that nobleman, for whom he executed some considerable works. This copy is now in the Sciarra Colonna Palace, at Rome. He died in 1528. Pictures by him are in the Vatican, the Museum of Naples, and the galleries of Dresden and Stuttgart. According to some authorities the picture in the Bridgewater Gallery, known as 'The Madonna del Passeggio,' is painted by him.

**PENNI, LUCA**, called **ROMANO**, the brother of Gianfrancesco Penni, was born about the year 1500. He is said to have frequented, for a short time, the studio of Raphael; and after the death of that master to have attached himself to Perino del Vaga. After painting some pictures for the churches at Lucca and Genoa, he visited England, in the reign of Henry VIII., by whom he was for some time employed, and afterwards went to France, where he painted at Fontainebleau, in conjunction with Il Rosso. On his return to Italy he applied himself to engraving, and executed several plates, both with the point and the graver. Among his designs are 'Diana borne on the shoulders of Orion' (engraved by Giorgio Ghisi); 'Apollo with the Muses upon Parnassus' (engraved by G. Mantovano); and a 'Scourging of Christ' (engraved by H. Wierix). His prints are chiefly from the works of Il Rosso and Primaticcio; the following are the best:

The Death of Lucretia.

Two Satyrs presenting Wine to Bacchus; *after Il Rosso*.  
Leda drawing Arrows from Cupid's Quiver; *after the same*.

Susanus and the Elders; *after the same*.

The Sacrifice of Isaac; *after Primaticcio*.

The Marriage of St. Catharine; *after the same*.

Penelope at work, surrounded by her Women; *after the same*.

**PENNING, NICOLAAS LODEWIJK**, born at the Hague in 1764, was a scholar of Dirk van der Aa, and painted landscapes, interiors of stables, and marine subjects. He died at the Hague in 1818. His drawings are held in some esteem.

**PENNY, EDWARD**, was born at Knutsford, in Cheshire, in 1714, and having, at an early period of his life, discovered an inclination to painting, he was sent to London, where he was placed under the tuition of Hudson, who was at that time eminent. He afterwards went to Rome, where he studied some time under Marco Benefial. On his return to England, some time before 1748, Penny became a member of the Incorporated Society of Artists of Great Britain, of which he was for some time vice-president. At the foundation of the Royal Academy he was one of the original members, and was appointed their first Professor of Painting. He continued in that situation, and read an annual course of lectures, which were well received, until the year 1783, when, in consequence of declining health, he was obliged to resign the professorship, and was succeeded by Barry. About this period he went to reside at Chiswick, and having married a lady of property, lived in quiet retirement until his death, which happened in 1791.

Penny was principally employed in painting small portraits in oil, which were very generally admired. He also painted sentimental and historical subjects, many of which were publicly exhibited. Among others, were the 'Death of General Wolfe,' from which a mezzotint print was published by Sayer, and met with a very extensive sale; the portrait of the 'Marquis of Granby relieving a sick Soldier,' from which there is a print; 'Virtue rewarded,' and 'Profligacy punished,' two pictures which are also engraved. In 1782 he exhibited for the last time. The pictures then shown included 'The Benevolent Physician,' 'The Rapacious Quack,' and 'The Distract of the Widow's Cow.'

**PENNOZZI, B.**, is mentioned by Papillon as an engraver on wood, but he has not specified any of his prints.

**PENS.** See **PENCZ**.

**PENSABENE, FRA MARCO**, and **FRA MARCO MARAVIA**, his assistant, both of the order of the Dominicans at Venice, painted at Treviso in 1520 and 1521. The former was born at Venice about 1486, and entered his religious order in 1502. Lanzi, enumerating the scholars, followers, and imitators of Giovanni Bellini, mentions the altar-piece in the Dominican church at Treviso, painted by Marco Pensabene and his assistant, in which the enpola, the columns, and the perspective, with the throne of the Virgin seated with the infant Jesus, and surrounded by saints standing, the steps ornamented with an angel playing on the guitar, are all modelled on similar things by Bellini. Crowe and Cavalcaselle conjecture that this altar-piece may have been finished by Savoldo. In 1520 Pensabene began a painting of 'The Madonna with Saints,' for San Niccolò, in Treviso, but for some unknown reason fled secretly from his convent in 1521, before it was completed. It still, however, evinces such merit that it has been ascribed to Titian, Giorgione, and Sebastiano del Piombo. In 1524 Pensabene was again a Dominican friar in Venice, where he died in 1529. Two portraits by him are in the monastery at Treviso, and

a 'Madonna with Saints' in possession of the Conte Lochis Carrara.

PENSIERI, BATTISTA. See PARMENSIS.

PENZEL, JOHANN GEORG, a painter and engraver, was born at Hersbruck, near Nuremberg, in 1704, according to Brulliot (Zani and Nagler say in 1754), and died at Leipsic in 1809. He commenced with Schellenberg at Winterthur, and afterwards studied at Dresden, where he entirely devoted himself to engraving. He worked much for the publishers there, and engraved many of Chodowiecki's designs.

PEPIJN, MARTIN, (PEPIN, or PEPIN,) was born at Antwerp in 1575. It is not known under whom he studied, but he went when young to Italy, where he remained several years. Such was the reputation he acquired at Rome, that when Rubens, who was then in the zenith of his fame at Antwerp, heard of Pepijn's intention to return to his native country, it occasioned him some uneasiness. Pepijn became a member of the Guild at Antwerp about 1600, and died in 1612 or 1643. In the church of the hospital at Antwerp there are two admirable works by him; they are both triptychs. In the centre picture of one he has represented the Baptism of St. Augustine; on one of the wings, that Saint giving alms to the poor; on the other, St. Augustine curing the Sick. The centre picture of the other triptych represents St. Elisabeth giving charity to a group of miserable objects, who are struggling to approach her. On one of the wings is the death of that Saint, and on the other her Ascension to heaven, with a choir of angels. The Museum of the same city possesses a 'Preaching of St. Luke,' and 'The Passage of the Red Sea' (1626), by him; the cathedral a 'St. Norbert,' and the Arentberg Gallery at Brussels a 'Female Head.' Most of the works of Pepijn are, however, in Italy. His daughter, KATHARINA PEPIJN, also a painter, was born in 1619, and became a member of the Guild in 1653.

PEQUIGNOT, an obscure French landscape painter of the 18th century. He is chiefly remembered as the friend of Girodet Trioson, with whom he travelled.

PERAC. See DUTÉRAC.

PERANDA. See SANIO PERANDA.

PERCELLES (or PERCELLI). See PARCELLS.

PERDANUS, ABRAHAM, a Dutch painter of still-life, born at Haarlem in 1673. He was a pupil of Brakenburg, and died at Maarsen in 1744.

PERE, ANT. VAN DE. See VANDEPERE.

PEREA, —. A Spanish painter mentioned by Espinosa de los Monteros among the artists employed at Seville in the decoration of the funeral monument of Philip II. Perhaps identical with Pereira (*q. v.*).

PEREIRA, BLAS DE, was a Portuguese painter, who settled in Castile about 1550. He was a friend of the painter Francisco de Holanda.

PEREDA, ANTONIO, (or PERFA,) a Spanish historical painter, was born at Valladolid in 1599. He was a scholar of Pedro de las Cuevas, and gave early proofs of his ability in art. After making considerable progress in the school of Cuevas he was placed by his patron, Don Francisco de Texada, with Juan Bautista Crescenzi, Marquis de la Torre, who had been a pupil of Pomerancio. At the age of eighteen he produced and exhibited to the public a picture of the 'Immaculate Conception,' in which the Virgin appeared on a throne of clouds supported by angels. The reputation he acquired by this performance induced the 'Conde-Duque,' Olivarez, who

was then occupied in filling the palace of the Buen Retiro with the works of the best Spanish painters, to place Pereda among those of the highest rank. He performed his part to the satisfaction of his patron, and was immovably rewarded. Pereda's works were much in request, and he exercised his talent on a great variety of subjects. History, social scenes, still-life, vases, tapestry, musical instruments; all were within the compass of his versatile brush. He died at Madrid in 1669. His works were formerly to be found in all the palaces and churches of Madrid, Toledo, Alcala, Cuenca, Valladolid, and in many private collections. At present there are two in the Madrid Gallery, one of which is a 'St. Jerome meditating on the last Judgment;' in the church of San Tomas is a 'St. Domingo and God the Father' (1640), and in the Academy of San Fernando 'The Dream of Life;' in Marshal Soult's collection there was a 'Christ asleep on the Cross,' with flowers and skulls about Him; in the Esterhazy Gallery, at Pesth, there is a 'St. Anthony and the Infant Christ' (the same subject is among the Suermondt pictures at Berlin); a still-life subject (1621) is at St. Petersburg; and three or four in the Gallery at Munich. Formerly it was considered that no Spanish collection was complete without an example of Pereda.

PEREDA Y DUARTE, TOMAS DE, a Spanish artist, who became a member of the Academy of San Fernando in 1757. He died in 1770.

PEREGRINI DA CEsENA, an Italian engraver of the 15th century. Duchesne enumerates sixty-six plates by his hand, which he calls *mini*. More recent critics, however, see in these not proofs of goldsmith's work, but impressions from plates expressly engraved for printing. The facts in favour of this view are, in the first place, the number of these so-called *mini*, and, secondly, the occurrence of the artist's signature upon the prints with the letters the right way. Peregrini's most important plate is a 'Resurrection,' which is signed *Di Opus Peregrini Ce*. The rest of the plates ascribed to him are signed either P or O.P.D.C.

PEREIRA, VASCO, (PEREIRA, or PEREIRA,) was a Portuguese painter, who resided at Seville, in great credit, at the end of the 16th century. He was employed in 1591 to repair the fine fresco of 'Christ of the Criminals,' painted only thirty years previously by Luis de Vargas. He was one of the artists employed in the cathedral of Seville in 1598, to prepare the magnificent decorations for the funeral service of Philip II. He painted the 'Decollation of St. Paul' for the convent of that order, in competition with Moledano and Vazquez. He executed many other works which have ceased to exist in Spain, though some are to be found in Portugal. He was reckoned a skilful draughtsman, but dry and hard as a colourist, as may be noted in the 'Four Doctors of the Church' painted by him for the library of the Carthusians of Santa Maria de las Cuevas, and an 'Annunciation' in the college of San Hermenegildo. He died at the commencement of the 17th century. The Dresden Gallery possesses a 'St. Onofrius' by him. In the case of the 'Crucifixion' in the Misericordia of Oporto, it is undecided whether it was the work of Pereira, or of Vasco Fernandez. The Museum of Seville possesses a 'Nativity' dated 1579.

PERELLE, GABRIEL, an eminent French designer and engraver, was born at Vernon-sur-Seine at the beginning of the 17th century, and died in

Paris in 1675. He was instructed by Daniel Rabel, whom he soon surpassed. He excelled in drawing and engraving landscapes and views, of which he left a prodigious number. He usually enriched them with ruins and other objects, which give an agreeable variety to his scenery. Although by far the greater part of his plates are from his own compositions, he also engraved from the designs of several other masters, particularly Paul Bril, Gaspar Poussin, Asselyn, and above all, Silvestre. His best works are comprised in the two collections, 'Délices de Paris,' and 'Délices de Versailles.' He was assisted in his numerous works by his sons, NICOLAS and ADAM PERELLE, who, after his death, engraved a great number of plates of architectural views, landscapes, &c., which are inferior to those of their father. Nicolas is stated to have engraved 'The Four Seasons,' and 'The Four Elements,' and to have died at Orleans; Adam, to have been born in 1638, and died in Paris in 1695. The Perelles worked both with the point and the graver. Their works from their own designs are multifarious, and frequently to be met with. The following are the principal plates they engraved after other artists:

A set of four Views, the Church of St. Michel at Dijon, the Palace in that City, the Bridge of Grenoble, and the Porte Royale at Marseilles; *after Silvestre.*

Four Views in Paris, the Arsenal du Mail, the Pontneuf, the Louvre, the Mail, and surrounding country; *after the same.*

A set of four Views, the Baths of Bourbon d'Archauband, the Castle of Bourbon Laury, with the Baths of Julius Cæsar; and the great Chartreuse near Grenoble; *after the same.*

Six Views of the Jardin de Ruel; *after Israel Silvestre.*  
Two Mountainous Landscapes, with biblical subjects; *after P. Bril.*

Six Views in Rome and its Environs; *after J. Asselyn.*  
A View of Ruins, with the Adoration of the Magi; *after Pötenberg.*

PEREYETTE, —, executed a coarse etching after Paolo Veronese, representing the Holy Family accompanied by two angels.

PERET. See PERIER.

PEREYRA. See PEREIRA.

PÉREZ, ANDRÉS, a Spanish historical and flower painter, was born at Seville in 1660; and was instructed by his father, Francisco Pérez de Pineda one of the members of the Society of Professors who established the Academy in that city, and who was himself a scholar of Murillo. In the sanctuary of Santa Lucia, at Seville, there were three Scriptural subjects relating to the holy sacrament, signed *Andrés Pérez, 1707*; and in the sacristy of the Capuchins of the same city another with the date 1713, representing the 'Last Judgment,' taken in part from that of Michelangelo. Pérez was, however, 'most successful in painting flowers and other objects after nature. His historical works show a great falling off from the good rules Murillo had endeavoured to establish. Andrés Pérez died in 1727.

PÉREZ, ANTONIO, a Spanish historical painter, born in a village of Andalusia. In 1548 he was employed to paint chosen subjects for the old sanctuary of Seville cathedral. In 1550 he finished three pictures for the church of Nuestra Señora; in 1553 he painted the altar of San Ibo, and in 1555 restored that of the church of San Francisco. He died about 1580. His son Antonio worked with him.

PÉREZ, ANTONIO and NICOLAS, painters, were two brothers living at Seville from 1654 to 1668, who devoted considerable time and money to the foundation of the Academy in that city.

PÉREZ, BAROLOMÉ, was a Spanish painter, born at Madrid in 1634, and appointed painter to the king in 1689. He was the scholar and son-in-law of the flower-painter Arellano, whom he excelled as a draughtsman, and sometimes assisted by painting the figures in his works. He was particularly successful in rendering curtains and drapery, on which he was much employed for the theatre at Buen Retiro. His flower-pieces too were much esteemed. He died in 1693 from a fall from some scaffolding whilst painting a ceiling in the palace of the Duke of Monteleon. He painted a 'St. Rosa of Lima,' a 'Virgin praying to the Child,' and many flower paintings, of which there are four good examples in the Madrid Museum.

PÉREZ, FLOREAN JUAN, a Spanish nobleman, and amateur painter of genre subjects, was born in the neighbourhood of Madrid in the first half of the 16th century. He was a knight of a religious order; in 1566 was appointed valet to Philip II. He died at the commencement of the 17th century.

PÉREZ, JOAQUIN, a Spanish historical painter, was born at Alcoy. In 1773 he gained the prize from the Academy of San Carlos at Valencia. He died in 1779.

PÉREZ, MATTEO. See ALESIO.

PÉREZ DE PINEDA, FRANCISCO, was a pupil of Murillo. His son, who bore the same name, went at his father's death to the school of Luca de Valdés, and died at Seville in 1732. Bermudez says that his pictures were as bad as the doggerel verse in which he wrote the life of Fernando de Contreras.

PERFETTI, ANTONIO, an engraver, was born at Florence in 1792, and from 1818 onwards was a pupil of Rafael Morghen. In 1828 he obtained the prize at the Florence Academy with his 'Sibyl of Cumæ,' after Guercino, but obtained wider renown through his 'Presentation in the Temple,' after Fra Bartolommeo. He and his pupils completed the engraved collection of the Gallery of Florence. He died in that city in 1872. Other plates by him are:

The Madonnas 'della Scia' and 'del Granduca'; *after Raphael.*

Birth of the Virgin; *after Andrea del Sarto.*

Portrait of Dante; *after Giotto.*

PERGER, ANTON VON, a painter, born at Vienna in 1809. He was a son and pupil of Sigmund von Perger. In 1830-33 he was travelling in Italy, and on his return to Vienna he was appointed Professor of Anatomy, and in 1872 Director of the Court Library. He painted chiefly still-life scenes. He died in 1876.

PERGER, SIGMUND FERDINAND VON, historical painter and engraver, was born at Vienna in 1778, and studied at the Academy there. In 1816 he became Court painter, and in 1825 assistant custodian of the Belvedere Gallery. He died in the same city in 1841. 'As a painter on porcelain he showed himself especially skilful, working eleven years at the Imperial factory. Among his works we may name:

Horse-race at Kopcsan (*afterwards engraved by himself*).  
The Herald bringing the News of the Victory of Marathon to Athens.

The Rape of Ganymede.

Romulus and Remus with the She-wolf. (*Etching*.)

PERICCIOLI, GIULIO, (or PERICCIOLI,) designer and etcher, was born at Siena about 1600, and after receiving some instruction from his uncle Francesco, an ecclesiastic and calligraphist, completed his studies in Rome and Venice. He subsequently

visited Constantinople, Egypt, Malta, Sicily, and Spain, where Philip III. appointed him drawing-master to the prince, his son. He next went to Holland, and was similarly employed on behalf of the Princess Louise; then to England, where he painted Charles I.; and finally returned to his own country, where he entered the service of the Grand Duke of Tuscany. He died after 1660. He produced numerous pen-and-ink drawings, several of which he etched. Two plates by him after Vanni represent a 'King writing,' and a 'Warrior on horseback.'

PERIER, FRANÇOIS, an obscure French painter and engraver, who died about 1655. He was a native of Saint-Jean-de-Laure. He was a member of the *maîtrise*.

PERIGAL, ARTHUR, an English historical painter of some promise, who gained the Academy gold medal in 1811 for his 'Themistocles taking refuge with Admetus.' He occasionally exhibited at the Academy up to 1821, after which there is no further trace of him. In that year he was living at Northampton.

PERIGAL, ARTHUR, a landscape painter of the island scenery, was born in London in 1816. He was a frequent exhibitor in Edinburgh, and an occasional contributor to the Royal Academy and British Institution from 1861 to 1876. He was elected an Associate of the Scottish Academy in 1841, an Academician in 1868 and Treasurer in 1880. He died suddenly in 1884, in Edinburgh Works:

A Sutherlandshire landscape.  
Venusius, from Naples.  
The Pier, Nairn.  
Arrau.  
On the Jed.  
A Rough Day.  
Skye, evening.  
Loch Tromlie.  
Morning, Glen Nevis.  
Moor near Kinlochewe, Rosshire. (*Scottish National Gallery*.)

PERIGNON, ALEXIS JOSEPH, a French portrait and genre painter, born in Paris in 1806. He was the son of A. N. Perignon, under whom, and Gros, he studied. His works were awarded medals in 1836, 1838, and 1844, and he obtained the Legion of Honour in 1850, becoming an officer of the order in 1870. His latter years were spent at Dijon as Director of the Academy there. He died in 1882. Amongst his works are:

Nantes. *Museum*. Portrait of Admiral Jéray.  
Dijon. *Museum*. St. Cecilia.

PERIGNON, ALEXIS NICOLAS, the elder, a French painter and engraver, also an architect and notary, was born at Nancy in 1725. He travelled in Italy and Switzerland, and died in Paris in 1782. He painted landscapes in oil, and flowers in gouache; and has etched 43 plates from his own landscapes.

PERIGNON, ALEXIS NICOLAS, the younger, a French painter of portraits, genre, and historical subjects, was born in Paris in 1785. He was a pupil of Girodet, and exhibited at the *Salon* from 1814 to 1860, obtaining a second class medal in 1824. He died in 1864. At Versailles there are by him:

Devout in 1792.  
The Duke of Orleans and the Duke of Chartres.

Perignon's daughter, CAROLINE LOUISE EMMA, MME. DEBAY, also won some repute as a painter.

PERIN, ALPHONSE HENRI, a French historical and landscape painter, born in Paris in 1798. He was a pupil of Guérin, and among his works are the mural paintings in the church of Notre Dame de Lorette in Paris. He died in 1874.

PERIN-SALBREUX, LIÉ LOUIS, a French miniature painter, born at Rheims in 1753. He came to Paris at the age of twenty-five, and took lessons from an Italian painter called Sicardi. On the outbreak of the Revolution he retired to Rheims, where he died in 1817.

PERINI, GIUSEPPE SFORZA, an Italian engraver, was born at Rome about the year 1748, and was still living in 1795. He executed some of the plates for the 'Scuola Italiana' of Gavin Hamilton, and engraved some of the statues in the Clementine Gallery. The following, among others, are by him:

The Frontispiece to the 'Scuola Italiana,' with two figures by *Michelangelo*.  
Jupiter and Antiope; after *Jacopo Palma*.  
Charity; after *Bartolommeo Schedone*.  
Christ bearing his Cross; after *Landfranco*.

PERINI, LODOVICO, an indifferent Italian engraver, has left some prints executed with the graver, among which is one representing two men playing at cards, and a woman overlooking them.

PERINO DEL VAGA. See BUONACOSTI.

PERIS, HENRI, a Flemish landscape painter. He was appointed Dean of the Corporation of St. Luke at Antwerp in 1662. In the church of the Augustins at Antwerp are two landscapes by him. He died in 1670.

PERISIN. See PERRISSIN.

PERJECOUTER. See STAMOUER.

PERKINS, CHARLES C., an American painter, draughtsman, and writer on art. He was born at Boston in 1823. He studied painting under Ary Scheffer, and etching under Blaquemond and Lalanne, but most of his life was devoted to the study of art history and to its teaching. In 1876 he was appointed honorary director of the Museum of Fine Arts at Boston. In 1864 he published 'Tuscan Sculptors,' in two volumes; in 1867, 'Italian Sculptors,' in one volume, and in 1878, 'Raphael and Michael Angelo.' The plates in these books were etched by himself, mostly from his own designs. He died in 1886.

PERLA, FRANCESCO, the reputed author of two frescoes in the Cathedral of Mantua, dating from the 16th century.

PERNA, PIETRO, according to Strutt, was an engraver on wood, to whom some prints marked *P. P.* are usually attributed. He lived to the latter end of the 16th century.

PERNET, —, is mentioned by Strutt as an engraver who lived about the year 1620, and executed a few indifferent portraits.

PERNICHAU, PABLO, a native of Zaragoza, studied with Hovasse at Madrid. Philip V. granted him a pension to enable him to study in Rome, where he was elected to the Academy of St. Luke. On his return he became painter-in-ordinary to the king, and Director of the Academy of San Fernando from 1753 till his death in 1760. He furnished various sacred compositions to the palace, the Academy, the church of San Isidro, and the hospital of Monserrate, also a copy of Raphael's 'Assembly of the Gods' to the palace of San Ildefonso.

PERNOT, FRANÇOIS ALEXANDRE, was born at Wassy (Haute Marne) in 1793. He was a pupil



of Victor Bertin and Hersent. He travelled from 1818 to 1828, through Switzerland, the Vosges, the Rhine Provinces, Belgium, England, and Scotland. He worked to some small extent as a sculptor also. He died in 1865. Among his pictures we may name:

- Eighty sketches of old Paris.
- A series of picturesque Views in Scotland.
- The Trenches of Viucennes. (*Versailles Gallery*.)
- Marius in Carthage.
- Tell's Chapel.
- Ruins of the Chateau de Pierrefonds.

**PEROLA, JUAN, FRANCISCO, and ESTÉFANO**, painters, sculptors, and architects, were three brothers, natives of Almagro, in La Mancha, who are supposed to have studied in the school of Bocerra. In 1586 they were employed by the Marquis of Santa Cruz, with Cesare Arbasia, an Italian, to paint in fresco the staircase, halls, and court of his palace at El Viso. In the adjacent conventual church of the Franciscans were some oil pictures and various marble tombs attributed to the Perolas; they also assisted Mohamedano in painting frescoes for Cordova cathedral.

**PERON, DAL.** See *CUSINE*.

**PERON, LOUIS ALEXANDRE**, a French historical painter, was born in Paris in 1776. He was a pupil of David, and among his works are 'The Capture of Toulon' and 'The Murder of the Innocents.'

**PERONI, GIUSEPPE**, according to Abate Affo, was born at Parma about the year 1700. He first studied at Bologna, under Felice Torelli and Donato Creti, and afterwards went to Rome, where he became a scholar of Agostino Masucci. He was a tolerably correct designer, and, in his best performances, imitates the style of Carlo Maratti. Such are his pictures in the church of San Siro, at Milan; and the 'Conception,' at the Padri dell' Oratorio, at Turin. In competition with Pompeo Batoni, he painted in fresco for the church of Sant' Antonio Abate, 'The Crucifixion,' which places him among the most respectable artists of his time. He died in 1776.

**PEROTTI, PIERO ANTONIO**, portrait painter, was born at Verona in 1712, and died there in 1793. He was a pupil of Balestra, and painted pastel portraits at Venice, Rome, and London. He married ANGELICA LEGRU (born 1719, died 1776), who executed works of a similar class.

**PEROU, ANTOINE**, an obscure painter, who was appointed concierge to the Académie in Paris, in the time of Louis Testolin, whose pupil he had been.

**PEROUX, JOSEPH NICOLAUS**, was born at Ludwigsburg in 1771, and after studying at Stuttgart, became the first teacher of Overbeck, and came in 1806 to Frankfort, where he died in 1849. He painted portraits in oil and miniature, an allegorical Reformation picture, and a 'Christ as the Children's Friend' (now in the City Collection at Frankfort).

**PEROXINO, GIOVANNI**, a painter who was active at Alba, in Piedmont, in the year 1517. He painted an altar-piece for the conventuali, in that town.

**PERRACINI, GIUSEPPE**, an historical painter, called Il Mirandolese. He was born in 1672, and died in 1754. His talent was very slight, and he should not be confounded with Pietro Paltronieri, who was also called Il Mirandolese.

**PERRE, JAN.** See *VAN DER PERRE*.

**PERREAL, JEHAN**, called *JEAN DE PARIS*, was

court painter to Charles VIII., Louis XII., and Francis I., from 1483 to 1528, and produced numerous pictures of battles and sieges. His father, *CLAUDE DE PERREAL*, painter and poet, in whose honour Clément Marsh wrote some verses, was valet to Louis XI. in 1474. Jean's name occurs for the first time in 1483, as that of a valet-de-chambre to Charlotte, the wife of Louis XI. He followed the French army into Italy, and was commissioned to paint some of its feats. Jean was employed by the municipality of Lyons in 1489 and 1493 to organize the *fêtes* given by the town in honour of the visit of Charles VIII. In 1496 he was the first to sign the act of incorporation of the Lyons artists. He was the friend and protector of the poet, Jean Lemaire, whom he presented to Anne of Brittany. After Anne's death Perreal was charged to paint her portrait, which he did, from the corpse. The miniatures in a manuscript relating to the Queen's obsequies are also ascribed to him. Perreal, who was an engineer and architect as well as a painter, died in 1528 or 1529.

**PERRET, PIERRE**, (or *PEDRO PERRET*), an engraver, was born about 1550: it is uncertain whether he was a native of France or of the Low Countries. He studied at Rome under Cornelis Cort, and was engraver to the Duke of Bavaria and the Elector of Cologne. In 1589 he settled at Antwerp, where he engraved some views of the monastery of San Lorenzo in the Escorial, from drawings by Juan de Herrera, which gave so much satisfaction to Philip II. that he invited him to Spain, and appointed him his engraver; an office which he retained under Philip III. and IV. He was called to Madrid in 1595, and resided there till his death in 1637. His chief performance was a set of portraits of the Kings of Portugal, published in 1603, which he inscribed *Pedro Perret sculptor Regis fecit*. He also engraved several plates of historical subjects, among which are:

The Woman taken in Adultery, after Brueghel.

The Chastity of Joseph; after Speckaert.

Four subjects from the Life of Ignatius Loyola, with his portrait.

**PERRIER, FRANÇOIS**, called *LE BOURGIGNON*, was a French painter and engraver, who was born either at Saint Jean de Losne or at Macon, in Burgundy, about the year 1584. He was the son of a goldsmith, who had him instructed in the elements of design; but as he opposed his desire of becoming a painter, the young Perrier secretly left his home, and, without the means of subsistence, associated himself with a blind mendicant, who was on his way to Italy, and by this means arrived at Rome. He accidentally became acquainted with Lanfranco, who encouraged him in his pursuit, and admitted him into his school. After a residence of several years at Rome, he returned in 1630 to France, and passed some time at Lyons, where he painted a set of pictures for the cloister of the Carthusians. He then visited Paris, where Simon Vouet, who was then in possession of every commission of importance, employed him in painting the chapel of the chateau of Chilly, from his design. Finding little employment in Paris, he returned to Rome in 1635, where he applied himself to engraving the principal antique statues and bas-reliefs, and executed several plates after the Italian masters, as well as from his own designs. After the death of Simon Vouet, he returned to Paris in 1645, when he was employed to paint the gallery of the Hôtel de la Vrillière, and was one of the twelve professors



who in 1648 founded the Academy. He died in Paris in 1650. Some of his best paintings are the frescoes in the above hotel, and his pictures of 'Apollo in the Chariot of the Sun,' 'The Temptation of St. Anthony,' and 'Acis and Galatea'—this last in the Louvre. We have by him also a considerable number of etchings, from his own designs, and after other masters. He sometimes signed his name *Paria*. The following are his principal plates:

A set of one hundred prints from antique statues, published at Rome.

A set of fifty, from ancient bas-reliefs.

Ten plates of Angels from the Farnesina, after Raphael.

Two plates of the Assembly of the Gods, and the Marriage of Cupid and Psyche, after the paintings by Raphael, in the Farnesina.

The Communion of St. Jerome, after Agost. Caracci.

The Flight into Egypt, after the same.

The Nativity; after S. Vouet.

The portrait of Simon Vouet, *F. Perri fecit* 1632.

#### AFTER HIS OWN DESIGNS.

The Holy Family, with St. John playing with a Lamb  
The Crucifixion; inscribed *Franciscus Perri, fecit*  
*gudius, pinx. et scul.*

St. Roch curing the Plague-stricken.

The Body of St. Sebastian, supported by two Saints.

Venus and the Graces.

Time clipping the Wings of Love, engraved in chalcography.

PERRIER, GUILLAUME, born at Macon about 1600, was the nephew and scholar of François Perrier, whose style he followed. Of his works as a painter the most considerable are his pictures in the sacristy of the Muses at Lyons, where he took refuge, having killed a man in a duel. We have by this artist several etchings executed in the style of his uncle. He died in 1655. Among his best plates we may name:

A Holy Family.

The Death of the Magdalene.

Portrait of Lazarus Meyssonier.

An allegorical subject.

PERRIN, JEAN, was an obscure engraver on wood, who, conjointly with Jean Munier, executed a set of cuts for a work entitled 'La Morosophie de Guillaume de la Penière Tolsain, contenant cent Emblemes,' published in 1553.

PERRIN, JEAN CHARLES NICAISE, a French historical painter, was born in Paris in 1754. He was a pupil of Doyon and Durameau. In 1787 he was elected a member of the Academy of Painting. Among his works are, 'Venus healing the Wound of Æneas,' 'The Sacrifice of Cyaniippus,' and an 'Assumption.' He died in 1831.

PERRIN, OLIVIER STANISLAS, a French painter, born at Rostrenen in 1761. He first studied at the Academy of Rennes, but afterwards, through the kindness of the Duke of Charost, he entered the studio of Doyon. He then worked with the engraver Massard, after which he went on two or three campaigns. He then obtained a Government post at Quimper, and painted several pictures illustrating Breton life. He died at Quimper in 1832.

PERRIN, THOMAS, a miniaturist, who flourished at Dijon about 1400. He worked for the Duke of Burgundy.

PERRISSIM, JACQUES, (PERISIN, or PERSINUS,) was an old French engraver, who flourished about the year 1570. In conjunction with J. Tortorel, he designed and engraved, partly on wood and partly on copper, a set of twenty-four large prints, representing subjects from the Huguenot war, 1559

to 1570. His copper-plates are etched in a coarse, incorrect style; the woodcuts are executed with more attention. He sometimes signed his prints *J. Perrissim fecit*, or *J. Persinus fecit*, and sometimes marked them with the monogram **P**. Zani thinks that he was a German by birth, an opinion in which Nagler seems to concur. The latter says he was born in 1530, and quotes the work referred to as being published in 1567 and 1574. Brulliot

has given his monogram thus **P** which agrees with Nagler, who calls him *C. Jakob*. When he engraved conjointly with Tortorel the monogram is

**PE**. See also TORTORELL.

PERRONEAU, JEAN BAPTISTE, a French engraver, was born in 1731, and died in 1796. He was instructed by L. Cars. He engraved also after Boucher, Van Loo, and Bouchardon. He was a painter in crayons, and was for a short time in England, where he exhibited some portraits in that medium. Among other prints, he has left two of the elements, 'Air' and 'Earth,' after Natoire; the companions, 'Fire' and 'Water,' are engraved by P. Aveline. Perroneau is said by Siret to have died at Amsterdam in 1783.

PERROT, ANTOINE MARIE, a French landscape and architectural painter, born in Paris in 1787. He was a pupil of Watteau and Michallon. Among his landscapes are views of Chisou and Messina.

PERROT, CATHERINE, a French miniature, flower, and animal painter, who flourished in the 17th century. She was a pupil of Nicolas Robert, and was received into the Academy in 1682. She published some works on painting in miniature. She married one Claude Horry, a notary.

PERROT, FERDINAND VICTOR, a French painter, born at Painbœuf in 1808. At the age of nineteen he painted for the small church of Ploudaniel an 'Assumption,' which attracted a great deal of attention. He then went to Paris to study, and there executed for M. Guérin a large number of lithographs. He painted several sea-pieces, and in 1836 went to Italy, where he produced a picture of 'Susannah and the Elders' which made some sensation. In 1840 he went to St. Petersburg, and was just about to be admitted into the Academy, when, yielding to the severity of the climate, he died in 1841.

PERRY, FRANCIS, an English engraver, was born at Abingdon in Berkshire, and was a pupil of one of the Vanderbanks. He was for some time under Richardson, but made little progress as a painter. He afterwards set up as an engraver, and for some time worked for the magazines. He died in London in 1765. His best plates are coins and medals, which he copied with neatness and precision. He also engraved some portraits, among which we have the following:

Dr. Ducarel, affixed to his Anglo-Norman Antiquities.

Matthew Hutton, Bishop of Durham.

Alexander Pope, Poet.

He also etched a series of drawings, by himself, of Lichfield Cathedral.

PERSECUTER (or PERSEUTEUR). See SEZWOUTER.

PERSEUS, an ancient Greek painter, who flourished more than three hundred years before Christ. He was a disciple of Apelles, and though greatly inferior to his master, he may be presumed to have

possessed considerable talents, as he was favoured with the particular esteem of that painter, who addressed a treatise on art to him.

**PERSEVAL**, —, a French portrait painter, born at Charnery in 1745. He was a Professor of Drawing at the Royal College of Pont-le-Voy. In the Museum at Rheims there is an old woman's portrait by him. He died in 1837.

**PERSIJN**, **RENIER DE**, (**PERSYIN**, **PERZYN**, &c.) called **NANCISSUS**, was a painter and engraver, born at Amsterdam about the year 1600. He went to Rome, where, in conjunction with Cornelis Bloemaert, Theodor Matham, and M. Natalis, he engraved the statues in the Palazzo Giustiniani. He married the daughter of the glass-painter, Theodor Crabeth, who brought him a fortune which enabled him to drop the profession. He worked with the burin in a neat, clear style. We have also the following plates by him:

*The Portrait of Ariosto; after Titian.*  
*Baldassare, Count Castiglione; after Raphael.*  
*S. Ooster, Physician; after Saulbart.*  
*Admiral Meppel; after Pierson.*  
*Old Age; after Rubens.*

**PERSINUS**. See **PIRRISSIM**.

**PERSON**, **NICOLAUS**, a German engraver, flourished about the year 1700. He executed a set of indifferent prints after portraits of German Archbishops; these were published in 1696.

**PERSYN**, **JAN**, a Dutch portrait painter, born at The Hague in 1708. He was a pupil of Constantine Netscher. He afterwards entered the Artillery, and became an engineer in the service of the Dutch Republic.

**PERTUS**, **RAPHAEL**, a Spanish painter of history and landscape, who flourished at Saragossa about 1680. His landscapes were graceful in composition and pleasant in colour.

**PERUCCI**, **ORAZIO**, an Italian historical painter, born at Reggio in 1548. He was a pupil of Leho Orsi, and was also an architect. In the church of S. Giovanni in Reggio there is a picture of S. Albert by him. He died in 1624. His son **FRANCESCO** was also an artist.

**PERUGIA**, **BERNARDINO DA**, was a painter living in Perugia in the early part of the 16th century, who has been often confounded with Pinturicchio. He established himself in San Severino in 1509, and in 1524 he painted an altar-piece, now in San Domenico of that city, representing a 'Virgin and Child, with four Saints.' Several paintings ascribed to him are to be seen in Perugia. In London, at Dudley House, is 'A Virgin holding a bird by a string, with the Child in her grasp.' At the Louvre, a 'Crucifixion,' with numerous figures, is generally attributed to him.

**PERUGIA**, **MARIANO DA**, or **MARIANO DI DER EUSTERIO DA**, an obscure scholar of Perugino, to whom Vasari refers as the author of a picture 'of slight interest' in S. Agostino, at Ancona. Mariotti, however, ascribes to him a better work in S. Domenico, at Perugia.

**PERUGINI**, a landscape painter of Milan, to whose pictures figures were added by Alessandro Magnasco.

**PERUGINO**, **ALOISI** (or **LUIGI**). See **SCARAMUCCIA**.

**PERUGINO**, **DOMENICO**, an obscure painter, who died in Rome about 1590, aged 70 years. He is supposed to have been also the engraver mentioned by Vasari as the author of certain excellent plates after Roman antiques (see vol. v. p. 431 [*Milanese*]).

**PERUGINO**, **IL**. See **SANTI**, **PIETRO**.

**PERUGINO**, **IL CAVALIERE**. See **CERRINI**.

**PERUGINO**, **PAOLO**. See **GISMONDI**.

**PERUGINO**, **PIETRUCCIO**. See **MONTANINI**.

**PERUGINO**, **PIETRO**. See **VANUCCI**.

**PERUGINO**, **POLIDORO**, a goldsmith, who was living about 1550 at Perugia, and who may have also engraved. It has been suggested that he may be the Perugino alluded to by Vasari in the life of Marc-Antonio (vol. v. p. 431 [*Milanese*]).

**PERUZZI**, **BALDASSARE**, painter and architect, was born at Siena, March 7, 1481; he was the son of a weaver, who had settled there. In 1501 he was employed in the chapel of S. Giovanni, in the cathedral, receiving 42 lire for his work. His chief instructors appear to have been Bazzi and Pinturicchio. About 1504 he went to Rome, where he settled and soon obtained a good position. His chief work in his earlier years at Rome was the decoration of S. Onofrio. In the semi-dome and tribune there are an 'Eternal,' a 'Coronation of the Virgin,' a 'Virgin amongst Saints,' an 'Epiphany,' and a 'Massacre of the Innocents,' by him. At S. Croce in Gerusalemme the vaulting of a crypt, dedicated to S. Elena, is inlaid with mosaics after designs by Peruzzi. In the Camera dell' Eliodoro at the Vatican the ceiling is assigned to Peruzzi. It was at this period that, from the study of perspective, Peruzzi was led to architecture, and we find him employed by Agostino Chigi to erect a palace on the banks of the Tiber. In the flat roof of the garden lodge of this palace Peruzzi drew several mythological subjects, as also in other parts of the palace. In 1517 he painted in a semi-dome of the Ponzetti chapel, in S. Maria della Pace, a series of Biblical subjects, such as 'The Creation,' 'Deluge,' 'Sacrifice of Isaac,' 'Virgin and Child,' and others. From 1517 till 1520, when he succeeded Raphael as architect of St. Peter's, and from 1520 till 1527, he did little that has not perished. From 1521-3 he was in Bologna, but returned to Rome, and was engaged at the festival given in honour of Clement VII.'s coronation. In 1527, on the occasion of the sack of Rome, he was captured and ransomed by the Spaniards, and plundered of all he possessed. He then went to Siena, where he was employed by the Government in planning fortresses. About this time he also painted a fresco in the little church of the Madonna di Fontegiusta, at Siena; the subject is the 'Sibyl announcing the Nativity to Augustus.' He remained in Siena till 1536, when he returned to Rome, and devoted himself entirely to architecture. He was a good mathematician, and a master of perspective. He died in Rome, on Jan. 6, 1537. Of his principal works we may name a figure of 'Charity with three children,' in the Berlin Gallery; an 'Adoration of the Magi,' in the Bridgewater Gallery; and a fine cartoon of the same subject in the National Gallery in London, where, too, there is a picture from the cartoon, but not by Baldassare.

**PERUZZINI**, **DOMENICO**, an engraver, born at Pesaro, supposed to have been the elder brother of Giovanni Peruzzini. He appears to have lived mostly at Ancona, and flourished from 1640 to 1661, according to the dates on the prints attributed to him by Bartsch. These prints had been previously ascribed to *Domenico Piola*, but the style is entirely different, both in design and execution. It is supposed that, like his brother Giovanni, he was a scholar of Simone Cantarini da Pesaro, and his etchings resemble those of that

master, and of Guido Reni. Subjoined is a list of their titles:

The Holy Virgin, half-length, with the infant Jesus. *D. P. 1661.*

The Virgin seated, with the Infant on her knees. *D. P. 1661.*

Christ tempted by the Devil, in the form of an old man. *D. P. 1642.*

Christ bearing his Cross, with other figures, half-lengths *D. P. P. F. engraved on the cross (circular)*

The Holy Family and Saints. *Dom<sup>m</sup>. Per<sup>m</sup>. Anconae, 1661.*

St. Anthony of Padua praying, and the Infant Jesus appearing to him on a cloud supported by three cherubim. *Dom P. F.*

The Assassination. A man in his shirt on a bed, assailed by three soldiers, one of whom thrusts a lance into his body. *D. P. 1640.*

Four landscapes. The first is signed *D. P. f. Anconae*; the others, *D. P. only.*

St. Jerome doing Penance in the Desert. The letters *D. P. F.* are on a plant to the right (*Considered doubtful*)

**PERUZZINI, GIOVANNI**, was born at Ancona, or at Pesaro, in 1629, and was a scholar of Simone Cantarini. There are several of his pictures in the churches of his native city, of which the most esteemed are the 'Decollation of St. John,' at the Spedale; and a picture of 'St. Teresa,' at the Carmelitani. He resided some time at Bologna, where there are some of his works in the public edifices, particularly the 'Descent of the Holy Ghost,' in the church of SS. Vitale ed Agricola; and a picture of 'St. Cecilia,' in the church dedicated to that Saint. He was invited to the court of Turin, where he executed several works, both in oil and in fresco, so much to the satisfaction of his patron, that he was made a knight of the order of St. Maurice. He died at Milan in 1691. He was vain of his facility of execution, and inscribed on one of the lunettes of the Portico de' Servi in Bologna, "Opus 24 Hor. Eq. Jo. P." (the work of twenty-four hours by Gio. Peruzzini, knight). Carlo Cignani, on reading it, observed, "Le minichione si fanno presto" (trifles are soon done). Giovanni's son PAOLO, and his brother, DOMINICO, were also painters.

**PERY, NICOLAS**, an obscure historical painter of the seventeenth century. He was received into the Guild of St. Luke, at Brussels, in 1736.

**PERZYN.** See **PERSIJN.**

**PESARESE, IL** (or **SIMONE DA PESARO**). See **CANTARINI.**

**PESARI, GIOVANNI BATTISTA**, an Italian historical painter, was a native of Modena. He lived some time at Venice, where he died after 1650.

**PESARO, NICCOLÒ.** See **TRONETTO.**

**PESCHEL, KARL GOTTLIEB**, a German historical painter, born at Dresden in 1798. He was a pupil of Vogel, and studied in the Dresden Academy. In 1825 he went to Rome, where he remained about a year. On his return he assisted his master Vogel on frescoes at Pillnitz. About 1830 he was appointed a Professor in the Dresden Academy. Considerable attention was devoted by him to mural decoration, and good examples of his work are to be seen in the Roman House, Leipzig; and at the Royal Palace at Dresden. He died in 1879. Amongst his chief pictures are:

Rebecca at the Well. (*Leipzig Museum.*)

'Come unto Me, all ye that labour.' 1851. (*Dresden Gallery.*)

The Crucifixion. (*Leipzig Museum.*)

Iskiah in Babylon.

Angels appearing to Jacob. 1845. (*Dresden Gallery.*)

Holy Family. (*Leipzig Museum.*)

**PESCI, GASPARO**, a Bolognese painter of architectural perspectives who flourished about 1776. No details of his life are known.

**PESCIA, MARIANO DA**, also called **GRAZIADRI**, was an Italian painter the time of whose birth and death is uncertain; Zani says he died about 1520; others, that he was born in 1525, and died in 1550. It is also said that he was a scholar of Domenico Ghirlandajo, and assisted him in his works; but in that case he must have been born much earlier, as Ghirlandajo died in 1494. Perhaps it was Ridolfo Ghirlandajo. In the chapel della Signoria, in the Palazzo Vecchio at Florence, there is an altar-piece by him; and, in the Gallery, the 'Virgin and Infant Jesus, with Elizabeth and the young St. John.' It is agreed by all that he died young, and his known works are very few.

**PESELLO and PESELLINO.** See **GIUOCHI.**

**PESENTI, GALIAZZO**, called **IL SABBIONETA**, a painter and sculptor of Cremona, who flourished in the 16th century. A MARITIME PESENTI, also called **IL SABBIONETA**, lived at Cremona at the end of the 16th century.

**PESNE, ANTOINE**, the son of **THOMAS PESNE**, (a portrait painter, and brother of Jean Pesne,) was born in Paris in 1684 (?). He studied under his father and under his uncle (Charles de la Fosse, and afterwards spent some time at Venice for further improvement. After having been received a member of the Paris Academy he settled at Berlin, where he became court painter to Frederick the Great, as well as Director of the Academy. He died at Berlin in 1757. He painted history and portraits, and his works were much admired by the connoisseurs of the court. The Galleries of the Berlin 'Schloss,' and of Potsdam and Sanssouci, contain many of his works, and some elegant game pictures are in the Dresden Gallery. Pesne painted figures in the pictures of his friends C. S. Dubouss and P. C. Leygebe. The following are among the best known of his own pictures:

Portrait of Frederick the Great (*Engraved by Wille.*)

His own Portrait (*Dresden Gallery. Engraved by G. F. Schmidt*)

Himself and Wife (*Berlin Museum*)

Family picture of the Colonel of the Swiss Guard, Baron von Erbach.

Tapestry pictures with portraits of Prince La polli and his Family (*Dessau Castle*)

Portrait of the Chey Vleughels

" " Painter Dubousson.

" " Mulane Dubousson.

A Cook plucking a Turkey

A Young Girl with Pigeons.

Fortune-telling

Portrait of the Engraver Semidt and his Wife.

**PESNE, JEAN**, a French engraver, was born at Rouen in 1623, and died in Paris in 1700. It is not ascertained by whom he was instructed, but he attained some success as an artist, particularly as a designer. He produced 168 plates, of which some are executed with the burin alone, and others in combination with the point. His principal plates are from the pictures of Nicolas Poussin, with which he succeeded admirably; others are after Raphael, Titian, the Carracci, Guercino, Giulio Romano, and others. The following are perhaps the best:

#### PORTRAITS.

Two of Nicolas Poussin; after pictures by that painter.

Louis le Comte, Sculptor to the King.

François Langlois, after Van Dyck.

SUBJECTS AFTER POUSSIN.

Assumption of the Virgin.  
 Esther before Ahasuerus.  
 The Adoration of the Shepherds.  
 The dead Christ, with the Virgin and St. John.  
 The Entombment.  
 The Death of Sapphira.  
 The Holy Family attended by Angels, with a dedication to Le Brun.  
 The Vision of St. Paul.  
 The Triumph of Galatea.  
 The Testament of Eudamidas; *one of his best prints.*  
 The Seven Sacraments, in seven plates of two sheets each.  
 The Labours of Hercules, in nineteen plates; from the paintings in the Louvre.

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family; *after Raphael.*  
 A set of fifteen landscapes, *after Guercino*, and other masters.

PESZKA, JOSEPH, was born at Cracow in 1767, and studied principally in Warsaw under Lampi and Smuglewicz, the latter of whom he accompanied in 1797 to Wilna, and in 1800 St. Petersburg. He remained in Russia till 1813, when he returned to Warsaw, where two years later he became Professor of Painting at the University. He died at Cracow in 1831. His works are principally portraits and scenes from Polish history.

PETE, SIMON, an obscure painter of Valladolid, who flourished about 1661.

PETER, EMIL, a German miniature painter, born at Jugerndorf in Silesia, in 1799. He died at Vienna in 1873.

PETER, WENCESLAUS, animal painter, was born at Carlsbad in Bohemia in 1742. He applied himself successively to metal working, chasing, and sculpture before settling to the art which he at last adopted. He became Professor at the Academy of San Luca in Rome, and his best work is 'The Terrestrial Paradise.' A 'Hen and Chickens' by him is in the Borghese Gallery. He died at Rome in 1829.

PETERS, ANTON DE. See DE PETERS.

PETERS, BONAVENTURA and JAN. See PEETERS.

PETERS, FRANS LUCAS, was born at Mechlin in 1606. He was the son of an obscure painter, from whom he learned the elements of design, but he afterwards entered the school of Gerard Segers. He did not, however, follow the style of that master, but abandoned historical painting to devote himself to landscapes. He was taken into the service of the Archduke Leopold, in whose employment he passed the greater part of his life. He died at Brussels in 1654.

PETERS, GERRIT. See PIETERSZEN.

PETERS, MATTHIAS, flourished at Amsterdam about the year 1660, and, in conjunction with his brother NICOLAAS PHILIPS, engraved the plates for the 'Atlas Major,' published by Blaeu, in that city, from drawings by the publisher.

PETERS, the Reverend MATTHEW WILLIAM, was born in the Isle of Wight in the first half of the 18th century. His parents very early removed to Ireland, where his father held a post in the Customs at Dublin. The son became pupil of Robert West, the master of the school of design there, and in 1760 he obtained a premium from the Society of Arts. He was brought up, however, for the Church, and came to hold the appointments of Prebendary of Lincoln and chaplain to the Prince Regent. In the pursuit of art as an amateur he travelled in Italy, and when at Parma he copied the 'St. Jerome,' and his copy is now in the church at Saffron Walden.

In 1782 he also copied, for the Duke of Rutland, a picture by Le Brun in the Carmelite church at Paris. In 1771 he was elected an Associate of the Royal Academy, and in 1777 a full Academician. He resigned in 1790, and died in 1814, at Brasted Place, in Kent. He is better known by the prints engraved for Boydell and Macklin than by his paintings, though some of his pictures have almost the *impasto* of Sir Joshua Reynolds. His 'Resurrection of a Pious Family,' the 'Guardian Angel,' 'Cherubs,' and the 'Spirit of a Child,' his scenes from the 'Merry Wives of Windsor,' and from 'Much Ado about Nothing,' and other theatrical subjects, were very popular. He painted many fancy subjects and also portraits with much taste and elegance. He was patronized by some of the nobility of his day, for whom he painted subjects very different from his 'Resurrection of a Pious Family.' There are engravings of several of his fancy pieces and portraits by Bartolozzi, Marcuard, Simon, Thew, Dickinson, and J. R. Smith. He was severely satirized by 'Peter Pindar.'

PETERSEN, HENRICH LUDWIG, a Danish engraver, was born at Altona in 1806. In 1824 he entered the Academy of Dresden, and in 1827 the atelier of Rossmasser. In the two following years he engraved some landscapes and portraits at Heidelberg for the Ehrenhalle, and in 1835 several plates for the Bibliographical Institute at Hildburghausen, and for the Austrian Lloyd's Company some small landscapes after Rothbart and David. In 1838 he settled at Nuremberg, where he executed his principal plates—the 'Madonna della Sedia,' after Raphael; 'The Tribute Money,' after Titian; 'The Children in the Wood,' after Von der Emde, and 'Charles IX. on the Night of St. Bartholomew.' From 1840 to the end of his life he etched extensively for Heffner's work on costumes, and produced numerous facsimiles from drawings by the old masters. He became conservator of the art collections at Nuremberg, and died there in 1874. He was also a restorer of engravings and pictures.

PETERSEN, JOHANN ERIK CHRISTIAN, marine painter, was born at Copenhagen in 1839. He studied at the Academy of his birthplace, and then under Melbye and Dahl. He was engaged in the war as a Danish officer in 1864, and in the following year went to America, where he died at Boston in 1874.

PETERSON, FREDERIC, enamel painter, was a pupil of Boit, and died in London in 1729.

PETERZANO, SIMONE, (PETERIZONO,) was a native of Venice, and was brought up in the school of Titian. He flourished about the year 1590. His 'Pietà,' in the church of San Fedele, at Milan, is signed with his name, to which he has added *Titiani discipulus*. In the church of San Barnaba, at Milan, he painted some frescoes from the life of St. Paul. There is a fine 'Assumption,' in the Chiesa di Brera, at Milan by him.

PETTER, ABRAHAM, the son of William Pether, was born at Chichester in 1756. In the early part of his life he applied himself to the study of music, and at the age of nine years, is said to have occasionally performed as organist in his native city. He afterwards turned his thoughts to painting, in which he was instructed by George Smith, and attained a considerable rank in the art as a landscape painter, particularly by his moonlight effects, whence he has obtained the *sobriquet* of 'Moon-

light Pether.' A 'Harvest Moon' by him met with special admiration. His moonlight pieces are notable for their astronomical accuracy. He exhibited at the Royal Academy in 1784, his subject being 'Moonlight.' In 1789 he followed this with 'A Ship on Fire at Night,' and at intervals with others, till in 1811 he sent a second 'Eruption of Vesuvius.' Pether not only distinguished himself as painter and musician; his philosophical and mathematical researches were of some value. He also showed skill as a mechanic, and constructed various optical instruments, such as telescopes, microscopes, air-pumps, and electric instruments. Pether died April 13th, 1812.

PETHER, SIR BASILIAN, the eldest son of Abraham Pether, was born about 1790, and was probably instructed by his father, as he painted similar subjects. His pictures consist of moonlights, conflagrations, and sunsets, and exhibit fine feeling; but the narrowness of his circumstances, and the largeness of his family, reduced him to the necessity of working for picture-dealers, and beyond them it does not appear that he ever had a patron, except in one instance. That patron was Sir John F. Leicester, Bart., who commissioned him to paint 'A Caravan overtaken by a Whirlwind,' which was exhibited at the Royal Academy in 1826, together with 'The Destruction of a City by a Volcano.' His first and almost his only previous contributions had been in 1814, when his subjects were 'A View from Chelsea Bridge,' and 'The Burning of Drury Lane Theatre.' He had considerable knowledge in the mechanical arts, and, it is said, was the first that suggested the idea and construction of the stomach-pump to Mr. Jukes, the surgeon who introduced it to the medical profession. His pictures are not numerous; but they were a source of great emolument to his friends the dealers, as they could be readily copied, and the copies disposed of to country gentlemen; whence it is that his name so frequently appears in catalogues. His real works have considerable merit. He died at Battersea in 1844.

PETITIER, WILLIAM, painter and mezzotint engraver, was the cousin of Abraham Pether, and was born at Carlisle in 1731. He painted portraits in oil and miniature, and studied engraving under Thomas Frye. He was admitted into the Royal Academy in 1778, and exhibited occasionally between 1781 and 1794. He died in London about 1795. He engraved several fine plates after Rembrandt and other masters, as well as a few from his own works. Among others, we have the following prints by him:

#### PORTRAITS.

The three brothers Smith, Painters of Chichester; *W. Pether pinx. et fec.* 1765.  
Benjamin West; *after Lawrence*.  
Samuel Chandler, D.D.; *after Chamberlain*.  
François du Quesnoy, Sculptor; *after C. le Brun*.  
Carlo Tesserini, Musician; *after Pathe*.  
Rembrandt's Wife (the Jewish Bride); *after Rembrandt*.  
Rubens's second Wife; *after Rubens*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Rabbi; *after Rembrandt*.  
An Officer in Armour; *after the same*.  
An old Man with a beard; *after the same*.  
The Lord of the Vineyard; *after the same*.  
A Village Festival; *after Teniers*.  
A Warrior; half-length; *after Giorgione*.  
The Descent from the Cross; *after the picture in King's College, Cambridge, by Daniele da Volterra*.

The Philosopher; *after Jos. Wright*.  
The Sculptor; *after the same*.  
The Academy; *after the same*.  
The Continence of the Chevalier Bayard; *after Penny*.  
The Hermit; *after the same*.  
The Alchemist; *after the same*.

PETIT, GILES EDMÉ, a French engraver, was born in Paris in 1696, and died in 1760: He was a pupil of J. Chereau, and engraved several plates in the style of his instructor, the most esteemed being his portraits. Among others, we have the following prints by him:

#### PORTRAITS.

François I. King of France; *after Titian*; for the Crozat Collection.  
Louis Philip, Regent of France; *after Liotard*.  
Louis XV, King of France; *after C. van Loo*.  
Charles Edward Stuart, the Pretender; *after Dupra*.  
Philibert Papillon, Canon of Dijon.  
René, Charles de Maupeou, President of the Parliament.  
Peter Bayle, Author of the Historical and Critical Dictionary.  
Maria Theresa, Queen of Hungary.  
Armand Jules, Prince of Rohan; *after Rivard*.  
Henri Charles de Pomponne, Abbé of St. Medard.  
Joan Frédéric Philipeaux, Count of Maurepas.  
Joachim François Potier, Duke of Gesvres.

#### SUBJECTS.

The Disciples at Emmaus; *after J. André*.  
The Visitation; *after the same*.  
The Virgin of the Rosary; *after the same*.  
St. Catharine of Siena; *after the same*.

PETIT, JEAN LOUIS, a French historical and marine painter, was born in Paris in 1795. He was a pupil of Maudeval and Regnault. He died in 1876. Works:

Combat of Roland and Rodomont.  
The Wreck.

PETIT, the Rev. JOHN LOUIS, an English amateur draughtsman, born in 1801. He was educated at Trinity College, Cambridge, where he graduated in 1823 as a senior optime, and afterwards took holy orders. Antiquarian pursuits were his delight, and he drew the illustrations for his works and papers. He was a member of the Institute of British Architects, and of the Archaeological Institute. He also produced a few good etchings. He died at Lichfield in 1868. Amongst his publications were:

'Remarks on Church Architecture, with Illustrations,' 1841-5.  
'Principles of Gothic Architecture as applied to Parish Churches' 1845.  
'The Abbey Church of Tewkesbury' 1848.  
'Architectural Studies in France.' 1851.

PETIT, LÉONCE, a French draughtsman and illustrator, was born in 1839. He was a constant contributor to the *Salons* after 1869, and to the 'Journal Amusant' and 'Le Monde Illustré.' He died in 1884.

PETIT, LOUIS, a designer and engraver, was born in Paris in 1760, and was a scholar of N. Ponce. He was much employed in designing vignettes and other book illustrations, which he etched with considerable ability. He died about 1812. Among his detached engravings the following are most deserving of notice:

La Belle Jardinière, jointly with Massard; *after Raphael*.  
The Infant Jesus asleep, finished by Hovinet; *after the same*.  
Aurora; *after the same*.  
A Holy Family; *after the same*.  
St. Romualdus; *after A. Sacchi*; finished by Dambruno.

The dancing Nymphs; after Van der Werff. And several plates for Lagni's 'History of the Life of Christ'; among which are the 'Transfiguration,' after Raphael; and the 'Last Supper,' after Leonardo da Vinci.

PETIT, LOUIS MARIE, a French water-colour painter of still-life and miniatures, flourished at Fontainebleau at the end of the 18th century. He was a pupil of David and De Meitte. Works:

The School-boy and the Arts.  
Landscape with Mill.

PETITOT, JEAN, the elder, enameller and miniature painter, was born at Geneva in 1607. He was the son of a sculptor and architect, who designed him for a jeweller, and having frequent occasion to make use of enamel in that trade, he attained such skill in colour, that he was advised to apply himself to portrait painting. He was patronized by Charles I. and Louis XIV., and his extraordinary ability was deserving of their protection. In company with Pierre Bordier, who afterwards became his brother-in-law, he visited Italy, where they both resided some years. Petitot painted the heads and hands, and Bordier the draperies and backgrounds. In this division of labour they visited England, and had the good fortune to form the acquaintance of Sir Theodore Turquet de Mayerne, physician to the king, who had, by experiment, discovered how to get super-excellent colour in enamel. Mayerne introduced Petitot to King Charles I., who retained him in his service, and gave him apartments at Whitehall. He painted the portraits of that monarch and of his family, several times. He copied several pictures after Van Dyck, who assisted him with his advice. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments. The death of his royal protector was a misfortune for Petitot, who did not quit the exiled family, but followed them in their flight to Paris, where he was looked upon as one of their most faithful adherents. Charles II., during his abode in France, took great notice of Petitot, and introduced him to Louis XIV., who appointed him his painter in enamel, and gave him apartments in the Louvre. He painted that monarch several times, Anne of Austria, his mother, and Maria Theresa, his queen. Being a zealous Protestant, and dreading the consequences of the revocation of the edict of Nantes in 1686, Petitot begged the king's permission to retire to Geneva. Louis, unwilling to part with so favourite an artist, for some time evaded the demand, and employed the celebrated Bossuet, bishop of Meaux, to endeavour to convert him. This not succeeding, Petitot was at length allowed to leave France, after a residence of thirty-six years, and he returned to Switzerland. He settled at Geneva, but the crowd of admirers who came to see him was so great, that he was obliged to quit Geneva and retire to Vevey, where he continued to exercise his art till he had reached the age of 84. He died in 1691.

Petitot was the first artist to bring enamel painting to complete technical perfection. In the South Kensington Museum (*Jones Collection*) there are fifty-two enamel portraits which are certainly by Petitot, while some eight or ten more are ascribed to him with more or less justice. Among the former several are scarcely to be equalled, certainly not to be excelled, elsewhere. Among them we may name six portraits of Louis XIV., and portraits of Sully, La Vallière, Vendôme, Olympia

and Hortense Mancini, Richelieu, Mazarin, Mme. de Sévigné, Molière, 'La Grande Mademoiselle,' Mme. de Montespan, the Duke of Orleans, Armand de Meilleraye, Turenne, and Ninon de l'Enclos. In the Apollo Gallery of the Louvre are about sixty of Jean Petitot's finest enamels, consisting of portraits of Louis XIV., of his family, of ladies of the Court, and of the statesmen and military commanders of France.

PETITOT, JEAN LOUIS, the younger, the son of Jean Petitot the elder, was born in or about 1660. He was instructed in enamelling by his father, but studied further under Samuel Cooper. He settled in London, where he exercised his art with considerable success, and painted for Charles II. up to 1682, when he removed to Paris. In 1695 he returned to London, where eventually he died. His works are very inferior to those of his father, though they possess great merit. A few of the best are in the South Kensington Museum. Among others he painted:

Charles II.  
Peter the Great.  
Queen Catherine.  
The Duc de Berry.  
The Duc d'Anjou.

PETRAZZI, ASOLFO, was a native of Siena, and flourished about the year 1635. He was a scholar of Ventura Salimbeni and Pietro Sorri, and, according to Baldinucci, painted some pictures for the public edifices and private collections at Siena. One of his principal works is the 'Communion of St. Jerome,' at the Agostiniani at Siena, in which he exhibits something of the style of the Carracci. He excelled in painting children, whom he introduced very happily into his emblematical subjects. Such are his 'Four Seasons' in the Villa Chigi, at Volte, which are admired for the playfulness and ingenuity of the groups. He died in 1665.

PETRI, HENRICH, was born at Gottingen in 1835. At the age of seventeen he entered the Academy in Düsseldorf. In 1854 his first paid work was a copy of a 'Madonna' after Deger. He was for a short time at Munich in 1857, and in the following year proceeded to Rome, where he studied the masters of the early Renaissance and Overbeck. After his return he, in 1861-2, painted in encaustic in the convent chapel of Nonnenwerth, particularly a 'Descent from the Cross,' which attracted general attention. In 1868 he paid a second visit to Rome, in order to paint an altar-piece for Lashon. In 1870 we find him at Düsseldorf producing a 'Virgin and St. John weeping over the Body of Christ,' and in 1871 his *chef d'œuvre*, 'The Virgin as the Protectress of poor Children.' He died at Düsseldorf in February 1872.

PETRI, PIETRO DE, was born, according to Orlandi, at Premia, in the Novarese state, in 1671; Zani, however, says he was born in 1663, and died in 1716. He studied at Rome, in the school of Carlo Maratti. He painted history, and united with the style of Maratti somewhat of the taste of Pietro da Cortona. One of his principal works at Rome is a picture of the 'Crucifixion,' in the church of SS. Vincento ed Anastasio; he also painted some frescoes in the tribune of San Clemente. We have a few etchings by this artist from his own designs, executed in the style of a painter, among which are:

The Assumption of the Virgin.  
San Lorenzo Giustiniano.



Zani distinguishes him from PIETRO ANTONIO DE PERAI, or PITAI, to whom Bartsch has assigned four engravings, in addition to the two above named. Zani says the latter was born at Rome.

PETRIE, GEORGE, a landscape painter, the son of James Petrie, was born at Dublin in 1789. His art-training was gained in the school of the Dublin Society. He was much devoted to antiquarian pursuits, and furnished many drawings for the illustration of works on Ireland. In 1810 he visited Wales, and in 1813 London, in company with Danby and O'Connor. In 1816 he exhibited at the Royal Academy. In 1826 he was elected an associate of the Hibernian Academy, becoming a full member in 1828, and subsequently president. From 1833 to 1839 he was entirely employed on the Ordnance Survey of Ireland, and took charge of the topographical and antiquarian branch of the work. In 1845 he visited Scotland. In 1847 he received the honorary degree of L.C.L. from the University of Dublin, and in 1849, a pension on the Civil List. He resigned the presidency of the R.H.A. in 1859, and died at Dublin in 1866. He published much relating to archæology; his *magnum opus* is 'On the Ecclesiastical Architecture of Ireland;' but in early life he contributed many papers to the 'Dublin Examiner,' and similar publications.

PETRIE, JAMES, a Scotch portrait painter of the 18th century, born at Aberdeen. About 1780 he settled in Dublin, and obtained a good practice there. In the troubled times of the Irish Rebellion he was a firm loyalist, but nevertheless he painted several members of the 'patriot' party, among them Emmet, Curran, and Lord Edward Fitzgerald.

PETRINI, CAV. GIUSEPPE, an Italian painter, born at Carono, in the Luganese, about 1700. He was a pupil of Strozzi, and painted historical subjects. He died about 1780.

PETTER, ANTON, was born at Vienna in April, 1781. In 1808 he visited Rome, and in 1814 obtained admission to the Vienna Academy with his 'Meleager murdered by his mother in his wife's arms.' In 1820 he became professor to the Academy, and in 1828 director. He died at Vienna in 1858. His principal historical pictures are:

Maximilian's meeting with his Bride, Mary of Burgundy. (*In the Johanneum at Gratz.*)

Meeting of the same Royal Couple, the Consort holding their little son Philip in her arms, after the Battle of Guinegate. (*Belvedere.*)

Joanna of Aragon by her husband's coffin.

Charles V.'s visit to Francis I.

Rudolf of Hapsburg by Ottokar's corpse; with other subjects from Pyrrhus's 'Rudolphias.'

PETTER, FRANZ XAVER, flower painter, was born at Vienna in 1791, and died in 1866. He was a pupil of Drechsler in the Academy, and afterwards became a professor there. The Belvedere possesses a 'Vase of Flowers' by him (1833).

PETTIT, JOSEPH PAUL, a landscape painter who died at Balsall Heath near Birmingham in 1882. He was a member of the Society of British Artists, and an exhibitor at the Academy, British Institution, and Suffolk Street Exhibitions from 1845 to 1880.

PETTY, ROBERT, painter, was born in London about 1740. He resided mostly in Hamburg, where he painted birds, fruits, and flowers in water-colours. He died in Holland in 1789.

PRIZHOLDT, ERNST CHRISTIAN FREDERIK, landscape painter, was born at Copenhagen in 1806, and studied from 1825 at the Academy and

under Eckersberg. He won medals in 1827 and 1828, and in the following year travelled in the Harz mountains. From 1830 to 1836 he was occupied in a visit to Italy and Sicily, and went in 1836 to Munich, and thence to Italy a second time, and to Greece, where he died suddenly at Patras in 1839. Among his best paintings are:

Sketch at Capri.

Hadrian's Villa at Tivoli. (*Copenhagen Gallery.*)

View from the Villa Pamfili.

View on the Pontine Marshes.

PETZL, JOSEPH, genre painter, was born at Munich in 1803. After studying under Langer in the Munich Academy, he placed himself under Bogas in Berlin, and afterwards set off on a journey through Bohemia, Saxony, Hanover, Schleswig, and Sweden. In 1832-4 he went to Rome, and, in the suite of the King of Greece, to Constantinople. He afterwards spent two years at Venice. He died at Munich in 1871. His principal pictures are:

Greek Chieftains. (*In possession of H. Jänisch, Hamburg.*)

Greek Wedding.

The Division of an Inheritance.

The runaway Daughter among Actors.

Slave-dealer and Eunuchs bringing Female Slaves before the Pacha. (*Rosenstein, Stuttgart.*)

The Novice. (*engraved by Bahl.*)

Scene in an Inn. (*lithographed by Luter.*)

Tyrolese Fugitives. (*lithographed by Zimmermann.*)

The Invalid. (*lithographed by Hohl.*)

The Crack Shot. (*lithographed by Siermann.*)

PEUTEMAN, PIETER, (or NICOLAAS), was born at Rotterdam in 1650 or 1657. He excelled in painting objects of still-life, such as musical instruments, books, vases, &c. Balkema attributes historical works also to him. His death is said to have been occasioned by terror. One day in 1692 Peuteman fell asleep in the dissecting room of the Rotterdam Hospital, where he was studying anatomy. He was awakened by a movement among the bones and skeletons in the room, which had been set in motion by a sudden earthquake. From the fright thus caused he never recovered. Peuteman engraved many of his own works.

PEYNAUD, JACQUES FRANÇOIS, was born at La Ferté St. Aubin in 1771. He was a pupil of the Academy of Orleans, and of Girodet and Aubry, and for eighteen years was director of the free school of design at St. Malo. His principal works are, the 'Martyrdom of St. Clement,' at Caenales; 'Souls in Purgatory,' at Pleustuis; and a portrait of Maupertuis, now at St. Malo. He died at St. Malo in 1829.

PEYRANNE, PHILIPPE, a French painter who flourished at Toulouse about 1780. He was a pupil of Snaun, père, and of David, and painted historical and still-life pictures. Works:

Young Girls studying Art.

Martyrdom of St. Stephen. (*Mouchy.*)

PEYRE, ANTOINE FRANÇOIS, an architect, and brother of Mathieu Joseph Peyre; he painted a few pictures. He was born in 1739; died in 1823.

PEYRON, JEAN FRANÇOIS PIERRE, a French historical painter and engraver, was born at Aix in 1744, and died in Paris in 1820. He was a scholar of Arnulfi and of the older Lagrenée. His subjects are from the ancient poets, and from Greek and Roman history, occasionally also from events occurring in his own time, such as the death of General Walhubert at the battle of Austerlitz. In 1773 he obtained with his 'Death of Seneca' the Grand Prix de Rome, and accordingly went to that city, where he studied from the antique and from



nature; painting also his picture of 'Cimon allowing himself to be taken Prisoner in order to see after his Father's Funeral.' In 1781 he returned to Paris, and was in 1787 admitted a member of the Academy, with a picture of 'Dentatus,' now at Fontainebleau. The greater number of his pictures were executed between 1780 and 1800, but he continued to exhibit till 1812. He engraved several subjects after Raphael, Poussin, and after his own designs. He was director of the Gobelins Manufactory in 1787, and executed many cartoons for that establishment. The Revolution caused him much privation and suffering, which he bore with exemplary patience. Works:

The Funeral of Miltiades. (Paris.

Alcestis and Admetus.

Paul Emilius, the conqueror of Persens.

PFANSTILL, LUDWIG, (PFANSTIL, or PFANNENSTILL,) a painter and engraver who was born at Vienna at the beginning of the 17th century, and died at Frankfort in 1665. He painted portraits and allegories, and engraved a 'Pieta' in mezzotint.

PFEFFEL, JOHANN ANDREAS, a German engraver, was born at Bischoffingen in 1674. He resided at Vienna, where he produced among other plates a portrait of the Emperor Leopold. He afterwards removed to Augsburg, where he followed the business of a printerseller. His works, as an engraver, were chiefly confined to architecture and ornamental foliage, which he executed in a neat style. In conjunction with C. Engelbrecht, he engraved a set of plates of jewellery ornaments, from the designs of A. Morison; and executed part of the plates for the 'History of Architecture,' published at Vienna in 1721 by John Henlhard Fischers. Schenckler's Bible was one of the works issued from his establishment at Augsburg. Finally he became Court engraver at Vienna, where he died in 1750. His son JOHANN ANDREAS PFEFFEL, the younger was born at Augsburg in 1715, and died in 1768. He also worked upon the plates of Scheuchzer's Bible.

PFEIFFEL, FRANÇOIS JOSEPH, a portrait painter and engraver, born at Aix-la-Chapelle in 1741. He practised for many years at Amsterdam, but late in life he settled at Brussels, where he died in 1807.

PFEIFFER, FRANÇOIS JOSEPH, a designer, engraver, and lithographer, the son of the preceding, was born at Liege in 1778. For several years he was engaged as a scene-painter at Amsterdam. He died at Teuburg in 1835.

PFEIFFER, KALL HERMANN, an engraver, was born at Frankfort in 1769. He studied at the Royal Academy at Vienna, under the Professor Ch. Brand. He worked with point and burin, in the English manner, and was a very industrious artist. He died at Vienna in 1829. His engravings are numerous, particularly of portraits, which are chiefly of German nobility, and persons of science and letters, of his time. He also engraved after some of the older Italian and other painters, such as Raphael, Correggio, Fra Bartolommeo, Giuliano da Parma, Sassoferrato, Rubens, Lampi, Oelenhainz, and Füger. Among his plates we may mention:

Virgin with the Child and St. John; after Raphael.

Venus and Cupid; after Correggio.

Rubens's Portrait; after Rubens.

PFENNINGER, ELIZABETH, the niece of Heinrich Pfenninger, was born at Zurich in 1772, and died after 1836. She was a miniature painter, and

studied in Geneva under Boileau and Bouvier, and in Paris under Renaut and Augustin. Her miniatures are well-handled.

PFENNINGER, HEINRICH, a Swiss painter and engraver, born at Zurich in 1749. He was a scholar of Jan Balthasar Bullinger, under whom he spent five years, and afterwards went to Dresden, where he worked under Zingg and Graf, and by virtue of his access to the Electoral Gallery, devoted himself to a study of the best masters, particularly Van Dyck and Rembrandt. On his return to Switzerland, he was engaged by Lavater to make the designs and engrave some of the plates for his work on Physiognomy. In 1795 he visited Paris, and in 1808 Hungary. He died in 1815. He was much employed as a portrait painter, and has etched a great number of plates of portraits and views in Switzerland. He engraved some of the portraits for Fussli's 'Supplement to the Lives of the Swiss Painters.' We have also the following by him:

A set of seventy-five Portraits of Illustrious Personages of Switzerland, accompanied with an abridged history of their lives by Leonard Meister 1781

Thirty-four Portraits of the most celebrated German Poets, with their characters, by L. Meister. 1785.

A set of six Views in Switzerland.

He signed his work *H. Pf.*; *H. Pf. fecit*; *Heinr. Pf.*; and *Pfen fec.*

PFENNINGER, JOHANNES, painter and engraver, was born at Stafa, by Lake Zurich, in 1765. He learnt engraving under H. von Mechel in Basle, and painting in Rome (1794-9). After this he returned to Zurich and occupied himself on portraits, principally miniatures in water-colour. He died at Zurich in 1825. Among his works are:

The first Navigator (engraved by Hegi).

The Immaculate Group, in *aria*.

The Dismissal of Hagar, the same

The Crucifixion; after Michelangelo; in Indian ink.

PFLUG, JOHANN BAPTIST, genre painter, was born at Biberach in 1785, and studied at the Munich Academy in 1805-9. After this he became a teacher of drawing in his native town, and devoted himself to painting humorous scenes from the popular life of Upper Swabia, and also military pictures and a few portraits. He died at Biberach in 1865. Several of his works are at the Rosenstein, near Stuttgart. Noticeable among his productions are:

A Peasants' Wedding

The Gipsy Family.

The Gamesters.

The Village Alehouse.

Washing Day.

The Battle of Stockach 1842.

Distribution of Medals to Veterans. 1843

Austrian Hussars, 1844.

March of the Russians from the Waldsee.

PFORR, FRANZ, historical painter, was born at Frankfort-on-the-Maine in 1788. He was the son of the better known Johann Georg Pforr. His first master was his uncle, Tischbein, the inspector of the Cassel Gallery. In 1805 he went to the Academy of Vienna, and studied under Füger, and it was there that he made the acquaintance of Overbeck. In 1810 he went to Rome. Cornelius, too, entered into friendship with Overbeck and Pforr, and both of these artists, who outlived Pforr, spoke in high terms of his talent, and confessed themselves indebted to the taste which he always displayed in his works. Pforr

died at Albano in 1812. His subjects were taken from Scripture, from German legends, or from his own fancy. The Städel Institute has a picture by him entitled 'Rudolf of Hapsburg presenting his Horse to an Ecclesiastic.'

PFORR, JOHANN GEORG, animal painter and etcher, was born at Upfen, near Eisonach, in 1745. He was working at the mine at Richelsdorf, when the Hessian minister, Waitz, discovered his talent, and placed him in his own porcelain factory. In 1777 he entered the Academy at Cassel, where in the following year he obtained the first prize, and in the next year was admitted a member. In 1781 he settled in Frankfurt, where he died in 1798. He had a passionate fondness for horses, which led him to paint them with a success hardly surpassed. He worked well in sepia and Indian ink, and was a good etcher; but he could not render the human figure with freedom. The Stadel Institute at Frankfurt possesses eight of his pictures.

PFRÜNDT, GEORG, (or PFRÜNI,) was born at Flachlanden, in Bavaria, in 1603, and died at Durlach in 1663. According to Sandrart, he engraved a considerable number of architectural and geographical subjects. He was an engineer, sculptor, modeller in wax, and steel engraver, and served the Duke of Weimar in the first of these capacities.

PHEIDIAS, the celebrated sculptor, who was born at Athens about 500 B.C., and died about 430, is said by Pliny to have painted at Athens a picture of Pericles as the Olympian Jupiter.

PHELPS, RICHARD, a portrait painter who practised in England in the first half of the 18th century. J. Faber engraved after him a portrait of Bampffield Moore Carew.

PHILESIUS, RIGMANN, a German engraver on wood, resided, according to Papillon, at Strasburg in the beginning of the 16th century. He executed a set of twenty-five cuts of the Life and Passion of our Saviour, published at Strasburg, by John Knoblauch, in 1508. He was also a carver of wood. Zani notices him under the names *Rigman*, *Philesius*, and *Philery*, or *Phillery*.

PHILIP IV. of Spain (1605-1665) was an amateur painter. He produced among other pictures a 'St. James with the Lamb,' 'Jesus with St. John,' and a 'Magdalen in the Desert.' PHILIP V. (1683-1746), according to Palomino, was also an amateur artist, drawing in pen and ink with skill and facility.

PHILIPPE, JEAN B. C. See CHATELAIN.

PHILIPPE, PIETER, was a Dutch engraver, who flourished at the Hague about the year 1660. We have by him a few plates of portraits and festivals, among which are the following:

#### PORTRAITS.

Louis Henri, Prince of Nassau; *P. Philippe fec.*  
Henri Charles de la Tremouille, Prince de Tarcento;  
*after Van der Bank.*

#### SUBJECTS.

The Assembly of the States-General of Holland; *after Torneiset.*

A grand Festival; *after the same.*

A set of Merry-makings; *after Van der Venné.* 1600.

PHILIPPI, HEINRICH, was born at Cleves in 1838, and studied in Düsseldorf, Munich, and Rome. He joined the German forces in 1866 and 1870-1 as a Landwehr officer, and at Königgratz was wounded in the foot. After leaving the army he devoted himself entirely to art, and produced

historical, genre, and animal pictures. An early death at Düsseldorf in 1874 interrupted his successful career. Among his best compositions are:

Thunelda in the Triumph of Germanicus.  
Scenes from the Peasant War.  
Scenes from the Life of the Romans and Pompeians.  
Soldiers of the Landwehr returning home.  
Choice Ewes.

PHILIPPOTEAUX, HENRI EMMANUEL FELIX, a French battle painter, was born in Paris in 1815. He studied art under Leon Cogniet. He painted military scenes with great success, though sometimes with a curious dryness. Late in life he produced one or two excellent panoramas. He died in Paris in 1885. Works:

Chasseurs d'Afrique at Balaclava.  
Rivoli.  
Montebello.  
The Death of Turenne.  
The Retreat from Moscow.  
Surrender of Antwerp.  
Henry IV. and Sully at Ivry.  
The English Cavalry at Balaclava.  
The English squares at Waterloo receiving the French  
Cuirassiers. (*South Kensington Museum*)  
Battle of Fontenoy. (*South Kensington Museum*.)

PHILLIPS, CHARLES, an English portrait painter, the son of Richard Phillips, was born in 1708. His practice was among the nobility, and he had a large *clientèle* at an early age. He married in 1738, and lived in Great Queen Street, St. Giles's. His portraits are generally of a small size, and though well painted and good likenesses, do not show him to have been possessed of any high art qualities. This is especially evident in his portrait groups. Several of his portraits have been engraved. He died in 1747. Works:

Knole Park.	Lady Betty Germaine. 1731.
Knowsley Hall.	Wilson, Bishop of Sodor and Man.
London.	National Warburton, Bishop of Gloucester.
Portrait Gallery.	
Thornton-le-Hall.	Duke of Cumberland and Lord Cathcart.
Street.	The Family of Lord A. Hamilton. 1731.
"	
Woburn Abbey.	The Second Duke of Marlborough. 1731.

PHILLIPS, RICHARD, an English portrait painter, born in 1681, who enjoyed a large practice in the early part of the 18th century. He died in 1741. Amongst his works are:

London.	Ironmongers' Hall	Sir R. Geffry.
Woburn Abbey.		Unknown male Portrait. 1731.

PHILLERY, ANTON, an old engraver on wood, lived at Antwerp about 1530, and has left a middle-sized print representing two soldiers standing before a woman, who is seated, holding a dog upon her lap. It bears the following inscription in old Flemish characters, *Chepriet t'Antwerpen by myn Phillery de figurentuer, printed at Antwerp, by me Phillery, the figure-cutter.* There is also known a 'Genealogia illustrissimæ Domus Austriæ' by him.

PHILLIP, JOHN, was born at Aberdeen April 19th, 1817. His parents were of humble condition, but from his youngest days he showed a strong inclination for art. He was apprenticed early in life to a house painter, where he made his first effort in art by trying to copy a portrait of Wallace from a sign-board which hung on the opposite side of the street. He is said to have received some

instruction from Mr. Forbes, a local portrait painter, but in 1834 he went to London as a stow-away on a brig belonging to a friend of his father. On arriving in London he was kept hard at work, but contrived to visit the exhibition of the Royal Academy at Somerset House. He attracted the notice of a Major Pryse Gordon, who recommended him to Lord Panmure, by whose generosity he was placed as a pupil with T. M. Joy. In 1837 he entered the Academy as a student, and in 1839 he exhibited two pictures, 'A Moor' and a portrait. In 1840 he exhibited his first subject picture, 'Tasso in disguise, relating his persecutions to his Sister,' and in the same year he returned to Aberdeen, where he was principally employed in painting portraits. In 1846 he again sought London, where he continued to have his domicile till his death. In 1847 he exhibited at the Academy 'A Presbyterian Catechising,' and at the British Institution 'Courtship' and 'The Grandfather.' In 1848 he exhibited a 'Scotch Fair'; in 1849, 'Drawing for the Militia'; in 1850, 'Baptism in Scotland,' and in 1851, 'Scotch Washing,' 'The Spaw Wife,' and 'A Sambeau.' In this year he went to Spain and lived for a time at Seville, where he made numerous sketches, and began several pictures, one of which, 'The Spanish Gipsy Mother,' was purchased by the Queen on the recommendation of Sir E. Landseer. He also painted for Her Majesty 'The Letter-Writer of Seville.' In 1856-57, in company with his friend Richard Ansdell, he made a tour through Spain, and in 1857 sent home to the Academy 'Charity' and 'The Prison Window'; and in the same year he was elected an Associate of the Royal Academy. In the year 1858 he painted 'Spanish Contrabandistas' for the Queen, a portrait of the Prince Consort for the city of Aberdeen, 'El Cortejo,' and 'Youth in Seville.' In 1859 he became a full Academician, and exhibited 'Huff,' and a portrait of A. L. Egg, R.A. In 1860 was exhibited his picture of 'The Marriage of the Princess Royal,' ordered by the Queen, and 'Prayer,' his diploma picture; and in the autumn of the same year he was again in Spain. In 1861 he exhibited 'Gossips at a Well'; in 1862 'Doubtful Fortune,' or 'The Fortune-Teller,' 'A Spanish Volunteer,' 'Water Drinkers,' and 'Dolores.' In 1863 was exhibited his 'House of Commons,' painted for the Speaker, Mr. Denison, afterwards Viscount Ovington, representing a debate on the French Treaty, 1860; and 'Agnus Bendita.' In 1864 appeared 'La Gloria—a Spanish Wake,' and a portrait of the Earl of Dalhousie; and in 1865 'The Early Career of Murillo, 1634.' In 1866 he produced a portrait of Duncan McNeill, of Colonsay, Lord Justice of Scotland, and 'A Chat round the Brasciero.' In the spring of this year he went to Rome, for the winter, but ill health brought him back to London, where he was attacked by paralysis, and died February 27, 1867. Phillip married a sister of Mr. Richard Dadd. A large collection of his works was exhibited at the London International Exhibition in 1873. Besides those already mentioned we may name:

The Brig Manly. 1834.  
Portrait of himself at the age of twenty-three. 1840.  
Sketch portrait of Sir J. E. Millais, Bt., R.A. 1843.  
(*T. Oldham Barlow, Esq., R.A.*)  
The Miller's Daughter. 1847.  
Girl tending Cattle. 1850.  
The Gipsy Queen. 1853.  
The Highlander's Home. 1855.  
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Richard Ansdell, R.A. 1856.  
S. Bough, A.R.S.A. 1856.  
The Evil Eye. 1858.  
H.R.H. The Princess Beatrice. 1860.  
The Toilet. 1860.  
A Spanish Widow. 1861.  
La Bomba, or the Wine-Drinkers.  
The Grape-Seller. Seville. 1862.  
La Loteria Nacional. 1862.  
Breakfast in the Highlands. 1865.

A large number of his unfinished pictures were sold after his death; among them:

Spanish Boys playing at Bull-Fighting. (*Scottish National Gallery*)

PHILLIPS, CHARLES, a mezzotint engraver, was born in 1737. He studied in London, and was in 1765 employed by Boydell. The latest date known on his works is 1770. He worked also in the dot manner. We have, among others, the following prints by him:

Portrait of the Daughter of N. Hone, R.A.  
A Boy holding a Pigeon; *after Mola*.  
A Woman plucking a Powl; *after Rembrandt*.  
The Philosopher; *after the same*.  
The Holy Family; *after Parmigiano*.  
Venus and Cupid; *after Salvati*.  
Isaac blessing Jacob; *after Spagnoletto*.  
And others, *after Louthembourg and Sir Joshua Reynolds*.

PHILLIPS, GILES FIRMAN, an English landscape painter, born in 1780. His practice was confined to river scenes, and, living at Greenwich, these were chiefly furnished by the Thames. He exhibited at the Academy from 1836 to 1858, and published 'Principles of Effect and Colour' (1838), and 'Practical Treatise on Drawing' (1839). He died March 31, 1867.

PHILLIPS, HENRY WYNDHAM, an English portrait painter, born in 1820. He received his art instruction from his father, T. Phillips, R.A., and exhibited at the Academy from 1839 to 1868. Though his works were chiefly portraits and he had a large circle of sitters, he painted a few Scriptural subjects. For several years he was secretary to the Artists' Benevolent Institution. He died December 5, 1868. Amongst his works are:

London. *Garrick Club*. Charles Kean as Louis XI.  
" *Royal College of Physicians*. } Dr. Prout.  
" *Institution of Civil Engineers*. } Robert Stephenson. 1866.

PHILLIPS, S., an English engraver, practising in London at the close of the 18th century. Amongst his plates are:

The Birth of Shakespeare; *after Westall*.  
The Guardian Angel; *after Maria Conroy*.

PHILLIPS, THOMAS, a well-known portrait painter, was born at Dudley, in Warwickshire, in 1770. He was placed with Eginton, the glass painter, at Birmingham, and came to London in 1790 with a letter of introduction to Benjamin West, who employed him on the windows in St. George's Chapel at Windsor. In 1792 he commenced as an exhibitor, with a 'View of Windsor Castle'; and in the two following years he exhibited the 'Death of Talbot, Earl of Shrewsbury, at the battle of Cassillon,' 'Ruth and Naomi,' 'Elijah restoring the Widow's Son,' 'Cupid disarmed by Euphrosyne,' and other subject pictures. Soon afterwards he devoted himself chiefly to portrait painting. Notwithstanding that he had to compete with Hoppner, Owen, Jackson, Lawrence, and Beechey, he kept steadily progressing in public favour, and seemed to be the selected painter for men of genius and

talent. In 1804 he was elected an Associate of the Academy. In 1806 he painted the Prince of Wales, Lord Egremont, the Marquis of Stafford, and the Stafford Family. In 1808 he became an R.A., and in 1824 succeeded Henry Fuseli in the professorship of painting, which office he held till 1832. On his appointment to the professorship he made a tour in Italy, in the company of Hilton, in order to enable him to discharge the duties of the office more efficiently. He delivered ten 'Lectures on the History and Principles of Painting,' which he afterwards published in one volume (in 1833). These lectures are clear and simple in their style, and instructive in substance and arrangement, especially in those parts where he gives an exposition of his views of the principles of art. He died in London, April 20, 1845. In 1802 he painted by stealth, but with the connivance of Josephine, a portrait of Napoleon which is now at Petworth; it has been engraved. Phillips wrote many of the articles on the fine arts in Rees's Cyclopædia, and in other publications. He was one of the great promoters of the Artists' General Benevolent Institution. His Diploma picture at Burlington House is a 'Venus and Adonis.' The following portraits were painted nearly in the order in which we give them.

Lord Thurlow.  
William Blake (*engraved by Schiavonetti*).  
Lord Byron (*twice*).  
Count Platoff.  
The poet Crabbe.  
Earl Grey.  
Lord Brougham.  
Sir Joseph Banks.  
Joshua Brookes, the celebrated lecturer on surgery.  
Major Denham, the African traveller.  
Lord Stowell.  
Sir E. Parry.  
Sir J. Brunnell.  
David Wilkie. (*Now in the National Gallery*).  
Sir F. Burdett.  
Lord Lyndhurst.  
Dr. Arnold.  
The Duke of Sussex.  
Sir Nicholas Tindal, Chief Justice of the Common Pleas.  
Dr. Shuttleworth, Bishop of Winchester.  
Sir Walter Scott, Thomas Moore, Thomas Campbell, Southey, and Coleridge, for Mr. Murray.  
Dr. Buckland.  
Professor Sedgwick.  
Davies Gilbert.  
Mrs. Somerville.  
Mr. Hallam, the historian.  
Francis Baily, the astronomer.  
Michael Faraday.  
Sir Humphrey Davy.  
Himself.

**PHILOCHARES**, a brother of the orator Æschines, was one of the last of the Greek painters previous to the decline of the art in the 3rd century B.C. Another painter of the same name is mentioned by Pliny as the author, about 50 B.C., of a 'Glaucon and his Son,' for the comitia.

**PHILOXENES**, a native of Eretria, was a disciple of Nicomachus, and adopted the expeditious style of his instructor. According to Pliny, he painted for Cassander a picture representing the 'Defeat of Darius by Alexander,' which was considered one of his most important works.

**PHRYLUS**, an ancient Greek painter of some repute, is mentioned by Pliny as a contemporary of Aglaophon the younger, Cephisodotus, and Euenor. He flourished about 420 B.C.

**PIACENZA**, BARTOLINO DA. This name is found on some wall-paintings, executed in the 14th century,

in the Baptistry at Parma. The town of Piacenza also possesses some works attributed to the same man.

**PIAGALI**, FRANCESCO, a native of Saragossa, who flourished in the 17th century, and is placed by Palomino among the good Valencian painters.

**PIAGGIA**, TERAMO, (or ERASMO DA ZOAGLI,) was a native of Zoagli, in the Genoese state, and flourished about the year 1547. He was a disciple of Lodovico Brea. In conjunction with Antonio Semini, he painted several works for the churches at Genoa, of which one of the best was a 'Martyrdom of St. Andrew.'

**PIANE**, GIOVANNI MARIA DALLE, a painter called Molinaietto, was born at Genoa in 1660. He studied at Rome under G. B. Gaulli, and painted historical pictures and portraits. He visited Parma and Piacenza, and Charles Bourbon of Naples appointed him court painter. He died in 1745.

**PIANORO**, IL. See MORELLI, BARTOLOMMEO.

**PIASTRINI**, GIOVANNI DOMENICO, was an historical painter of Pistoia, and flourished at the beginning of the 18th century. He was a pupil of Luti. He painted several frescoes in the porch of the Madonna della Umiltà, at Pistoia, and also worked in S. Maria in Via Lata, at Rome.

**PIATTI**, FRANCESCO, is said by Fuesli, in his Supplement, to have been born at Teglio, in the Valteline, in 1650. He does not acquaint us by whom he was instructed, but informs us that he painted a great number of altar-pieces and pictures for the churches and galleries of the neighbourhood, and highly commends a picture of 'Cleopatra,' by him, in the possession of a noble family at Dolebio. Zani says he was living in 1690.

**PIATTOLI**, GASTANO, a Florentine painter, was born in 1703. He was a pupil of Rivière, a French painter, and painted portraits and mythological scenes. He died about 1770. His wife ANNA was also a portrait painter, and died in 1788.

**PIAZZA**, ALBERINO, commonly called TOCCAINT, was living at Lodi in the 16th century, and died there in 1529. He was the father of Calisto Piazza, commonly called Calisto da Lodi, and had a brother called MARTINO PIAZZA, with whose co-operation he painted all his pictures. Their first authentic altar-piece is in the Borinzaghi Chapel, in the church of the Incoronati, at Lodi. It is in two stages, and represents the 'Virgin and Child, between Saint Anthony and the patron'; and the 'Crucifixion, between SS. Roch, Sebastian, James, and John Baptist'; the predella contains the twelve apostles. The two brothers likewise are the authors of the fresco decorations in the same chapel. Martino is said to have died in 1527. The following are also their works:

(Castiglione d'Adda. Lodi.	<i>S. M. In- coronata</i> } Virgin and Child between SS. Roch and John Baptist. <i>S. Agnese.</i> St. Augustine in Glory, and other subjects.
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In the National Gallery there is an example of Martino Piazza, a 'St. John the Baptist in the Wilderness,' which is signed with the painter's monogram.

**PIAZZA**, Cavaliere ANDREA, was the nephew of Cosimo Piazza, by whom he was instructed in the art, and he accompanied his uncle to Rome, where he had the advantage of studying after the great masters. He passed some years in the service of the Duke of Lorraine, and on his return to Venice painted a large picture of the 'Marriage at Cana,' for the church of Santa Maria, which, according to Lanzi, is his most celebrated work. He died at

Venice in 1670. There is a picture by him dated 1649.

**PIAZZA, BERNARDINO**, a painter of Lodi, and father of Albertino and Martino Piazza. No work of his is known to exist.

**PIAZZA, CALISTO**, called **CALISTO DA LODI**, was the son of Albertino Piazza, and a pupil of Romanino. He practised his profession at Brescia, and paintings by him are known that were executed between 1521 and 1556. In 1529, after his father's death, he went to Lodi, where he joined in partnership with his brothers, and with their united aid finished the altar-piece in the cathedral of Lodi, representing the 'Massacre of the Innocents,' and other subjects, left incomplete by Albertino's death. He also worked in the churches at Breno, Erzano, Edulo, and Crema, all of which possess altar-pieces by him. In 1544 he went to Milan, and decorated the monastery of San Maurizio with a series of frescoes showing great power and freedom. Many of the churches and private collections in Brescia possess examples by this master. The following also remain:

Milan. *Brera*. Marriage of Cana in Galilee.  
Madonna, Child, and Saints.  
Vienna. *Belvedere*. Decollation of St. John the Baptist.

**PIAZZA, MARTINO**. See **PIAZZA, ALBERTINO**.

**PIAZZA, PAOLO**, called **Padre Cosimo**, was born at Castel Franco, in the Venetian territory, in 1557, or, according to Zani, in 1547. He was a scholar of the younger Palma, although he did not imitate the style of that master, but formed a manner of his own. He had acquired considerable reputation as a painter of history, when he became a Capuchin friar, and took the name of Padre Cosimo. He continued, however, to exercise his talents as a painter, and in the pontificate of Paul V. visited Rome, where he executed several considerable works for the churches and public edifices, particularly a picture of the 'Deposition from the Cross,' in the Capitol, and the 'History of Antony and Cleopatra,' in a saloon of the Palazzo Borghese. He was invited to the court of Germany by Rodolph II., by whom he was employed for some years, and on his return to Venice was patronised by the Doge Antonio Priuli. He died at Venice in 1621.

**PIAZZETTA, GIOVANNI BATTISTA**, was born at Venice in 1682. He was the son of a sculptor in wood, by whom he was taught the rudiments of design, and then studied under G. B. Molinari. On visiting Bologna he was so struck with the extraordinary effect of the works of Guercino, that he adopted him as his model. He became first director of the Academy of Venice in 1750, and was enrolled an honorary member of the Clementine Academy of Bologna. He died at Venice in 1754. One of his best pictures is the 'Decollation of St. John,' in the church dedicated to that saint, at Padua. His pictures partake of the fluttered manner of his contemporary, Tiepolo. He is best known in England by his chalk drawings of heads, which are not held in great estimation. He was successful, however, in caricature. He may be reckoned among the last of the Venetian painters of any note. Pitteri and others have engraved after him, and invention is made by Nagler of two etchings by himself.

**PICART, ALEXANDRE NOEL**, a French painter, born in Paris in 1813. He chiefly painted landscapes. He died in 1869.

**PICART, BERNARD**, an engraver, and the son of Etienne Picart, was born in Paris in 1678. He was instructed in design and engraving by his father, but obtained further help from Le Brun and Jouvenet. At the age of sixteen he gained honours at the Academy of Paris. He distinguished himself both as designer and engraver, and executed a vast number of plates. He used both the point and the burin; but in his larger plates the execution was not equal to the drawing, and his later productions were inferior to his earlier ones. His works chiefly consist of plates for books, and other ornamental engravings. In 1710 he left Paris, and settled at Amsterdam, where he was greatly employed by the booksellers, and died there in 1733. He engraved a set of seventy-eight plates in imitation of the different styles of the old engravers, which were published after his death, in 1738, in one volume, entitled 'Les Impostures Innocentes.' The following are his most esteemed works:

#### PORTRAITS.

Charles I.; after *Van Dyck*. 1724.  
Charles II.; after *Kneller*. 1724.  
James II.; after *Largilliere*. 1724.  
William III.; after *Van der Weef*.  
George I.; after *Kneller*.  
Edward Hyde, Earl of Clarendon; after *Zoult*. 1724.  
William, Lord Russell; after *Kneller*. 1724.  
Frederick, Duke of Schomberg; after the same. 1724.  
Gilbert Burnet, Bishop of Salisbury; after *Hoadly*. 1724.  
Eugene François, Prince of Savoy; after *Van Schuppen*. 1722.  
Don Luis, Prince of the Asturias.  
Jan de Wit, Grand Pensionary of Holland. 1727.  
François Pierre, Cardinal de Foix. 1713.  
Philip, Duke of Orleans, supported by Minerva and Apollo; after *A. Coypel*. 1706.  
Etienne Picart, the Roman, Engraver to the King.  
Roger de Piles; *ipse pinx. B. Picart fec. aqua forti*. 1704.

#### SUBJECTS FROM HIS OWN DESIGNS.

The Murder of the Innocents. The first impressions are before the crown was placed upon the head of Herod. A set of twelve Prints, called the *Epythalamia*.  
Truth, the Research of Philosophy; a Thesis in honour of Descartes.  
The Triumph of Painting.  
The Death of Niobe's Children.  
The Feast of the Gods and the Caesars.  
A set of Prints for the Annals of the Dutch Republic.  
The Frontispieces to 'Cérimonies Religieuses,' 11 vols. 1723-1743; and to various other works.

#### SUBJECTS AFTER VARIOUS MASTERS.

Time discovering Truth; after the picture by Poussin, in the Louvre.  
An Allegory on human Life; after the same.  
Arcadia; after the same.  
Two Muses, Calliope and Terpsichore; after *Le Sueur*.  
Abraham dismissing Hagar; after *Le Brun*.  
The Discovery of Calisto's shame; after *Ann. Carracci*.  
Neptune calming the Sea; after *An. Coypel*.

**PICART, CHARLES**, an English engraver and draughtsman, born about 1780. He practised in London, and died about 1837. Specimens of his work will be found in:

Dibdin's 'Decameron.'  
'Description of the Ancient Marbles in the British Museum.'  
Lodge's 'Portraits.'

He also engraved several dramatic portraits after Clint and Wivell.

**PICART, ETIENNE**, called 'Le Romain,' was born in Paris in 1632. After a long sojourn in Rome he was employed, with several other artists, to

engrave the pictures in the King of France's collection. His plates are sometimes executed with the burin only, in the style of Poilly; but he also engraved a few in which the point is predominant. He died at Amsterdam in 1721. His prints are extremely numerous; the following are the most deserving of notice:

PORTRAITS.

Jean François Paul Gandy, Cardinal de Retz. 1652.  
Bust of Cardinal Fachenetus; *after Morand*.  
Melchisedech de Thevenot, the traveller; *after Chaveau*.  
Nicolas Choart de Busenval, Bishop of Beauvais.  
Claude de Brion, President of the Parliament.  
Pierre Loisel, Doctor of the Sorbonne.  
Françoise Athenais de Rochechouart, Marquise de Montespan.

SUBJECTS AFTER VARIOUS MASTERS.

The Ecce Homo, with three Angels; *after Albani*.  
The Birth of the Virgin; *after Guad*.  
The Marriage of St. Catharine; *after Correggio*.  
Triumph of Virtue; *after the same*.  
Triumph of Vice; *after the same*.  
St. Cecilia; *after Domenichino*.  
A Concert of Music; *after the same*.  
The Infant Jesus sleeping, with the Virgin holding up her finger to St. John; called 'Silenzio', *after Ann. Carracci*.  
The Holy Family; *after Palma*.  
The Parting of SS. Peter and Paul; *after Lanfranco*.  
The Plague among the Philistines; *after N. Poussin*.  
Christ curing the Blind; *after the same*.  
The Adoration of the Shepherds; *after the same*.  
The Martyrdom of SS. Gervais and Protais; *after Le Sueur*.  
St. Paul burning the Books of the Ephesians; *after the same*.  
The Martyrdom of St. Andrew; *after Le Brun*.  
The Stoning of St. Stephen; *after the same*.  
The Adoration of the Magi; *after Courtois*.  
The Virgin and Infant; *after Noel Coypel*.  
St. Anthony of Padua adoring the Infant Jesus; *after Van Dyck*.

PICART, JEAN, was a French engraver, who resided in Paris about the year 1640. He is supposed to have been a pupil of Crispin van de Pass, as he engraved from the designs of that master, and imitated his style, though not very successfully. He appears to have been principally employed in engraving ornaments for books, and a few portraits. We have by him a portrait of Edward, prince of Portugal, a half-length, with emblems; that of Erasmus, a whole-length, forming the frontispiece to an edition of part of his works, published in Paris in 1639; and several other plates for books, &c.

PICART, JEAN MICHEL, was a Flemish painter, born about 1600. He painted flowers and landscapes, but his chief employment was selling pictures. He established himself in Paris, where he employed many young artists to make copies which he sold as originals. He died in 1682.

PICAULT, PIERRE, a French engraver, was born at Blois in 1680. It is probable that he was a pupil of Gerard Audran, as he copied, on a small scale, the celebrated 'Battles of Alexander,' from the plates engraved by that artist, after Le Brun. He also engraved some portraits, and the 'Visitation of the Virgin to St. Elisabeth,' after Carlo Maratti. He died young in 1711. He usually signed his plates *P. Picault, Blesensis, sculp.*

PICCHI, GIORGIO, a painter of Castel-Durante, who flourished about 1559. He sojourned for a time in Rome, where he was employed in the Vatican. He worked in the manner of Baroccio.

PICCHIANTI, GIOVANNI DOMENICO, an Italian designer and engraver, was born at Florence about 1670. He was taught the rudiments of drawing by G. B. Foggini, a sculptor, and applied himself to engraving, both with the point and the burin. In conjunction with Lorenzini, Mogalli, and other artists, he executed several plates from the pictures in the Gallery of Florence. We have, among others, the following prints by him:

PORTRAITS.

Sebastiano del Piombo; *after Titian*.  
Cardinal Bontevoglio; *after Van Dyck*.  
Pope Leo X. with the Cardinals Rossi and Giulio de' Medici; *after Raphael*.

SUBJECTS AFTER VARIOUS MASTERS.

The Madonna della Seggiola; *after Raphael*.  
The Virgin and Infant Jesus, with St. John; *after Ann. Carracci*.  
The Tribute Money; *after Titian*.  
The Virgin and Child; *after the same*.  
Abraham sending away Hagar; *after Pietro da Cortona*.

PICCINI, GIACOMO, an engraver, was born at Venice in 1617, but it is not known by what master he was instructed. Zani says he was still working in 1669; but the latest date on his prints is 1656. We have several plates by him, executed in a stiff, disagreeable style; among them a set of thirty portraits of the principal painters of the Venetian school for the account of their Lives published by Ridolfi in 1648. We have also the following prints by him:

The Portrait of Alessandro Farnese  
Diogenes, with his Lantern; *after P. Liberti*.  
The Holy Family; *after the same*.  
Judith, with the Head of Holofernes at her feet; *after Titian*.  
The Holy Family; *after the same*.

PICCINI, GUGLIELMO, was the brother of Giacomo Piccini, and among other prints etched a plate after a 'Pietà,' by Rubens. He had a daughter, ISABELLA PICCINI, who was a nun, and engraved a set of portraits of the illustrious personages of Italy, for the 'Conchilia Celeste' of G. B. Fabri.

PICCININO NICCOLÒ, an obscure Milanese painter, who was at work at Milan about 1500.

PICCIONI, MATTEO, an Italian painter and engraver, was born at Ancona probably in or about 1615. Of his works as a painter little is known; but he was made a member of the Academy of St. Luke in 1655. We have a few spirited etchings by him, two of which are dated 1641. The following are among them.

St. Luke painting the Virgin; *after Raphael*.  
The Adoration of the Shepherds; *after Paolo Veronese*.  
The Holy Family; *after the same*.  
The Virgin and the Infant Jesus, with St. John; *after A. Camassei*.  
Moses exposed on the Nile; *after the same*.

PICCOLA, NICCOLA LA, a native of Crotona, in Calabria. He was born in 1730, and worked in Rome, where he painted some decorative pictures in the Vatican, which have since been copied in mosaic. Some of his work is also to be seen at Velletri.

PICENARDI, CARLO. Two artists of this name painted in Cremona early in the 17th century. One was a pupil of Lodovico Carracci, and painted church pictures and burlesque histories. These were imitated by the other Piccenardi, who, however, died young.



**PICHLER, JOHANN**, gem-cutter, painter and engraver, was born at Naples in 1734. He was a pupil of his father, Anton Pichler, and the painter Corvi. In 1761 he painted several pictures for the Franciscans and Augustinians, and made experiments in encaustic and mosaic. In 1763 he joined his father in Rome, after which he visited England, returning to Rome in 1775. Most of his time was given to gem-cutting, in which he rose to such excellence, that many of his intaglios were sold as antiques. It is said that even Winkemann was deceived by them. He died in Rome in 1791.

**PICHLER, JOHANN PRINZ**, mezzotint engraver, was born at Botzen in 1765, and studied at Vienna under Professor Jakobé. He worked for the Prince of Anhalt Dessau in Dresden, and died at Vienna in 1806. Among his best plates are:

Portrait of the King of Poland; after *Lamp.*  
The Fruit Girl; after *Murillo.*  
Venus; after *Titian.*  
Omphale; after *Domenichino.*  
Perseus and Andromeda  
Magdalene and St John; after *Batoni.*  
Rembrandt's portrait of himself.

**PICKAERT, PIETER**, who was probably a native of Holland, has left a set of coarse etchings, published in Holland, and representing the flight of James II. from England. They are probably from his own designs, as he adds the word *fecit* to his name. Neither the time of his birth or death are recorded, but he must apparently have been living in 1688.

**PICKEN, ANDREW**, an English lithographer, born in 1815. He was a pupil of Louis Haghe, and had much employment in illustrating books of travel. Through ill-health he made two sojourns in Madeira, and published a fine work, 'Madeira Illustrated.' In 1835 he exhibited at the Academy a 'Tomb in Narbonne Cathedral.' He died in London, amid much promise, in 1845.

**PICKERING, HENRY**, an English portrait painter in the early part of the 18th century. He was a follower of Kneller, and painted portraits "in character."

**PICKERSGILL, HENRY HALL**, an English subject and portrait painter, the eldest son of H. W. Pickersgill, R.A. His studies were completed in the Netherlands and Italy, and he first exhibited at the Academy in 1831. About 1844 he spent two years in Russia, which furnished him with subjects for some pictures. On his return he practised as a portrait painter in the midland counties. He died in 1861. His picture 'The Right of Sanctuary' is in the South Kensington Museum. Other works:

The Troubadours.  
Holy Water.  
Charity.  
Fishermen of Rabatsky, on the Neva.  
Ferry on the Neva.  
Cupid and Psyche  
Finding of Moses.  
Romeo and Juliet.

**PICKERSGILL, HENRY WILLIAM**, an English portrait and subject painter, born in London in 1782. He was originally intended for a silk manufacturer. Preferring art, he became a pupil of George Arnald, A.R.A., and in 1805 entered the schools of the Academy. Here he first exhibited in the following year, and was elected an Associate in 1822, and a full member in 1826. His practice became very large, and most of the eminent persons of the day sat to him. Up to 1872, when he retired from

work, he exhibited no less than 863 pictures at the Academy. These were chiefly portraits, with the exception of a few landscapes and fancy subjects. He died at Barnes April 21, 1875. Amongst his works are:

Bowood.		Lady playing Guitar.
London.	Nat. Gallery.	Portrait of R. Vernon. 1846.
"	"	A Syrian Maid. 1837.
"	"	The Nun
"	National Portrait Gallery.	Portraits of Wordsworth, Jeremy Bentham, Hannah More, W. Godwin, 'Monk' Lewis, G. Stephenson, and Sir T. Falfourd.
"	Incorporated Law Society	Lord Chancellor Truro.
"	Royal Institution.	Professor Faraday.
"	"	Dr. Brande
Longleat.	"	Portrait of second Marquis of Bath.
Windsor Castle.		Portrait of Lord Hill.

**PICOLET, CORNELIS**, a painter of portraits and conversations, flourished at Rotterdam from about 1670 to 1690. His reputation rests rather on the circumstance of his having been the first instructor of Adrian van der Werf than on any particular work that can be with certainty ascribed to himself.

**PICOT, FRANÇOIS EDOUARD**, a French historical painter, born in Paris in 1786. He studied under Vincent, and in 1811 obtained the second 'Prix de Rome' for his 'Lycæus.' In 1813 he obtained the same award by his 'Death of Jacob.' As he could not be sent to Rome, he was awarded a prize of 3000 francs. Many commissions for decorative works were entrusted to him: the chief of these were for the Louvre, for Versailles, and for the churches of St. Vincent de Paul (in conjunction with Flandrin) and St. Clotilde. He was elected to the Institute in 1850. He died in Paris in 1868. Amongst his works are:

Amiens.	Museum.	Cephalus and Procris. 1824.
Brussels.	Museum.	Lucas and Venus. 1815.
Grenoble.	Museum.	The Plague at Florence. 1839.
Paris.	Louvre.	Orestes and Electra. 1822.
"	Comédie Française.	Portrait of Talma
"	N. D. de Lorette	Coronation of the Virgin.
"	St Sulpice.	Death of Sapphira. 1819.
Versailles.		Siege of Calais. 1838.

**PICOT, VICTOR MARIE**, a French engraver, was born at Abbeville in 1744, and studied in Paris. He came to London in the year 1766 with Wynne Ryland, and about 1770 he was living with Ravenet, whose only daughter, Angelica, he married. In 1766 he was elected a member of the Incorporated Society of Artists. He engraved several plates after Serres, Barrulet, Louthembourg, and others, some of which were for the collection of Boydell. He returned to France in 1790, and died about 1805. We have, among others, the following prints by him:

The Four Evangelists; after *Rubens.*  
Diana and her Nymphs; after *the same.*  
The Nurse and Child, after *Shadone.*  
A young Man holding a Flute; after *B. Luti.*  
Apollo holding a Branch of Laurel, after *S. Cantarini.*  
A Landscape and Figures, after *Zuccarelli.*  
Two Sea-pieces, after *D. Seves.*  
Two Landscapes, Morning and Evening; after *Barrulet.*  
Several other subjects, after *the same.*

**PICOU, ROBERT**, (or **PIQUOT**), a French engraver, was, according to Marolles, a native of Tours, and flourished about the year 1630. He enjoyed the title of *Peintre du Roi*: he visited Italy, and remained some time at Rome. Dumesnil describes seven rare prints by him, of which the last, executed from a picture by Jacopo Bassano, is the



best; the others are evidently from his own designs. They are executed partly with the point, partly with the burin. We have also several frontispieces and other book ornaments by him, from his own designs. The following are the titles of the seven plates above alluded to:

Love asleep; *R. Picou. fe.*  
Two Cupids caressing; *R. Picou. fe. Roma.*  
Two Infants; *R. Picou. fe. Roma.*  
Three Infants; *R. Picou. fe.*  
The little Wrestlers; *R. Picou. fecit.*  
Two couples of Infants; *R. P. fecit.*  
Jesus Christ delivered to His Enemies. On the margin to the left inscribed *Jacobus de poto Bassan pinxit, R. Picou sculptit*; and on the right, *Clartres formis Cum Privilegio*. In a second impression, *Clartres formis* is erased, and *Mariette Excudit* substituted.

PICQUÉ, CHARLES, a Flemish painter, born at Deynze in 1799. He painted portraits, still-life, and historical pictures. He died at Brussels in 1869.

PICQUET, J. In Dubrayet's drawing-book there is a print by this artist, representing 'Juno, Pallas, and Venus,' half-length figures, executed with the graver. It is inscribed *Joan Picquet fecit.*

PICQUET, THOMAS, a French painter of the 17th century, quoted by Marolles.

PICQUOT, HENRI, supposed to be the brother of Thomas Picquet, was a scholar of Simon Vouet, at Paris, and flourished about 1640, as appears by that date on one of his prints. Dumesnil describes three prints by him; the first two after Chapron, etched with the point in a style analogous to that of Michel Dorigny, the other from his own design, also with the point, in a very light and spirited manner.

The young Virgin ascending the steps of the Temple; a composition of many figures, with a glory of angels and cherubim above; (*Chapron juven. et pinxit, H. Picquot incidit Cum Privilegio Regis* 1640) In a second impression, *Coytel, ex. avec privilege*, was substituted.

The Virgin giving the breast to the Infant Jesus; Joseph, Elizabeth, and the infant St John are introduced. Although this print bears the name of *Guerri-noux*, and not of H. Picquot, Dumesnil is of opinion that it is by the latter.

A sick Frog attended by others; one acts as a physician, two seem to pray, another is bringing a potion, and four frogs are dancing to the sound of a violin. In the margin are six lines of French verse, moralizing on the brutalizing propensities of man. *H. Picquot juven. et fecit. F. L. D. Clartres excudit avec Privilege du Roy.*

PICQUOT, THOMAS, an engraver of goldsmiths' work, designs for embroidery, damascening, and other ornaments, flourished, according to Zani, from 1623 to 1645. Dumesnil conjectures that he was a scholar of Marin le Bourgeois, painter and valet de chambre to Henry IV. and Louis XIII., and describes fourteen prints by him, the first of which is a portrait of the aforesaid Marin le Bourgeois; the others consist of arabesque designs for goldsmiths' and armourers' work, book and other decorations. The portrait is etched in the manner of a painter, and is the best piece; the ornaments are etched with an extremely delicate point, and appear in white on a dark ground.

PIDDING, HENRY J., an English subject painter, born in 1797. He was the son of a Cornish lottery-office keeper, and studied under Aglio. His works appeared at the Academy from 1824 onwards, and also at the Society of British Artists, of which latter body he was elected a member in 1843. He frequently chose humorous subjects, and some of his pictures enjoyed considerable popularity. He died

at Greenwich in 1864. His best-known works are:

The Gaming Room at Homburg. 1860.  
The Fair Penitent.  
Negro in the Stocks.  
Greenwich Pensioners refighting the battle of the Nile.  
(*Woburn Abbey.*)

The two last-named were engraved by himself.

PIDGEON, H. CLARK, painter in water-colours, was born in 1807. Originally intended for the Church, he at first directed his attention to literature, but subsequently adopted art as a profession. He was for a time Professor of the School of Drawing at the Liverpool Institute; and was at the time of his death one of the oldest members of the Institute of Painters in Water-Colours. He was elected an Associate in 1846, and a full member in 1861. He was also President of the Sketching Club. Pidgeon was a constant exhibitor at the Institute, and was also successful as a draughtsman on wood. He died in 1880.

PIEMANS, an obscure Dutch artist of the 17th century. He painted somewhat in the manner of Velvet Breughel, and formed one pupil, his nephew, Jan de Baan.

PIEMONT, NICOLAAS, called OPGANG, was born at Amsterdam in 1650. He at first passed some time under Maarten Zaagmolen, an obscure artist, but he afterwards became a scholar of Nicolaas Molenaar. He visited Italy, where he passed seventeen years, and improved his talents for landscape painting, by designing from nature in that country. From Rome he returned to Holland, where he painted pictures from his Italian sketches and gained a great reputation. His landscapes bear a strong resemblance to the works of Jan Both. He died at Vollenhove in 1709. The sobriquet 'Opgang' (up-going) was bestowed upon him in consequence of his marriage with the landlady of the Guild.

PIENE, A. DE, a French engraver, produced, among other plates, a portrait of the 'Duchess of Savoy,' after Sacchetti, for a book published in 1672.

PIENEMAN, JAN WILLIAM, a Dutch historical, portrait, and landscape painter, born at Abcoude in 1779. He was a pupil of the Amsterdam Academy, and subsequently taught drawing in the military school at Delft. The appointments of Director of the Hague Museum and of the Amsterdam Academy were afterwards conferred upon him. He died at Amsterdam in 1853. The following pictures by him are in the Rijks Museum, Amsterdam:

An Arcadian Landscape.  
Portrait of Joanna Cornelia Ziesenia.  
" " as Agrippina.  
" Andries Snoek.  
" Albertus Bernardus Roothaan and Louis Roger.

Battle of Waterloo. (Signed *J. W. Pieneman, A.D. 1824*)

PIENEMAN, NICOLAAS, a Dutch historical painter, the son and pupil of J. W. Pieneman, was born at Amersfoort in 1809. He died at Amsterdam in 1860. Amongst his chief works are:

The Death of Admiral De Ruyter.  
William I. of Orange wounded by Jaurequi.  
The Condemnation of Barneveldt.  
Portrait of J. W. Pieneman. (*Haarlem Pavilion.*)  
J. S. de Ryk in presence of Requesens.  
The Death of Archimedes.  
Portrait of William III.  
Portrait of C. J. Fodor. (*Fodor Museum, Amsterdam.*)

PIEPENHAGEN, AUGUST, landscape painter, was born at Soldin, in Prussia, in 1792. He was

originally a button-maker, but raised himself, by no other assistance than the diligent study of nature, to a distinguished rank in art. He died at Prague in 1668. Three of his best pictures are:

Winter Landscape.  
Landscape in a Storm.  
Sketch of Forest Scenery.

PIERA, P., a Dutch painter, and a native of Amsterdam. He painted landscapes and portraits, and had two sons who followed in their father's steps. He died in 1784.

PIERCE, EDWARD, was an English artist, who flourished in the reigns of Charles I. and II. He was eminent as a painter both of history and of landscapes, and also excelled in architectural and perspective views. For some time he was an assistant to Van Dyck, and after the Restoration he was employed to repair the altar-pieces and ceilings in London churches, damaged by the Puritans. He died soon afterwards, and was buried at Stamford. Few of Pierce's works now remain, the far greater part being destroyed in the fire of London in 1666. Lord Orford attributes to him a set of friezes, in eight plates, etched in 1640. His son JOHN is said to have attained some eminence. Another son, Edward, became a successful sculptor.

PIERI, ANTONIO DI, called Lo Torre, was a native of Vicenza. He worked about 1738, and painted landscapes and frescoes.

PIERI, STEFANO, was a native of Florence, and a disciple of Battista Naldini. Zani places his birth in 1513, and his death in 1600. According to Baglione, he visited Rome in the pontificate of Clement VIII., and was taken under the protection of Cardinal Alessandro de' Medici, by whom he was employed in the church of San Prassede, where he painted some pictures of the Apostles, and an 'Annunciation.' In Santa Maria in Via Lata is a picture by him of the 'Assumption of the Virgin.' He assisted Giorgio Vasari in the Cupola of Santa Maria del Fiore, at Florence, and painted for the Palazzo Pitti the 'Sacrifice of Isaac,' one of his best works.

PIERINO DEL VAGA. See BUONACCORSI.

PIERINO DE NOVA. See NOVA.

PIERO, GIOVANNI DI. See GIOVANNI.

PIERO DI LORENZO, the son of Lorenzo di Piero, was born at Florence in 1462. He became an assistant to Cosimo Roselli, and accompanied the latter when he was summoned to Rome by Sixtus IV. Hence the name PIERO DI COSIMO, by which he is known. In 1485 he returned to Florence, and was employed with Fra Bartolommeo in the Convent of Sant Ambrogio. The connection with Roselli, however, seems to have lasted till the death of the latter, which took place in 1506, and so Piero may be considered to have taken a share in several altar-pieces in S. Spirito at Florence, and other works of Roselli. Piero did not confine himself to sacred subjects, but took pleasure in classic fable, especially when he was able to display animal life in natural or fantastic shapes. This may be seen in 'The Wedding of Peirous disturbed,' 'Sacrifice to Jove for the Safety of Andromeda,' and two 'Rescues of Andromeda,' in the Uffizi, and in a splendid 'Death of Procris' in the National Gallery. A picture by him of 'Venus playing with Cupid and a sleeping Mars' is in the Berlin Museum. He was the inventor of the strange masque called 'The Triumph of Death,' which became the fashion in the Carnival at Florence. Besides the picture already named,

which is, perhaps, Piero's master-piece, the National Gallery possesses, according to the best connoisseurs, a second example of him, in a picture now ascribed to Lorenzo Costa, and called the portrait of Francesco Ferrucci. This is a work of much power, and besides its undoubted affinity with the acknowledged productions of Piero, it offers a curious confirmation of his asserted authorship, in the introduction of the Palazzo Vecchio, with Michelangelo's David at its portal, into the background. For Piero di Cosimo was a member of the committee appointed in 1504 by the Signory of Florence to choose a site for that statue. Many of his pictures, most of them, perhaps, pass under other names. The 'Vierge au Pigeon,' in the Louvre, and two fine Holy Families, both 'tondos,' at Dresden and in the Borghese Gallery, Rome, are among the best of these. Piero was a man of curious interests and habits, caring much more for the strange traditions of the pagan mythology than for the tales of his own Church. He was the master of Andrea del Sarto. He died at Florence in 1521.

PIERO DA PERUGIA, a miniaturist of the 15th century, many of whose works are preserved in the Duomo at Siena.

PIERO DI RIDOLFO, an obscure painter who flourished in Tuscany at the close of the 16th century.

PIERON, GUSTAVE, a Flemish landscape painter, who studied at the Antwerp Academy, and resided in that city. He died in 1861.

PIERONI, ADOLFO, painter, engraver, and medallist, was born at Lucca in 1832. He studied under Onestini and Casale, though he was best known as a medallist. He died at Florence in 1875.

PIERRE, a native of Troyes, who designed and painted the fine series of windows in the cathedral dealing with the parable of the Prodigal Son.

PIERRE. A painter of this name is mentioned in the Belgian archives as the author of a portrait, painted in 1417 or 1418, of Margaret of Burgundy, the eldest daughter of Philip the Bold and the wife of William IV., Count of Hainault. In 1418 this portrait was placed in the Chapel of St. Anthony in Barbefosse, near Mons.

PIERRE, maître, a painter of this name was at work in 1486 in the Monastery of the Cordeliers, at Nancy. He was a native of Strasbourg.

PIERRE, ANDRÉ, a native of Blois, who, in 1472, painted a large 'Nativity' for the chapel of the Chateau de Montilz.

PIERRE DE COMPIÈGNE, a native of Compiègne, (?) who was at work on miniatures and illuminations for the Chapter of Troyes in the year 1387.

PIERRE DE COPIAC, a glass-painter, who painted the windows in the Cathedral of Montpellier, his native place.

PIERRE DEST. CATHERINE, a native of Lille, who painted in the year 1365 an altar-piece for the church of St. Maurice in that city.

PIERRE, DIRUDONNÉ, the son of ÉTIENNE PIERRE, a fruit and flower painter, was born at Nancy in 1807. He was a pupil of Hersent, and painted historical subjects. In the Museum of Nancy there is a 'Christ in the Garden of Olives' by him. He died in 1838.

PIERRE, JEAN BAPTISTE MARIE, was born in Paris in 1714 (or 1713). He was at first a pupil of Natoire, but went to Italy when young, and studied some years at Rome under De Troy. On his return to Paris he distinguished himself as a

painter of history, and was employed for some of the public buildings, particularly on a large ceiling in the chapel of the Virgin at St Roch. He painted an excellent picture of 'St Nicholas and St Francis' for the church of St Sulpice, which has been engraved by Nicolas Dupuis. He was made director of the Academy in Paris, and was appointed principal painter to the Duke of Orleans and to the king. He died in Paris in 1789. Among his best paintings are, 'Peter curing the Lame Man' and 'The Death of Herod' (in St Germain des Près). Pierre left several etchings, among which we may name the following.

The Village Entertainment after his own design  
Several Studies of Heads made by him in Italy  
Some Plates of subjects from 'Lottano's Tables' after designs by Sallustius

PIERSON, CHRISTIAN, was born at the Hague in 1631, and was destined by his parents for mercantile pursuits, but became a pupil of Bartholomaeus Meybuis, whom after a time he accompanied to Germany, but after an absence of three years returned to Holland, and studied at himself at Gouda, where he met with great employment as a painter of history and portraits. Notwithstanding the reputation he had gained, the encouragement given to the pictures of Leuven, a painter of dead animals, skins, &c., induced him to adopt similar subjects in which he surpassed his model. He died at Gouda in 1714.

PIELT, —, was a native of the Low Countries and flourished about the year 1600. He engraved the plates for a work entitled 'Mammalia et Avium de Nassau, &c., by Adam V. Buis, published in 1608.

PIETERS GERARD, or GERARD, was a fruit and flower painter, and was a native of Delft at the beginning of the 18th century. She was a pupil of Maria van Oosterwyck, and was of good repute in her day, though in most of her productions have been attributed to De Heem. The Smithsonian Collection had a 'Plate of Fruit' by her dated 1680.

PIETERS, GERARD, a Flemish historical painter who was a native of Bruges. He was received as master painter in 1562, but in 1590 he left Bruges and settled at Ghent, where he was often employed by the town authorities. He died in 1612. His son Pierre worked with his father.

PIETERS JAN, or JOHN, was born at Antwerp in 1667, and was a scholar of Pieter IJckens. He came to England in 1685, when he was eighteen years of age, and finding no employment for a painter of history, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and backgrounds of his portraits. He excelled in copying the works of Rubens. He died in London in 1727 and was buried in the churchyard of St. Martin's-in-the-Fields.

PIETERS, PIERRE, the son of Gérard Pieters, accompanied his father to Ghent in 1590, and was admitted to the freedom of that city. In 1609 he was at work for the magistracy of Ghent, but must have been already dead in 1612, for in that year his wife is spoken of as a widow, in a document still preserved.

PIETERS, SIMON, a Flemish historical painter, received as master painter at Bruges in 1521. He was Dean of St. Luke's Guild in 1549. In 1553 he restored the 'Last Judgment' of Walens, and painted several pictures for the city. He died in 1556.

PIETERSZ, ROELOF, an obscure painter who worked at Utrecht about 1517.

PIETERZEN, ABRAHAM a Dutch painter who flourished at Middelburg early in the present century. He was a pupil of Van Ruyckemortel, at Antwerp.

PIETERSZEN, AERT, the son of Pieter Aertzen (known as Linge Pier), was born at Amsterdam in 1550. He deserves great praise for his picture of the 'Lesson of Anatomy,' which hangs in the same room as the world famous picture of the same subject by Rembrandt, in the Surgeons' Guild Hall at the Hague. It represents the professor Sebastian J. Leclerc lecturing over a dead body to twenty eight or thirty listeners much in the same way as Rembrandt has depicted Tulp. It is now in the Rijks Museum, Amsterdam. Pieterszen's picture is vigorously executed in a brown tone, and exhibits, more especially in the countenances, much vivacity, facility of drawing, and general truth to nature. It bears the painter's monogram of A P and the date 1603, which is twenty nine years earlier than Rembrandt's work. Besides this the Rijks Museum possesses two more excellent examples of Pieterszen, both groups of portraits. Pieterszen died at Amsterdam and was buried there on the 12th June, 1612.

PIETERSEN, GERRIT, (PIETER, or PETERSEN,) was a painter and etcher who flourished at Amsterdam at the end of the 16th century and beginning of the 17th. He was first instructed by Jacob Leentzen and Cornelis van Harlem, and afterwards went to Antwerp and home. After a residence of some years in the latter city he returned to Amsterdam where he distinguished himself as one of the ablest artists of his time. Unfortunately he devoted him if principally to portraiture and the rapid production of small pictures, but his talents fitted him for higher efforts. He was particularly successful with the nude and is also celebrated as a painter of gallant assemblies and conversations which he composed in a very agreeable style, and finished with great neatness and delicacy. According to Palkema he died in 1626. There is a beautiful landscape drawing by him in the cabinet at Munich. He etched several plates, among them.

St Cecilia with Angels  
St John in the Wilderness  
The three Theological Virtues

PIELERVOON, PIETER, a glass painter of Harlem, who was received into the Guild of St. Luke in 1619 and formed a large class of scholars.

PIELASANIA, ANGILO, a painter was born at Milan in 1837. He was a pupil of Hayez, and worked from 1859 to 1861 in Rome and Florence, where he won a considerable reputation as a fresco painter. He painted 'The Rucellai Gardens,' the 'Borgia Family,' and figures of 'Europe' and 'Science' in the Galleria Vittorio Emanuele, at Milan. His last work was the decoration of the Sanctuary of the Incoronata, at Lodi. He died in 1876.

PIETRO BORGHESE See DI PIETRO  
PIETRO DI PIETRI, an Italian painter, born at Novara in 1671. He was a pupil of Carlo Maratti, and painted historical subjects. He died in 1716.

PIETRO, GIOVANNI DI See GIOVANNI  
PIETRO DI BENEDETTO See DEI FRANCESCHI.

PIETROLINO, an Italian painter of the 12th century, who was at work at Rome, with Guido Guiduccio, between 1110 and 1120. In a MS. preserved at Venice it is stated that Pietrolino's home was at Siena. Some remains of his work are said to be visible in the Church of the *Santi Quattro Coronati*, in Rome.

**PIETROWSKI.** See **PIOTROWSKY.**

**PIGAL, EDMÉ JEAN,** a French painter of still-life, was born in Paris in 1794. He was a pupil of Gros. Among his works is a 'Consultation of Doctors.' He died in 1872.

**PIGEON, JEAN BAPTISTE,** a Flemish painter, born at Bure in 1823. He was a pupil of Marinus Van der Haert and Mathieu, and painted portraits and historical subjects. His chief work is the 'Institution of the Rosary,' in the Church of Anhée, near Dinant. He died in 1868.

**PIGNATELLI, VICENTE,** a Spanish amateur landscape painter, born about 1700. He was a noble. He showed a decided inclination for the arts, and took a prominent part in founding an Academy at Saragossa, of which he became the first President. He died in 1770.

**PIGNE, NICOLAS,** a French engraver, was born at Chalons in 1690, and is said to have been a pupil of Bernard Picart. He appears to have been in England, as there is a portrait with his name, of Richard Fiddes, B.D., prefixed to 'Divinity,' by the latter, and dated 1718. "We have by this artist a few plates in line, among which are the following:

The Virgin, with the Infant sleeping in a cradle, with St. John standing by her side, attended by four angels; after *F. Trivisani*, for the 'Crozat Collection';  
The Woman of Canaan kneeling at the feet of Christ, after *Ann Caracci*.

**PIGNONE, SIMONE,** was born at Florence, according to Oretti, in 1614. After being instructed in the elements of art by Domenico Cresti, he became a scholar of Francesco Furini. He afterwards lived for a time in Venice, where he improved his colour by studying the works of Titian and Tintoretto. On his return to Florence he painted several pictures for the churches of which the most admired are the pictures of 'St. Michael discomfiting the Evil Spirit,' in the church of the Nunziata; and 'St. Louis distributing his Wealth to the Poor,' in Santa Felicità. He also excelled in painting mythological subjects, which, however, he sometimes treated with too much heaviness. He died in 1698.

**PIJNACKER, ADAM,** sometimes erroneously called **ADRIJEN**, was born at Pijnacker, near Delft, in 1621, and went when young to Rome, where for three years he studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of that capital. On his return to Holland he soon gave proof of how much he had profited by his travels, and became one of the most admired and best employed artists of his country. It was at that time the practice to ornament the apartments of important houses with the works of the most eminent landscape painters; and Pijnacker was much engaged in works of that description. His style has something in common with that of Jan Both. It is, however, at once more decorative and less true to nature. His composition is excellent, but his colour too cold, and his texture metallic. In the Gotha Gallery there is a 'Landscape with a Ruin' by him, which is signed with the initials *A. P. P.* He was a fine draughtsman of trees. Almost all of his pictures contain men and animals. Pijnacker died at Amsterdam, where he was buried on March 28, 1673. Among his best works we may name:

Amsterdam.	Museum.	Four Landscapes.
Berlin.	"	Landscape with Shepherds.
Cassel.	"	Cows and Cowherds.

Dulwich.	Gallery.	An Italian Landscape.
"	"	Landscape, with Sportsmen. ( <i>A first-rate example.</i> )
Hague.	Museum.	A Torrent. ( <i>Very fine.</i> )
St. Petersburg.	Hermitage.	Sea-coast.
Vienna.	Academy.	Mountainous Landscape.

**PILAJA, PAOLO,** an Italian engraver, flourished at Rome from 1727 to 1747. He executed a set of plates for a book entitled 'Storia di Volsena,' by the Abate Adami, published at Rome in 1737. We have also, among others, the following prints by him:

The Portrait of Pope Benedict XIII.; after *Brughi*.  
The Martyrdom of St. Fedele; after *S. Conca*.  
A Miracle wrought by St. Thorbio; after the same.  
S. Liberale, with two Children, after the same.  
Statue of the Prophet Elijah; after the sculpture by *Agost. Cornaciani*, in St. Peter's at Rome.

**PILLEN, HANS,** an unimportant Dutch landscape painter, flourished toward the close of the 16th century. He painted somewhat in the style of Pieter Lastmann.

**PILES, ROGER DE,** painter, etcher, and writer on art, was born at Clamecy (Nièvre) in 1635, and died in Paris in 1709. He was a pupil of Claude François, and travelled in Italy and Holland. His fame depends chiefly on his voluminous writings on art.

**PILGRIM, J. U.** See **WECHTLIN.**

**PILKINGTON, SIR WILLIAM, BART.,** an English amateur landscape painter, born in 1775. He succeeded to the title as eighth baronet in 1811. His style was founded on that of the classic school, and especially that of Richard Wilson. He was also an amateur architect and a good scholar. Butterton Hall, Staffordshire, was built from his designs. He died at Chevot Hall, Wakefield, in 1850.

**PILLANS, R.,** an English marine painter, who practised in the second part of the 18th century.

**PILLEMENT, JIAN,** was born at Lyons about 1728 (some say 1719), and after receiving his education in that city, went to Paris and Vienna, and after 1763 to London. He painted in oil or pastel a few pictures of landscapes and fancy subjects, which were composed and coloured in a theatrical, gaudy style; he treated similar subjects in pencil drawings and water-colours, which were finished with great neatness and labour. Between 1773 and 1780 he occasionally exhibited at the Free Society of Artists, but in the former year he dropped for a time the practice of his art on account of ill health, and returned to Avignon. He became painter to Marie Antoinette and to the last king of Poland, but finally settled again at Lyons, where (?) he died early in the present century (? 1808). Several of his designs have been engraved by Canot, Ravenet, Woollet, Mason, Elliot, and other eminent engravers. He himself etched a few plates of flowers, &c.

**PILLEMENT, VICTOR,** designer and engraver, was born at Vienna in 1767. He was a son and pupil of Jean Pillement, and worked with the graver and point combined. He died in Paris in 1814. Among his best plates may be mentioned:

The Banks of the Bosphorus; after *Melling*.  
Travels in Egypt; after *Denon*.  
Edipus Colonneus; after *Valenciennes*.

**PILO, CARL GUSTAV,** a Swedish painter, was born near Runtuna, in Südermanland, in 1712 or 1713. He first studied under his father, **OLUF PILO** (a portrait painter), then under **Crisman** at Stock-

holm, and was at Vienna from 1734 to 1736. He next travelled widely in Germany, and on returning to his own country settled for a time at Schonen, where he successfully practised portrait painting. In 1741 he went to Copenhagen, and was appointed drawing-master to the Cadet Corps, and after painting the Crown Princess Louise, was in 1745 made court-painter, and three years later professor at the old Academy. In 1771 he became director, but by accepting the Order of Vasa from his own sovereign, Gustavus III., he fell into disfavour with the Danes, and returned to Sweden. Here, too, he was chosen a director of the Academy. He died at Stockholm in 1792. Among his best pictures we may note:

Frederik V. of Denmark on Horseback.  
Karoline Mathilde, his Consort.  
Coronation of Gustavus III.  
Portrait of Lieut.-General Lerche.

**PILOTTO, GIROLAMO**, was a native of Venice, and flourished about the year 1590. He was a scholar of the younger Palma, and, according to Zanotti, a faithful follower of his style. One of his best performances is a 'St. Biagio,' over the high altar of the Frigia at Rovigo; but his most celebrated work is the 'Marriage of the Adriatic by the Doge,' in the grand saloon in the ducal palace at Venice. Zani places his death in 1649.

**PILOTY, CARL THEODOR VON**, a Bavarian painter, was born at Munich in 1826. After studying under his father he entered the Munich Academy, and became the pupil of his brother-in-law, Carl Schorn. In early manhood he visited Paris, England, and Brussels, and soon after his return to Bavaria, was commissioned by the king to paint, for the Maximilianum, 'The Elector Max adhering to the Catholic League in 1609.' This was completed in 1854. Piloty formed a large class of pupils, and for the greater part of his life was both a member and a professor of the Munich Academy. Lenbach, Defregger, and Hans Makart were among his scholars. He died in 1886. Works:

Death of Wallenstein.  
Soni before Wallenstein's corpse.  
Battle of the White Mountain, Prague.  
Galileo in Prison.  
Wallenstein marching against Egger.  
Discovery of America.  
Henry VIII. and Anne Boleyn.  
Nero among the ruins of Rome.  
Thunelda at the Triumph of Germanicus. (*New Pinakothek, Munich*)

**PILOTY, FERDINAND**, lithographer, was born at Homburg in 1785. He was instructed in painting, but after the invention of lithography he devoted himself exclusively to that art. In 1836 he associated himself with Joseph Löhle for the production of a series of copies from the Munich Pinakothek and the Schleissheim Gallery. After the death of Gottlieb Bodmer the two artists continued the publication of his works, and the lithographic establishment of Piloty and Löhle is still one of repute in Germany. Piloty died at Munich in 1844.

**PILS, ISIDORE ALEXANDRE AUGUSTE**, a French historical painter, born in Paris in 1813. He studied in the École des Beaux Arts, and was a pupil of Lethière and Picot. In 1838 he gained the Grand Prix de Rome for his 'St. Peter healing the lame man at the gate of the Temple.' For some years his attention was chiefly devoted to Scriptural subjects, and he spent much time in travel. The

Russian War gave a new turn to his art, and he henceforth painted those military subjects on which his reputation rests. He went to the Crimea, and depicted several incidents of the campaign for Napoleon III. Besides medals in 1846, 1855, 1857, and 1861, he received the Legion of Honour in 1857, becoming an officer of the order in 1867. He became Professor of Painting at the École des Beaux Arts in 1863, and was elected a member of the Institute in 1868. There are decorative paintings by him at the churches of Ste. Clotilde and St. Eustache in Paris; but his greatest work of this kind is the ceiling over the grand staircase in the New Opera House. Pils died of chest disease at Donarmenez (Brittany) in 1875. Amongst his chief pictures are:

Christ preaching in Simon's Boat. 1846.  
Death of the Magdalen. (1847)  
Bacchantes and Satyrs. (1848)  
Rouget de l'Isle singing the Marseillaise. 1849.  
Death of a Sister of Charity. 1850.  
Athenian Slaves at Syracuse. (1852)  
Prayer at the Hospital. (1853.)  
A Trench before Sebastopol. 1855. (*Bordeaux Museum*.)  
Disembarkation of the French Army in the Crimea. 1858.  
School of Musketry, Vincennes. (1859.)  
Battle of the Alma. 1861. (*Versailles Gallery*.)  
Fête to the Emperor and Empress in Algiers in 1860. (1867)  
Apollo with the Chariot of the Sun.  
Fame crowning Wisdom.  
Apollo charming the Beasts with his Lyre.  
The City of Paris encouraging the Arts. (*This and the three preceding for the Stairs of the Grand Opera*.)  
Portraits of Lecoq and Castellan.

His brother, **EDOUARD AIGNÉ PILS**, born 1823, died 1852, was a pupil of the School of Arts, and from 1845 onwards painted religious and military subjects with some success.

**PILSEN, FRANS**, was born at Ghent in 1700, and died in 1786. He studied painting and engraving under Robert van Auden-Aerd. We have among others, the following prints by him:

The Virgin and Infant Jesus; after Rubens.  
The Conversion of St. Bavon; after the same.  
The Judgment of Midas; after the same.  
The Martyrdom of St. Blaise; after G. de Crayer.  
St. Francis; after Rubens; inscribed F. Pilsen, sculp. G. 1770.

**PINACCI, GIUSEPPE**, an obscure Italian painter, a native of Siena, flourished about 1642. He was a pupil of Borgognone, and painted historical and battle scenes. He resided at Naples, and afterwards at Florence, at the Court of Prince Ferdinand.

**PINAIGRIER, THOMAS**, a French landscape painter, born in Paris in 1616. He was received into the Academy in 1648, and died in 1658.

**PINAS, JACOB**, was the younger brother of Jan Pinas, and was instructed by his brother, whose style he imitated.

**PINAS, JAN**, was an historical painter of Haarlem early in the 17th century. It is not known under whom he learned the rudiments of the art, but in 1605 he travelled, in company with Pieter Lastman, to Italy, where he studied some years. On his return to Holland he distinguished himself as a painter of history and portraits. Of his historical productions, one of the most esteemed was a picture in the great church at Haarlem of 'Joseph and his Brethren.' He was living in that city up to at least 1621, and in 1623 a landscape by him, with the story of Salmacis and Hermaphroditus, was engraved by Magdalen van de Pass.

**PINCHARD, P.**, is said by Strutt to have resided at Genoa, where he engraved several plates for books, about the year 1687.

**PINE, JOHN**, an engraver, and a man of letters, was born in 1690. He kept a printshop in St. Martin's Lane, and became intimate with Hogarth, who introduced his portrait as the friar in his picture of 'Calais Gate,' from which circumstance he went often by the name of 'Friar Pine.' He brought out several handsome works illustrated with plates of his own engraving. The principal of them were a series representing the ceremonies used at the revival of the order of the Bath, by King George I. (published in 1725); also his prints from the tapestry in the House of Lords, representing the 'Destruction of the Spanish Armada'; and a superb edition of 'Horace,' the text engraved, and illustrated with ancient bas-reliefs and gems. The 'Pastorals' and 'Georgics' of Virgil were published by his son, after his death, ornamented in a similar manner, with a printed type. Pine also engraved a few portraits, among which are an etching of himself and a mezzotint bust of Garrick, taken from a cast. He received the appointment of Blue Mantle in the Herald's College, and there died May 4, 1756. Pine was one of the committee of artists who attempted, in 1755, to found a Royal Academy.

**PINE, ROBERT EDGE**, son of John Pine, was born in London in 1742. It is not known by whom he was instructed, but he gained the premium for the best historic design, given by the Society of Arts, with his 'Surrender of Calais' in 1760, and again with 'Canute and his Courtiers' in 1763. He afterwards practised as a portrait painter, and occasionally exhibited at Spring Gardens and the Royal Academy. In 1782 he exhibited a series of pictures of scenes from Shakespeare. He afterwards went to America, and portrayed Washington and other leaders of the revolution. He died at Philadelphia in 1790. His principal works are subjects from Shakespeare, and the theatrical portraits, which have been engraved by M'Arrell, V. Green, C. Watson, Aliamet, Lomax, and Dickinson. His 'Surrender of Calais' was preserved in the Town-hall of Newbury, and mention may be made of the following portraits:

George II. (at *Audley End*).

The Duke of Northumberland (*Middlesex Hospital*).

Garrick (*National Portrait Gallery*).

**PINE, SIMON**, an English miniature painter in the 18th century, the son of John Pine. He practised in Ireland and at Bath, and exhibited at Spring Gardens, and at the Academy. He died in 1772.

**PINEDA, FRANCISCO PEREZ DE**, a Spanish painter, was born at Seville about the year 1640. He was a scholar of Murillo, whose style he followed, and there are several of his works in the churches and convents at Seville. There was also an ANTONIO PEREZ DE PINEDA, who lived about 100 years previously.

**PINELLI, ANTONIA BERTUCCI**. See BERTUCCI-PINELLI.

**PINELLI, BARTOLOMEO**, an Italian painter, etcher, and modeller, was born at Rome in 1781. He studied when young at the Academy of Saint Luke, and then went to Bologna, where he obtained honours, after which he returned to Rome. He was very successful with his sketches from popular life, and then took to painting views at Rome and Tivoli in aquarelle. He also etched

(1810-22) a number of plates illustrating Italian life and costumes, as well as Grecian and Roman history and the works of classic authors. Besides these original designs he engraved after other artists. His drawings in chalk and in water-colours are much esteemed. The works by which he is best known are, 'Istoria degli Imperatori, inventata ed incisa in cento rami'; 'Raccolta di Costumi pittoreschi'; 'Nuova Raccolta di cinquanta Costumi pittoreschi'; 'Istoria Greca,' with 100 etchings; 'Istoria Romana,' 152 etchings; Illustrations to Virgil, Dante, Tasso, Aretino, and Cervantes; and some others, of which the plates were brought to England, and printed here. He also engraved the frescoes painted by Pinturicchio in the cathedral of Santa Maria Maggiore; the illustrations of the 'Life and Miracles of St. Francis di Paula,' after Marco da Faenza and others; the friezes by Giulio Romano in the Farnesina; Picturesque Views of Tivoli, &c.; and lithographed illustrations to Manzoni. He died at Rome in 1835.

**PINGRET, EDOUARD HENRI THIÉOPHILE**, a French painter, and native of St. Quentin, who flourished about 1785. He was a pupil of David and also of Rignault. Works:

Louis XIV. and Molière.

Siege of Courtrai. (*Versailles*.)

**PINO, MARCA DA**, (or MARCO DA SIENA,) a painter and architect, is stated to have been born at Siena about the year 1520. He was a pupil of Buonaccorsi and Ricciarelli, but chiefly followed the style of Michelangelo. He painted some pictures for the churches at Rome, of which one of the most esteemed was a 'Dead Christ, with the Virgin and St. John,' in Santa Maria di Ara Celi. Much of his work in Rome was done in collaboration with Daniele da Volterra. From Rome he proceeded to Monte Cassino, where, in 1557-8, he painted for the church of the Benedictines some large frescoes from the Lives of Christ and of SS. Maurus and Placidus. But the chief scene of his activity was Naples, where he established himself in 1560. During a residence of twenty-seven years, he decorated the principal churches with several of his finest works. Of these, the most famous and perhaps the best is a 'Deposition from the Cross,' in the church of San Giovanni de' Fiorentini, painted in 1577. In the same church is a fine picture of the 'Annunciation,' and in the cathedral an 'Incredulity of St. Thomas' (1573). A 'Christ on the Cross,' an 'Assumption of the Virgin,' and an 'Adoration of the Magi,' in the church of San Severino, may also be named. Pino died in 1587. His art has much that is clever and energetic about it, but it has also the affectation and insipidity of the decadence.

**PINO, PAOLO**, an unimportant Venetian painter, who flourished about 1565. His style was founded on the followers of Bellini. There is a portrait of the physician Coignati by him, in the Uffizi, at Florence.

**PINO DA MESSINA**. See MESSINA.

**PINSON, NICOLAS**, was born at Valence, in the Drôme, about the year 1640. He studied at Rome, where he remained a considerable time, and imitated the manner of Pietro da Cortona. Scarcely anything more of his history, or of his works, is known, except that Coelemans has engraved his picture of 'Tobit and the Angel,' which was in the collection of Boyer d'Agulles; and that he



etched two prints, a 'Dead Christ' and the 'Assumption of the Virgin,' which are both of extreme rarity. The first is marked *N. P. In. f.*, and the second *N. Pinson. Inuent. et Sculp.*

PINSSIO, SEBASTIANO, who was born in Paris in 1721, and flourished in 1755, is mentioned by Strutt as the engraver of a few portraits.

PINTURICCHIO. See *BIAGIO, BERNARDINO*.

PINUS, CORNELIUS, a Roman painter of the reign of Vespasian, was engaged with Accius Priscus in the Temple of Virtue and Honour.

PINWELL, GEORGE JOHN, an English draughtsman and water-colour painter, born in London in 1842. He studied in Heatherley's Art School, Newman Street. In the early part of his career he practised much as a book-illustrator, and specimens of his work are to be found in 'London Society,' 'Good Words,' 'Once a Week,' 'Sunday Magazine,' Dalziel's 'Vicar of Wakefield,' &c. His first appearance in water-colours was at the Dudley Gallery in 1865, but his best pictures were exhibited at the Water-Colour Society, of which he was elected an Associate in 1869, and a member in 1871. He died of lung disease in 1875, in the midst of great promise, and was buried at Highgate. Since his death his work has increased enormously in popularity. Together with Frederick Walker, who also died young, and Mason he may be considered the leader of one of the most interesting of the modern developments in British painting. Pinwell was an honorary member of the Belgian Society of Water-Colour Painters. Amongst his best works are:

The Pied Piper of Hamelin. 1869.

The Great Lady

A Seat in the Park 1869

At the Foot of the Quantocks.

The Elixir of Love 1870.

The Strolling Player. 1872.

Gilbert & Beckett's Troth (1872)

The Beggar's Roost, Tangier (1874.)

We fell out, my Wife and I. (1875).

Many of Pinwell's best works have been etched by R. W. Macbeth, A.R.A.

PINZ, JOHANN GEORG, (or PINIZ,) was an engraver of Augsburg, who died in 1767, at the age of 70. He is said to have been chiefly employed by the booksellers, for whom he engraved several prints, in the style of those which ornament the numerous publications of Van der Au. He engraved, among others, an emblematical print, entitled 'Gallus and Germanus,' in honour of the King of France, after P. Decker.

PIO, GIOV. DEL. See *BONATTI*.

PIOLA, DOMENICO, the younger brother of Pellegrino Piola, was born at Genoa in 1628. He received his first education in art from his brother, but after his death he became a scholar of Giovanni Domenico Capellini. In conjunction with Valerio Castelli, he executed some works for the public edifices in Genoa and the state. For some time he followed the style of Castiglione, and afterwards that of Pietro da Cortona. He was particularly happy in the representation of children, which he designed from the casts of Fiammingo. One of his best productions is the 'Miracle of St. Peter at the gate of the Temple,' at Carignano, which is not degraded by its vicinity to an admirable picture by Guercino. He died in 1703. He is known to have produced the following etchings: two 'Nativities'; 'The Virgin on the throne with the Infant Jesus on her knees, and St. John kneeling'; 'Paris holding the Apple'; and an 'Old Man with a long beard.' Domenico Piola had three sons, AN-

TONIO, who abandoned painting in early life after showing some promise, GIOVANNI BATTISTA, who never developed any original talent, and PABLO GERONIMO.

PIOLA, DOMENICO, the younger, was a grandson of Domenico Piola, the elder, and was born in 1748. He painted historical subjects with mediocre talent, and was the last of the family. He died in 1774.

PIOLA, GIOVANNI GREGORIO, a successful miniature painter, born at Genoa in 1583. He died at Marseilles in 1625.

PIOLA, PABLO GERONIMO, historical painter, son of Domenico Piola, the elder, was born in 1666. He was a pupil of his father, but imitated the style of Carlo Maratti and the Carracci. He died in 1721.

PIOLA, PILLEGRO, or PILLEGRINO, was born at Genoa in 1617. He is supposed to have been a pupil of Capellino. Though the world was deprived of his talents at the premature age of twenty-three, when he was assassinated, a 'Madonna,' painted by him, which was in the collection of the Marchese Bignole, was thought by Franceschini to have been painted by Andrea del Sarto; and his picture of St. Elogio in one of the churches of Genoa, was mistaken by Menga for a work of Lodovico Carracci. He died in 1640.

PIOLA, PIETRO FRANCESCO, historical and portrait painter, was born in 1565. He was a pupil of Sofonisba Anguisciola, and a successful imitator of Cambiaso. He died in 1600.

PIOMBO, SER. DEL. See *LUCIANI*.

PIORT, V., an obscure artist, mentioned by Strutt as the engraver of a plate from Rubens, representing an old woman holding a pot on a fire from which a boy is taking a lighted coal.

PIOTROWSKY, MAXIMILIAN ANTON, (or PIETROWSKI,) was born at Biberich in 1814, and studied at the Berlin Academy under Hensel. He afterwards became Professor in the Academy at Königsberg. He at first painted romantic subjects from Polish history, and other historical pieces, one of which was 'Marie Antoinette in the Temple.' Later on he took to genre painting from Polish popular life. He died at Königsberg, the 29th November, 1875.

PIPER, F. LE. See *LE PIPER*.

PIPPL, GIULIO (ROMANO). See *DEI GIANNUZZI*.

PIQUOT. See *PICOT*.

PIRANESI, FRANCESCO, son and pupil of Giambattista Piranesi, was born at Rome in 1756, and was instructed in design and architecture by his father. The Revolution drove him to Paris, where, with his brother Pietro, he essayed in vain to found an Academy, and to start a terra-cotta manufactory. He died in 1810. We have by him several plates of architectural views, and also of antique statues; among them, the following:

Jupiter enthroned; from the statue in the Capitoline Museum; after a drawing by Peroli.

The Venus of Medici; after the same.

Cupid and Psyche; from the Group in the Capitol.

Papirius and his Mother; from the group in the Villa Ludovisi.

Portrait of his Father, with Title-page to his Works; the latter after Cades.

The Illumination of the Chapel of St. Paul in St. Peter's. (See also the list of plates by G. B. PIRANESI.)

PIRANESI, GIAMBATTISTA, etcher and architect, was born at Venice in 1720, and having there studied drawing and architecture, went to Rome, where he at first devoted himself to theatrical painting under Valerian, and in 1738 received



instructions in engraving from Giuseppe Vasi, a Sicilian. After twice attempting to start as an architect at Venice, he returned both times to Rome, and settled down to engraving. He died in that city on Nov. 9, 1778, having in 1761 been admitted a member of the Academy of San Luca. He also held the Order of Christ, and was an honorary member of the Society of Antiquaries, in London, a distinction of which he seems to have been proud, as he always carefully added that title to his name. He was also a member of the Academy of the Arcadi, by the name of 'Salemdio Tiscio,' as he has given it in one of his frontispieces, according to the fantastic custom of that Society of giving new names to the persons admitted. All who knew him agree that he was of a fiery and impetuous temper, but full of genius. As a practical architect it is only stated that he was employed to repair and ornament, at the particular desire of Clement XIII., the church of Santa Maria del Popolo, and the priory of Malta, at Rome; in the latter of which his son erected a statue to his memory, which was executed by Angolini. His portrait, engraved by Polanzani, in 1750, in the style of a mutilated statue, is prefixed to some of his works. Piranesi was made 'Cavaliere' by Clement XIII.

Piranesi was one of the best draughtsmen and engravers of architecture and ancient ruins of his time. His skill in combining objects from different localities, and the force and vigour which he gave to the most important, obtained for him the sobriquet of 'The Rembrandt of Architecture.' His works fill upwards of twenty folio volumes, mostly published during his life, but a few subsequently by his son, Francesco Piranesi, who had an establishment at Rome for the express purpose. The following list of his works is taken from Mr. Henry Bohu's Catalogue. The differences which occur in some of the titles, or frontispieces, to copies of his *Antichità Romane*, arise from a disagreement that occurred between Piranesi and Lord Clarendon, who was to have been his patron.

*Antichità Romane*, 4 vols. 1756.  
*Raccolta di Tempi Antichi*, viz di Vesta; della Sibilla; dell' Onore e della Virtù. 1776  
*Panteon di Marco Agrippa*, detto la Rotonda.  
*Monumenti degli Scipioni* 1785  
*Romanorum Magnificientia et Architectura*. 1781.  
*Opere Varie di Architettura Grottesca*.  
*Trofei di Ottaviano Augusto*.  
*Carcere*.  
*Vedute di Archi Trionfali*.  
*Rovine del Castello del Acqua Giulia*. 1761.  
*Lapides Capitolini, sive Fasti Consulares, &c.*  
*Antichità di Cora* 1762.  
*Campus Martius* 1762.  
*Antichità d' Albano e di Castel Gandolfo* 1764-5.  
*Vasi, Candelabri, Uppi, Sarcotagi, Tripodi, Lucerne ed Ornamenti Antichi*. 2 vols. 1778  
*Colonna di Trajano*. 1770. *Colonna Antonina*. *Colonna dell' Apoteosi di Antonino Pio*.  
*Rovine di Pesto*.  
*Vedute di Roma*, 2 vols.  
*Teatro d' Ercolano*. 1783.  
*Diverse Maniere d' Adornare i Camini* 1769.  
*Statoe Antichi*. 1781-84.  
*Varie Tabule celeberrimorum Pictorum*. *Raccolta di Disegni del Guercino*.  
*Schola Italica Pictura, cura et impensis Gavini Hamilton*. 1773.  
*Stampe Diverse*.  
*Peintures de la Villa Lante; Sala Borgia; Jules II.; Farnesina; Villa Altoviti*.  
*Antiquités de la Grande Grèce, gravées par Fr. Piranesi d'après les Dessins du feu J. B. Piranesi*. (Paris, 1804.) 1807.

PIRANESI, LAURA, the daughter of Giambattista Piranesi, was born at Rome in 1750. She carried on business with her brother at Rome, and her etchings bear a strong resemblance to those of her father. She probably retired to Paris with her brother. There is no account of her death. She engraved some views of the remarkable buildings in Rome; among others, the following:

The Capitol.  
 The Ponte Salario.  
 The Temple of Peace.  
 The Arch of Septimus Severus.

PIRINGER, BENEDIKT, a designer and engraver, was born at Vienna in 1780, and died in Paris, where he had resided for some time, in 1826. He studied at the Vienna Academy under F. A. Brand and Herzinger, and was afterwards admitted to membership. He worked in aquatint and with the graver, and his productions are chiefly landscapes, romantic scenery, and views of cities after old and modern masters, some of which were published collectively. His pieces are rather numerous, and include among the best:

The four Parts of the Day; four plates, after Claude Lorrain  
 The Waterfall; after Molitor.  
 The Rocky Pyramid, after the same  
 Landscapes, after Poussin and Locatelli.

PIRINI, LOUIS DE, a French engraver, by whom we have a plate representing two Men playing at Cards, and a Woman holding a Mirror behind one of them, to discover his hand to the other; after Cornelis van Tienen.

PIRNBAUM, ALEXIS, was, according to Papillon, who calls him PIRNBAUM, an engraver on wood, and resided at Basle about the year 1545. Papillon supposes him to have been a disciple of Hans Holbein, but does not specify any of his works. Nagler is of opinion that he is identical with *Adam Petri*, a bookseller of Basle.

PIROLI, TOMMASO, an Italian designer and engraver, was born at Rome in 1750, and received his instruction in Florence. In 1806 he returned to Rome, in which city, after passing some years in Paris, he finally settled, and died in 1824. His prints are numerous, etched in outline and in the chalk manner. The following are considered as the most interesting: 'The Deposition from the Cross,' after Caravaggio; Bronzes, &c., from Herulanum; a set of Bas-reliefs, after Canova; the Prophets and Sibyls of Michelangelo in the Cappella Sistina; a copy of Metz's prints of the 'Last Judgment,' in the same chapel; the story of Cupid and Psyche, from the frescoes of Raphael in the Farnesina; Massacio's frescoes in the Brancacci chapel at Florence; and the outlines for original editions of Flaxman's illustrations to Homer, Hesiod, Æschylus, and Dante, engraved under Flaxman's own supervision, and published at Rome. There are also several sets of engravings, from remains of ancient art, by Piroli, part of which were published at Rome and part at Paris by Francesco and Pietro Piranesi, the sons of the celebrated Giambattista.

PIROTTE, OLIVIER, a Flemish historical painter, born at Liège in 1699. He was a pupil of B. Luti at Rome, and afterwards of Coypel at Paris. He painted several pictures for the churches in Liège. He died in 1742.

PISANO, GIUNTA, (or GIUNTA DA PISA,) lived in the first half of the 13th century, and was born,

if the old chronicles are to be believed, in 1202. Among the existing works attributed to him, are a 'Crucifixion' in San Ranieri at Pisa; a picture of Saints in the chapel of the Campo Santo; a 'Destruction of Simon Magnus,' and a 'Martyrdom of St. Peter,' both in San Francesco at Assisi, where there was formerly a picture of the Crucifixion, with Father Elias, the first General of the Franciscans, embracing the Cross. This was inscribed with Giunta's name and the date, 1236, but is now lost. Giunta died in or about 1258. Though still constrained in design, he made some advance beyond the conventionality of the Byzantine painters who immediately preceded him.

PISANO, VITTORE, usually called PISANELLO, a painter, and the greatest of Italian medallists, was born in North Italy late in the 14th century, but neither the place nor the date of his birth are known. Neither do we know who was his master, but he was probably much influenced by Altichiero and by Arangi, and later in life he may have received hints from Domenico Veneziano. Of all the works with the brush that he carried out in Verona, Venice, and elsewhere, scarcely anything now remains. He painted a fresco in the hall of the Great Council, at Venice, but his picture was overlaid by one from the brush of Luigi Vivarini. In connection with his medals (of which twenty-eight have been preserved), he probably painted portraits, and one of Leonello d'Este, in the collection of the late Mr. Barker, was ascribed to him, but without certain grounds. About 1436 Vittore was in Rome, where he painted on the frescoes left unfinished by Gentile da Fabriano in San Giovanni Laterano. Thence he most likely accompanied Pope Eugenius IV. to Ferrara, where, in 1438, John Palmolegus sat to him for his medal. In 1439 he was working at medals for the court of Mantua. He was at Ferrara between 1441 and 1444, at Rimini in 1445, at Milan before 1447, at Mantua again in 1447, and at Naples in 1448-9. Of his works in colour the most important relic that can now be identified is a little panel in the National Gallery, with a vision of the Virgin and Child hovering over the figures of St. Anthony and St. George. This picture was carefully restored by Professor Molteni after it came into the possession of Sir Charles Eastlake; it was presented to the National Gallery by Lady Eastlake. It is inscribed *Pisanus Pi.* The Berlin catalogue ascribes an 'Adoration of the Magi,' formerly in the Barker collection, to Pisano, on the strength of its resemblance to his drawings, good examples of which are to be seen in the British Museum, and in the Louvre. Vittore died, probably at Rome, in March 1466. For the sake of convenience we subjoin a list of his medals:

W.A.

1. Nicolas Piccinino.
- 2-10. Nine medals of Leonello d'Este, each with a different obverse. 1444.
- 11, 12. Sigismund Malatesta. 1435.
13. Pietro Candido Decembrio.
14. Vittorino da Feltré.
15. Filippo Maria Visconti. Died 1447.
16. John Palmolegus. 1438.
- 17-21. Alfonso of Aragon. 1448.
22. Francesco Sforza, Lord of Cremona.
23. Gian-Francesco Gonzaga, and
24. Cecilia, his daughter.
25. Lodovico Gonzaga III.
26. Novello Malatesta, Lord of Cesena.
- 27, 28. Inigo d'Avalos.
- Pietro Porcellio* (Tre Carmi u. s. 20) alludes to a medal of himself by Pisanello.

PISBOLICA, JACOPO, a Venetian painter, mentioned by Vasari in his Life of Sansovino as the author of a good picture of 'Christ with Angels,' in Santa Maria Maggiore, Venice.

PISTOIA, GERINO DA, is described by Vasari as the friend of Pinturicchio, a diligent colourist, and a follower of Perugino. For his birth or death no dates can be given. In 1505 he painted some designs in the cathedral of his native city; and in the church of San Pietro Maggiore an altar-piece of his still remains. In the refectory of the convent of Santa Lucchese, near Poggibonsi, now turned into a canteen, there are two scenes from the life of Christ by him.

PISTOJA, LEONARDO DA. See GRAZIA.

PISTOJA, PAOLO DA (or PINOJESE). See DEL SIGNORACCIO.

PISTORIUS, EDUARD KARL GUSTAV LEBRECHT, a genre painter, was born at Berlin in 1796. He was originally a pupil of the portrait painter Willich, and copied many pictures in the Gallery of Sans-Souci. In 1818-19 he lived in Dresden, where he chiefly busied himself with genre-painting. In 1827 he visited the Netherlands, and stayed in Dusseldorf on his way back. He returned in 1830 to Berlin, and was elected member of the Academy in 1833. He died at Kissingen in 1862. The National Gallery at Berlin possesses the following pictures by him:

- An Old Man and an Old Woman; a pair (marked in cipher, R P.) 1824.  
 The Geography Class.  
 The Toilet 1827.  
 The Village Fiddler. 1831.  
 The Artist's Studio. 1828.  
 A Sound Sleep. 1839.

PITAU, NICOLAAS, the elder, an engraver, was born at Antwerp about 1633, and first studied under his father JOHANN PITAU, but in 1660 went to Paris and became a pupil of François de Poilly, or at least partially adopted his style. Pitau died in Paris in or about 1676. He engraved a variety of historical subjects after different masters, and a considerable number of portraits. The following are considered to be his best plates:

## PORTRAITS.

- Louis Henri, Duc de Bourbon, supported by Wisdom and Religion  
 Pope Alexander VII., after Mignard  
 Louis XIV., King of France; after Le Fevre. 1670.  
 Louis, Dauphin, his son, after the same  
 Peter Seguier, Chancellor of France. 1668.  
 Alexandre Paul Pitau, Advocate in Parliament.  
 Gaspar de Fleubert, Chancellor. 1662.  
 Nicolas Colbert, after Le Fevre.

## SUBJECTS AFTER VARIOUS MASTERS.

- The Holy Family, with St. Elisabeth and St. John; after Raphael.  
 The Entombment of Christ, after L. Carracci.  
 The Virgin holding the Infant Jesus in her arms and reading; after Guercino.  
 The Dead Christ, with Angels weeping over him; after the same.  
 The Virgin interceding for St. Bruno and his order; after Champagne.  
 Christ and the Woman of Samaria; after the same.  
 The Penitent Magdalen; after the same.  
 St. Sulpice in Council; after the same.  
 The Holy Family, with the Infant Jesus embracing St. John; after the same.  
 The Holy Family, with an Angel presenting a Basket of Flowers; after l'illequin.  
 St. Francis de Sales.

**PITAU, NICOLAAS**, the younger, son of the last named, worked from 1695 to 1745, and has left a few engraved portraits, including:

Louis Alexandre de Bourbon, Count de Toulouse; inscribed *Colbert pinax*. 1701. *N. Pitau Junior*.  
Oliver Cromwell.

**PITI**, a Spanish historical painter, born at Salamanca. He was a pupil of Giordano, on whose return to Italy Piti received a commission to work in the cathedral of Valladolid. He also painted for the chapel of the Marquis of Cerralvo at Salamanca.

**PITLOO, ANTON S.**, a Dutch landscape painter, born at Arnheim in 1791. He was a pupil of H. J. van Ameron. In 1816 he went to Italy, where he painted several views, among which were a view of Rome, and one of the Capitol from the Campo Vaccino. He died in 1837.

**PITOCCHI, MATTEO DA**, a native of the Venetian state, who painted *bambocciati*, and also some religious pictures for the churches of Padua. He died about 1700.

**PITONUS**. See **PITTONI**.

**PITRI**. See **PETRI**.

**PITTERI, GIOVANNI MARCO**, designer and engraver, was born at Venice in 1703, and died there in 1786. He was a pupil of J. Baroni and Antonio Faldoni, but adopted an original style, with single strokes which run from the top to the bottom, his shadows being produced by strengthening these as the occasion requires. The effect he produced by this whimsical operation is neither pleasing nor unharmonious, and his prints possess considerable merit. Some of his works are marked *M. P. fecit*. He engraved several plates for the collection of the Dresden Gallery, and others after various masters; among them the following:

#### PORTRAITS.

A bust of himself; after *Piazzetta*.

Giovanni Battista Piazzetta, painter, of Venice; after the same.

Carlo Goldoni, the poet; after the same.

Giuseppe Nogari, painter; after the same.

Giovanni Mocenigo, noble Venetian; after the same.

Count Schulinburg, Field Marshal of Venice; after *Rusca*.

Cardinal Quirini

Marquis Scipione Maffei.

Clara Isabella Fornari.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; after *Pietro Longhi*.

The Seven Sacraments; after the same.

The Crucifixion; after *Piazzetta*.

The Twelve Apostles; after the same.

Religion overthrowing Heresy; after the same.

St. Peter delivered from Prison; after *Ribera*.

The Martyrdom of St. Bartholomew; after the same.

St. Catharine of Siena; after *Tiepolo*.

Mary Magdalene, penitent; after the same.

A set of six Plates of Hunts in the environs of Venice; after *Pietro Longhi*.

Twelfth-Night; after *Teniers*.

Two Rustic Subjects; after the same.

**PITTONI, BATTISTA**, called **VICENTINO**, an engraver, was born at Vicenza probably in 1620, and was living in 1685. His engravings consist of landscapes with ancient ruins, mythological subjects, and arabesques. Some of them bear date from 1661 to 1685. A work formerly in the possession of a late collector (Mr. Lloyd) was entitled 'Imagini favolosi, &c., intagliati in Rami da M. (Messer) Battista Pittoni.' Venice, 1685. In conjunction with Battista Angolo del Moro he engraved a set of fifty landscapes from Titian and others. These plates

are very boldly and freely executed. Vicentino usually marked his prints *Battista P. V. F.*, and appended a Latin inscription descriptive of the subjects.

**PITTONI, GIOVANNI BATTISTA**, a painter, was born at Vicenza in 1690, and received his first instructions in the art from his uncle **FRANCESCO PITTONI**; but his greatest improvement was derived from study of the works of the best masters of the Venetian school. His figures are generally smaller than life; and he was less successful when he attempted to work on a larger scale. Two of his finest pictures are the 'Martyrdom of St. Thomas,' in the church of Sant' Eustacio, at Venice, and the 'Miracle of the Loaves,' in San Cosmo della Giudecca. He died at Venice in 1767. The existence of two etchings by him is recorded—a 'Giov. Nep. Canonico de Praga,' and a 'St. John.'

**PITTORI DA MACERATA, LORENZO**, an Italian painter, flourished about 1533 at Macerata, where he painted a 'Christ,' in the Church of the Virgin, in the *antico-moderno* manner.

**PITTORINI, PADRE**. See **BISI, FRA B.**

**PIXELL, (MISS) MARIA**, an English landscape painter in oil and water-colours, born in the latter part of the 18th century. She studied under Sawrey Gilpin, and obtained a considerable, but transient, reputation. Her works appeared at the Academy between 1796 and 1811.

**PIZZARO, ANTONIO**, a Spanish historical painter, was a scholar of El Greco, and resided at Toledo at the commencement of the 17th century. He painted the 'Foundation of the order of Los Trinitarios' for their convent; several pictures in the churches of SS. Justo and Pastor; and the 'Nativity of the Virgin' in the church of Santa Maria, at Casarrubios. He also designed the three subjects engraved by Alardo Popma for the 'Life of St. Ildefonso' by Salazar de Mendoza, published in 1618. Neither the date of his birth, nor of his death, is recorded.

**PIZZOLI, GIOVACCHINO**, a decorative and landscape painter, born at Bologna in 1651. He was instructed by Borboni, Pasinelli, and Michelangelo Colonna, whom he afterwards assisted. He died in 1733.

**PIZZOLO, NICCOLÒ**, was one of the most important of Squarcione's pupils, and aided him in the decoration of the Eremitani Chapel at Padua. According to Vasari, the 'Eternal,' in the semi-dome of the chapel, the 'Virgin in Glory, with Cherubim,' and the figures of SS. Paul, Christopher, Peter, and James, are all by him. In these works there is much to remind us of Mantegna, who is said to have been much influenced by Pizzolo. He also assisted Fra Filippo in the chapel of the Podesta, Florence, and Donatello in the church of S. Antonio, Padua, in 1446 to 1448. He is said to have perished early in life in a street brawl.

**PLAAS**. See **VAN DER PLAAS**.

**PLACE, FRANCIS**, was the younger son of Rowland Place, of Dinsdale, in the county of Durham, but was himself born in Yorkshire. His father, intending him for the profession of the law, placed him as a clerk to a solicitor in London, under whom he continued until the year 1665, when he was obliged to quit the metropolis on account of the plague, and he took this opportunity of abandoning a pursuit which was never agreeable to his inclination, and of indulging his propensity for drawing. He painted, designed, etched, and engraved in mezzotint, and also drew with the pen, shading the fore-

grounds with Indian ink; but as he practised art for amusement only, his works are very scarce. They prove him to have been a man of genius, and it is to be regretted that his application was not equal to his abilities. He is said to have refused a pension of five hundred pounds a year, which was offered him in the reign of Charles II., to draw the royal navy, as he could not endure confinement or dependence. He was intimate with Hollar, and with Ralph Thoresby, the antiquary. He died at York in 1728, and his widow disposed of his paintings, among which were one of fowls, and others of flowers and fish. Most of his engravings appear to have been private plates, and this may account for their scarcity. They were executed not later than about 1683, and among them the following are the chief:

PORTRAITS.

Charles I.; *after Van Dyck*.  
Catharine, Countess of Middleton; *after Lely*.  
Major-General John Lambert  
Richard Sterne, Archbishop of York.  
Nathaniel, Baron Crew, Bishop of Durham; *after Kneller*.  
Rev. William Cray, of Newcastle 1683  
Richard Tompson, print-seller; *after Zoult*.  
Philip Woolrich, Esq., in armour, *after Greenhall*.  
John Moyser, Esq., of Beverley, *after Kneller*.  
Henry Cyles, glass-painter.  
Sir Ralph Cole, Bart., amateur painter; *after Lely*.  
William Lodge, engraver.  
Pearce Tempest, print-seller; *after Hemskerk*.  
James Naylor, the Quaker.

VARIOUS SUBJECTS.

Seven o'clocks, being part of a set of twelve of Birds, *after Barlow*; the other five were by Jan Griffier, very fine.  
Lady confessing to a Monk.  
A Dutch Family.  
A Monk Reading; *after Van Dyck*.  
A View of Tynemouth Castle and Lighthouse.  
View of York Minster.  
A Prospect of Leeds.

PLACE, GEORGE, an Irish miniature painter, born in Dublin in the latter half of the 18th century. He studied in the Schools of the Irish Academy, and practised in London, exhibiting at the Royal Academy from 1791 to 1797. He afterwards practised in Yorkshire. The date of his death has eluded research.

PLANER, CHRISTIAN JULIUS GUSTAV, a German engraver, was born at Leipsic in 1818. He attended the Academy of his birthplace, and at first designed himself for a lithographer, but in 1840 he visited Italy, and afterwards studied engraving at Dresden under Steinla. There, in 1873, not being able to find a publisher for his drawing of Leonardo's 'Last Supper,' he put an end to his life by shooting himself. His principal plates are:

The Saviour; *after Cima da Conegliano*.  
Christ blessing the Bread; *after Carlo Dolci*.  
The Virgin Mary; *after Steinbrück*.  
The Repentant Magdalene; *after Correggio*.  
The Sons of Rubens; *after Rubens*.  
St. Mary of Egypt; *after Ribera*.  
The Dead Christ mourned over by his Disciples; *after Rothemann*.  
Rembrandt and his wife; *after Rembrandt*.  
The Reading Hermit; *after De Komarck*.  
Portrait of Count Hoym; *after Rigaud*.  
Julius Schnorr von Karolsfeld, painter.  
Moritz Steinla, engraver.  
Napoleon III., Emperor of the French.  
Love riding on a Panther; *after a bas-relief by Rietschel*.

PLANES, LUIS, 'the elder,' was born in Valencia about 1732. He was Director of the Royal Academy of S. Carlos, and died about 1810.

PLANES, LUIS ANTONIO, a painter, was born in Valencia in 1765. He was instructed by his father Luis Planes, and then went to Madrid, where he studied under Francisco Bayen, and gained the gold medal of San Fernando. He died young, in 1799. One of his best pictures is an 'Immaculate Conception,' in the Church of Albulat.

PLANO, FRANCISCO, a Spanish painter, was born at Daroca, and resided at Saragossa towards the end of the 17th century. He had a great reputation as a painter and architect, especially for decorative works. Palomino places him beside Coloma and Mitelli; and the works he has left in the sanctuary of Nuestra Señora del Portillo, at Saragossa, and other churches, would seem to justify the assertion.

PLAS, PIETTER, a Dutch painter, was at work at Alkmaar in 1810. He was a pupil of J. van Ravenzwaay, and G. Bodoman, and painted landscapes and animals. He died at Alkmaar in 1853.

PLAS. See VAN DER PLAS.

PLASSARD, VINCENT, was a French engraver of the 17th century, of whom there are no particulars. His only known print represents the 'Holy Family,' in a mountainous landscape, and is signed *V. Plassard in. et sc. 1650*. It is in the style of the Carracci.

PLATEAU, ANTOINE, a flower and decorative painter, was born at Tournai in 1769, and died in 1815. Several pictures by this artist are in the 'Temple of the Sun' at Laeken, and in the house of M. Walkiers.

PLATNER, ERNST ZACHARIAS, painter and writer on art, was born at Leipsic in 1773, and was a son of the philosopher, Ernst Platner. He studied at the Academy of his birthplace under Oeser, and sought further improvement at Dresden from 1790, at Vienna from 1797, and from 1800 at Rome. In 1823 he became Saxon consul at Rome, where he died in 1855. He worked in conjunction with Bunsen, Gerhard, and Rostel on their 'Description of the City of Rome.' Among his best plates are:

Lucretia.  
The Dismissal of Hagar.  
Hagar and Ishmael.

PLATTE-MONTAGNE, MATTHEUS DE, (PLATTENBERG, or VAN PLATTENBERGH,) was born at Antwerp about 1608. Having acquired the first rudiments of art in his native city, he went to Italy, and resided some time at Florence, where, in conjunction with his countryman, Jan Asselijn, called Crabetje, he painted several sea-pieces and landscapes, which were greatly admired. He afterwards visited Paris, where his works were not less esteemed, and he met with sufficient encouragement to induce him to settle there for some time. From a singular caprice, he Frenchified his name of Platten-Berch into that of Platte-Montagne, which he sometimes signed to his pictures and prints, and sometimes *Montagne* only. He died in Paris in 1660. His landscapes are highly finished, and exhibit very pleasing scenery. A 'Storm at Sea,' by him, is in the Augsburg Gallery. We have a few etchings, executed in a very spirited style. They represent landscapes and marines, and resemble the works of Fouquières, under whom he learnt engraving. They are usually inscribed *M. Montagne in. et f.* He was the brother-in-law of

Jean Morin, and the larger number have the addition, *Morin ex. cum privili. Re.*

PLATTE-MONTAGNE, NICOLAS DE, (PLATTENBERG, or VAN PLATTEN-BERGH,) was born in Paris in 1681, and studied painting under Philip de Champaigne. He was instructed in engraving by Jean Morin, whom he surpassed. His principal works as a painter are in the churches of Notre Dame, St. Sacrament, St. Sulpice, and St. Nicolas des Champs, in Paris. He was also a reputable portrait painter. In 1681 he became professor of history to the Academy, and died in Paris in 1706. From 1651 to 1694 he executed twenty-eight plates with the point and graver, in addition to ten portraits. Amongst other prints we have the following by him:

The Portrait of Olivier de Castellan, general, killed at the siege of Tarragona in 1644.

St. Génervio, after P. de Champaigne.

Christ in the Tomb; after the same.

The Penitent Magdalene, after the same.

The Sudarium of St Veronica; after the same.

PLATTEL, HENRI DANIEL, a French historical and landscape painter, was born at Geneva in 1803. He was a pupil of N. Berlin and of Rémond, and died in 1859.

PLATNER, ANDREAS, painter, a native of Nuremberg, was a pupil of his father Alexander. In 1595 he went to Munich in the train of Duke Ferdinand, where he remained till 1601. He died about 1617.

PLATZER, JOHANN GEORG, (or PLAZER,) was born, according to Fussli, at Epan, in the Tyrol, in 1702, and studied under his step-father Kessler, and with his uncle on the father's side, who was a painter at Passau. In 1721 he went to Vienna, and there became intimate with an artist of the name of Jannek. They adopted the same style of painting, but it did not weaken their friendship, and the public were benefited by their rivalry. Platzer returned to his native country, where he was living in 1755. The cities of Breslau and Glogau possess many good specimens of his finer work.

PLATZER, JOHANN VICTOR, is called by Nagler a sculptor, though it does not appear that he exercised that art. The same writer says that he was born in Vintschgau, probably at Mals, in 1704, and was a scholar of Kessler at Inspruck, until the court-painter, Christoph Platzer, took him under his care at Passau. He afterwards established himself at Vienna, and painted small pictures, mostly with many figures, which were received with much applause both at home and abroad. His application was such that he weakened his sight, and diminished the fineness of his hand, so that in painting he was obliged to use a machine to steady it. In the year 1755 Platzer returned to the place of his nativity, and died in 1767. His garish pictures have nothing to recommend them but manual dexterity. Among the best are:

Dresden. Gallery. The Four Elements.  
Vienna. Belvedere. Men and Women Drinking and making Music.

PLATZER, JOSEPH, a painter of architecture, theatrical decorations, moonlights, and small historical subjects, was the son of the celebrated sculptor, Ignaz Platzer, and was born at Prague in 1752. After the completion of his scholastic studies he devoted six years to drawing, chiefly architecture, under the direction of F. Wolf. In oil painting he was his own master, and while still young, was favoured by the patronage of Prince Kaunitz. Thus encouraged, he went to the Vienna

Academy, and was afterwards selected by the emperor Joseph II. to embellish the royal theatre. During these operations he encountered many obstacles, and was obliged to maintain his reputation by painting moonlights, historical compositions, and small theatrical designs. On the accession of Leopold II. he was promoted at court, became a member of the Vienna Academy in 1796, and died in 1810. One of his pictures, 'The Murder of Semiramis,' is in the Academy building. He also painted in aquarelle.

PLAYTER, CHARLES GAUTHIER, was an English engraver, who flourished in the latter part of the 18th century, and worked for Boydell on the Shakespeare Gallery. He died at Lewisham in 1809. Amongst his plates are:

Scenes from the 'Comedy of Errors;' after Rigaud.

Lady Godiva; after W. Hamilton.

PLEGINCK, MARTIN, was a German engraver on wood and on copper, who flourished about the year 1590. He engraved a set of copper-plates representing figures fighting, entitled 'Fechter-Büchlein,' in a style resembling that of Virgilius Solis. His woodcuts are in the manner of Jost Amman. Bartsch and Passavant describe fifty-three prints by this master, which are of small size, and represent ecclesiastical orders and dignities, cavalry and foot soldiers (after J. De Gheyn), animals, and goldsmiths' work: the date 1594 is on some of them. Zani says he was working in 1606.

PLEISTINETUS, a brother of Pheidias, is stated to have been a painter, but nothing more than this is known of him.

PLEYDENWURFF, WILHELM, one of the early engravers on wood, was a native of Germany, and flourished about the year 1493. Conjointly with Michel Wolgemut, he is said to have executed the cuts for the Nuremberg 'Chronicle,' compiled by Hermann Schedel, and printed in 1493. They represent views of towns, &c, and figures of various kinds.

PLEYSIER, A., a Dutch marine painter, born at Naardingen in 1809. He died in 1879. In the Bruges Academy there is a 'Coast Scene' by him.

PLIMER, ANDREW, an English miniature painter, born at Bridgewater in 1763. He practised at Exeter, and exhibited at the Academy from 1786 to 1819. His works possess many excellent qualities. He occasionally painted subject pictures in oil. He died at Brighton in 1837. There are two miniatures of the statesman Windham by him in the South Kensington Museum.

PLIMER, NATHANIEL, an English miniature painter, born at Wellington in 1751. He was the elder brother of Andrew Plimer, but did not possess his artistic power. His works occasionally appeared at the Academy from 1787. He died in 1822.

PLIN, E., was a native of France, who flourished about the year 1780. He engraved some plates representing conversations and domestic subjects, which are etched, and finished with the graver.

PLOEGSMA, DIRK JACOBS, a painter, was born at Leeuwarden in 1769. He was a pupil of Accama and chiefly painted portraits, though there were some historical scenes and genre pictures executed by him, among which we may name 'The Disciples plucking Corn on the Sabbath Day.' He died in 1791.

PLOETZ, HEINRICH, a miniature painter, was born at Holstein in 1748. He was instructed by

Martinhe of Ghent, after which he entered the house of the famous naturalist Bonnet, and made drawings of insects, till 1795, when he went to Italy. There he visited Leghorn, Corsica, and Genoa, and afterwards went to Germany, painting portraits in Hamburg and Berlin. He finally settled in Copenhagen, where he died about 1810.

PLONICK. See DUPLOINCH.

PLOOS VAN AMSTEL, JACOB CORNELIS, who was born at Amsterdam in 1726, and died there in 1798, was a collector of drawings and an amateur engraver. He devoted himself to the art with a zeal rarely found in persons who do not adopt it as a profession, and to him we are indebted for a very interesting set of plates, after drawings by celebrated Dutch and other masters. The following is a list of the more important :

Frontispiece, a Monument bearing a Latin inscription ; on it stands a Genius holding an Escutcheon, in the middle a Fleur-de-llys ; *Inventor Cornelius Ploos van Amstel, D. 1 Febr. 1765.*

Two small Landscapes ; *H. Zafteven, del. ; v. Amstel, fecit. 1766.*

A Landscape, with a Shepherd, Shepherdess, and Cattle on the Banks of a Canal ; *Ad. van de Velde, del., P. van Amstel, fecit.*

A Woman looking out of a Door ; *Rembrandt, del., P. van Amstel, fecit. 1764.*

A Young Man with a Hat on, looking out of a Door ; same inscription. These two are clever imitations of Rembrandt.

The Interior of a Dutch Cottage, with Peasants, one reading a paper ; *Ad. v. Ostade, del., 1673 ; P. van Amstel, fecit, 1766.*

A Frost Piece, with six Spanish figures, one a Woman with a Mask ; *Hendrik Aevercam, del., 1621 ; P. van Amstel, fecit, 1768.*

Portrait of Jan Josephzoon van Goyen ; *Ant. van Dyck, del., 1638 ; P. van Amstel, fecit, 1769.*

A Landscape, with a Market at the entrance of a Town ; *Jan Josephzoon van Goyen, del., 1653 ; P. v. Amstel, fecit, 1767.*

A similar subject, with a Cattle Market ; same inscription.

A Lady seated at a Harpsichord ; *Ger. Douw, del., 1660 ; P. v. Amstel, fecit, 1767.*

A Sea-piece, with Shipping ; *Ludolf Bakhuysen, del., 1694 ; P. v. Amstel, fecit, 1769.*

A Landscape, with a Woman riding on an Ass, with Cattle, by the side of a Canal ; *N. Berghem, 1761 ; P. van Amstel, fecit, 1769.*

The Virgin Mary, with the Infant Jesus. A circular plate. *Abr. Bloemaert, del. ; P. v. Amstel, fecit, 1769.*

An assemblage of Peasants before an Alehouse, with a Man playing on the Violin, and another dancing ; *Ad. v. Ostade, del., 1673 ; P. v. Amstel, fecit, 1769.*

Portrait of a Young Lady, with a Book on a Table ; *H. Goltzius, del., 1612 ; P. v. Amstel, fecit, 1770.*

Portrait of a Young Man, sitting in a Chair ; *C. Vischer, del., 1651 ; P. v. Amstel, fecit, 1771.*

Landscape, with a Man leading a Horse, and in the foreground some Women washing ; *Ph. Wouwerman, del., 1660 ; P. v. Amstel, fecit, 1772.*

The Inside of a Church, with a Man drawing ; *P. Saenredam, del., 1630 ; P. v. Amstel, fecit, 1774.*

A Spanish Concert ; *Karel van Mander, del., 1603 ; P. v. Amstel, fecit, 1772.*

A Man seated, holding a Flute, with a Bonnet in the manner of Rembrandt ; *G. Flinck, 1643 ; Pl. van Amstel, fecit, 1773.*

A Sea-piece, with Shipping ; *P. Coops, del. ; P. v. Amstel, fecit, 1773.*

An assembly of Peasants, one sleeping ; *Ad. Brouwer, del., 1635 ; P. v. Amstel, fecit, 1775.*

A Man sitting at a Table, with Cards in his hand ; *F. Meiss, del., 1693 ; P. v. Amstel, fecit, 1777.*

Two Dogs, small prints ; similar inscription.

Three Peasants, one with a Bottle ; *C. Dusart, del. ; Pl. van Amstel, fecit.*

A Young Lady taking a Beverage presented by a Boy, and a Physician standing near her ; *Ger. Turburg, del. ; Pl. van Amstel, fecit, 1779.*

A Young Lady, with a musical Instrument ; *G. Netscher, del., 1664 ; P. van Amstel, fecit, 1781 ; oval.*

Two Sea-pieces ; *Ludolf Bakhuysen, del. ; Pl. v. Amstel, fecit, 1781.*

The Judgment of Solomon ; *Lucas van Leyden, del., 1515 ; P. v. Amstel, fecit, 1782.*

A Landscape, with Ruins, and a Man with an Ass ; *Th. Wyck, del. ; P. v. Amstel, fecit, 1782.*

A View in Norway, with figures ; *Alid. van Everdingen, del. ; P. v. Amstel, fecit, 1782.*

Five Dutch Magistrates sitting round a Table ; *J. de Bray, del., 1603 ; Pl. v. Amstel, fecit.*

The Attorney and his Clerk ; *J. Steen, del., 1672 ; P. v. Amstel, fecit.*

A Landscape, with Ruins, and a Shepherd with Sheep and Goats ; *J. van der Does, del., 1609 ; P. van Amstel, fecit.*

A mountainous Landscape, with Cattle ; *J. v. der Meer, de Jonge, del., 1704 ; Pl. v. Amstel, fecit.*

The Carpenter and his Wife ; *J. Saenredam, del., 1610 ; P. v. Amstel, fecit.*

The Inside of a Cottage, with Peasants ; *Corn. Bega, del., 1684 ; P. v. Amstel, fecit.*

The Botanist, with Figures bringing him Plants ; *G. v. den Eeckhout, del., P. v. Amstel, fecit.*

A Landscape, with four Sheep ; *K. du Jardin, del. ; P. v. Amstel, fecit.*

The Chymist ; *J. Langhans, del., 1711 ; P. v. Amstel, fecit.*

Shipping ; *J. Esselens, del., 1708 ; P. van Amstel, fecit.*

PLOTT, JOHN, was born at Winchester in 1732. In the early part of his life he was articled to an attorney, but he did not long follow the profession. In 1756 he came to London, and having shown an inclination for painting, he became a pupil of Richard Wilson, the landscape painter ; but his genius directing him to portraiture rather than landscape, he quitted that master, and placed himself under the tuition of Nathaniel Hone. He afterwards distinguished himself as a miniature painter, both in enamel and water-colours, though he sometimes painted in oil. He had a taste for natural history, and executed several drawings in that branch. Whilst in London in 1777 he exhibited at the Academy. Towards the latter part of his life he resided at Winchester, and some years before his death became a member of the corporation of that city. He began a history of 'Land Snails,' and had made some beautiful drawings for it when interrupted by death. He died at Stoke, near Winchester, in 1803. Bromley mentions a mezzotint portrait of Plott, scraped by himself.

PLÜDDEMANN, HERMANN FRIEDRICH, historical painter, was born at Colberg in 1809. His first master was Seig in Magdeburg, and in 1828 he entered the studio of K. Begas in Berlin, and went in 1831 to Düsseldorf, to the atelier of W. von Schadow, with whom he remained six years. In company with H. Mücke he completed a number of frescoes for Count Spec in his Schloss at Heltorf, and in 1843 he painted a wall in the Rath-haus of Elberfeld. He went in 1848 to reside at Dresden, where he died in 1868. Among his pictures we may name :

Loreley. 1833.

The Death of Roland. 1834

Columbus catching sight of Land. 1836 (*Berlin Nat. Gallery.*)

The Battle of Iconium (fresco) ; after Lessing. 1839. (*Schloss Heltorf.*)

Columbus in La Rabida. 1845.

The Finding of Barbarossa's Corpse. 1846.

The Landgrave Ludwig. 1849.

Prince Hal and Falstaff. 1800.

Honry at Canossa. 1863.

PLUMIER, EDMOND, painter, was born at Liège in 1694. He was a pupil of Fisen and Largillière at Paris. He then went to Italy, and entered the



atelier of Masuoci. He had a son, JACQUES THEODOR, also a painter, who died in 1766. In the church of S. Remacle at Liège is a 'Descent from the Cross' by this artist. He died in 1733.

PO, F. DEL. See DEL PO.

POCETTI. See BARDATELLI.

POCCI, FRANZ, GRAF VON, draughtsman, etcher, poet, and musician, was born at Munich, March 7, 1807. He owed such teaching in art as he had to the example of his mother, AMALIA FRANZISKA XAVIERA (born in Dresden, 1776; died, 1849). From 1825 to 1828 he studied jurisprudence, and then became a member of the Bavarian Government. In 1830 he was named a master of the ceremonies at the court, and shortly afterwards accompanied King Ludwig and the Crown Prince to Italy. Poggi's best works as an artist are his etchings for Grimm's 'Volksmärchen' and for Schreiber's 'Märchen.' He died May 7, 1876.

POCII, TOBIAS, (POCK,) a German historical and still-life painter, who flourished at Constance in the 17th century. He was living at Vienna in 1662.

POCHMANN, THAUGOTT LEBERECIT, portrait painter, was born at Dresden in 1762. He was a Professor of the Dresden Academy, and died in 1830. His own portrait is in the Dresden Gallery.

POCO E BUONO. See NANNI.

POCOCK, ISAAC, an English portrait and historical painter, the son of Nicholas Pocock, was born at Bristol in 1782. He studied under Romney and Beecher, and in 1807 was awarded a prize of £100 by the British Institution for his 'Murder of St. Thomas à Becket.' His works occasionally appeared at the Academy between 1800 and 1819, and he also exhibited at the Liverpool Academy, of which he was a member. Inheriting property, he retired from the practice of art, and amused himself by writing for the stage. He died at Maidenhead in 1835. There is a portrait of Bartley as Hamlet by him at the Garrick Club, London.

POCOCK, NICHOLAS, an English marine painter, born at Bristol in 1741. His family were merchants, and in his younger years he commanded a vessel. During his voyages he was enabled to exercise his talent for sketching, and he at length devoted himself entirely to art. He attracted the favourable notice of Sir J. Reynolds, and first exhibited at the Academy in 1782. Seven years later he moved to the wider sphere of London, and was much engaged in depicting the naval battles of the period. He was one of the original members of the Water-Colour Society, where he exhibited up to 1817. He died at Maidenhead in 1821. The following are some of his works:

Greenwich.	Hospital.	Defeat of the French Fleet at St Kitt's, 1782.
"	"	H M S. Triton.
"	"	H M S. Defence.
"	"	Cutting out a Vessel.
London.	South Kensington Museum.	A Mountainous Country. 1790.
"	"	Bangor, with Penmaenmawr. 1795.
"	"	Cader Idris. 1790.
"	"	Llanstephan Castle.

PODESTA, GIACOMO ANDREA, was born at Genoa about the year 1620, and went early in life to Rome, where he became a scholar of Giovanni Andrea Ferrari. The year of his death is not ascertained. It does not appear that he reached any celebrity as a painter; but we have some very spirited etchings by him, which prove him to have been an artist of considerable ability. He usually

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marked his plates *AND. P.* or *And. P. in. et fec.* One of his prints is marked 1636, and four others 1640, which was probably his best time. Bartsch describes eight engravings by him, of which five are bacchanalian subjects, two amatory, and one a St. Francis performing a miracle. The following are also by him:

An Allegorical Subject, representing Boys cultivating the Arts, and a Phoenix in the Flames; *after his own design.*

The Triumph of Bacchus; *after Titian.*

Bacchus and Ariadne; *after the same.*

Silenus Drunk, supported by Satyrs and Bacchanals; *after the same.*

Two subjects from the Life of Diego; *after Carracci.*

POEHAM, MARTIN, an old German engraver, to whom Professor Christ attributed some indifferent copies from the prints of Aldegrever, Sebald Beham, and others.

POEL. See VAN DER POEL.

POELENBURGH, CORNELIS VAN, (or POELENBURG,) called also BRUSCO and SATYRO, was born at Utrecht in 1586. He received his first instruction from Abraham Bloemaert, and then travelled to Italy in search of improvement. On his arrival at Rome, he attached himself to the style of Adam Elsheimer. He adopted a pleasing style of painting small landscapes, distinguished by suavity and delicacy of colouring, and an agreeable choice of scenery, enriched with architecture, into which he introduced figures remarkable for the fusion of their handling, their clear carnations, and mediocre drawing. He quitted Rome with some reluctance, after a sojourn of several years; and on his arrival at Florence, where the reputation of his talents had preceded him, he was received with favour and distinction by the Grand Duke, for whom he painted several pictures. On his return to Utrecht, the impatience of his countrymen to possess his works loaded him with commissions. In 1607 Charles I. invited him to London, where he remained some time, and painted several pictures for the king and the nobility. He frequently ornamented with figures the architectural views of Steenwyck, and the landscapes of Keirinx. In King Charles's catalogue are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Poelenburgh; and in that of James II. there are sixteen pictures by him. But the success he met with did not induce him to remain in England. He returned to Utrecht, where in 1649 he was made President of the Painters' Guild, and where he died, August 12, 1667. Descamps and M. Watelet assert that Poelenburgh etched some prints from his own designs, and that the plates being soon afterwards destroyed, they are now extremely scarce. Possibly the prints thus attributed to Poelenburgh are those etched by J. G. Bronckhorst after his designs. Jan van der Lys was an imitator of his style. Poelenburgh's pictures are in nearly all the Galleries of Europe; among them the following may be named:

Cassel.	Gallery.	The Virgin.
"	"	Christ borne to Heaven by Angels.
Dresden.	Gallery.	The Assumption of the Virgin.
"	"	Diana at the Chase.
Dulwich.	Gallery.	Nymph and Satyr dancing.
London.	Not. Gal.	Judgment of Paris ( <i>in a landscape by Both</i> ).
"	"	Ruins; Women bathing.
Paris.	Louvre.	The Annunciation.
Vionna	Belvedere.	The same subject.



**POMPELMANN, JOHANN DAVID**, a painter, was born at Dresden in 1739. He was instructed by Oeser, and painted portraits. In 1752 he was appointed one of the painters to the Count of Saxony, and died in 1813.

**POERBUSSE**. See **POURBUS**.

**POERSON, CHARLES**, who was born at Metz in 1609, and died in Paris in 1667, was a pupil of Simon Vouet, and became painter-in-ordinary to the king and Rector of the Royal Academy of Painting.

**POERSON, CHARLES FRANÇOIS**, a French painter, was born in Lorraine in 1652. He was a son of Charles Poerson, and a pupil of Noel Coypol, in whose style he painted history. Through the patronage of M. Mansard, he was introduced to the notice of Louis XIV., and was employed on some historical subjects for the Hospital of the Invalids; these, however, were soon afterwards destroyed, and replaced by some frescoes by Bon de Boullogne. He was subsequently appointed director of the French Academy at Rome, where he died in 1725.

**POESEL, WOLFGANG**, a painter, was born at Amberg in 1736. He painted for several of the churches in his native district, and died in 1797.

**POGET, JEAN**, a miniature painter, who flourished early in the 16th century. Some of his work is in the 'Livre d'heurs,' of Anne of Brittany, in the Musée des Souverains of the Louvre.

**POGGETTI**. See **BARBATELLI**.

**POGGI, CESARE**, historical painter, was born at Milan in 1803. He was a pupil of Sabatelli, but after 1824 studied in Venice and Rome. He died at Milan in 1859, a member of the Academy there. Besides a large number of pictures by him in the churches of Lombardy, we may name the following:

Death of Clarissa Visconti. (*Count Arese*).  
The Adulteress before Christ. (*Marchese Busca*).  
Brutus and Ligarius.  
St. John the Baptist.  
Susannah in the Bath.  
Three Card-players.  
Roman Robbers.

**POGGINO, ZANOBI DI**, an Italian painter, who flourished in the 16th century. He was a pupil of Sogliani, and painted portraits and historical scenes, of which a considerable number are still to be found in Florence.

**POGGIO, G. DEL**. See **GIOVANNI DI PAOLO**.

**POILLY, FRANÇOIS DE** the elder, an eminent French engraver, was born at Abbeville in 1622 or 1623. He was the son of a goldsmith and engraver, who instructed him in the rudiments of art. He afterwards went to Paris, where he became a pupil of Pierre Daret, under whom he remained three years, and afterwards visited Rome, where he took Cornelis Bloemaert as his model. During a residence in Rome of seven years, he greatly improved his design, and engraved several plates after the works of the great Italian masters. In 1656 he returned to Paris, where he became one of the most celebrated engravers of his time and country. In 1664 he was appointed engraver in ordinary to the king. He died in Paris in 1693. His plates are executed entirely with the burin, which he handled with uncommon firmness and dexterity. Though he had the assistance of some able pupils, it is surprising that he could have finished so many plates. About 400 prints bear his name, and Nagler describes 107 as entirely by him. The following are among his best:

## PORTRAITS.

Pope Alexander VII.  
Louis XIV. when young; *after Noceret*.  
Cardinal Mazarin; *after Mignard*.  
Henri d'Arnaud, Bishop of Augers.  
Jerome Bignon, Counsellor of State; *after Philippe de Champagne*.  
Abraham Fabert, Marshal of France; *after Ferdinand*.  
Guillaume de Lamoignon, with Allegorical Figures; *after Mignard*.  
Bust of Guillaume de Lamoignon; *after Le Brun*.

## SUBJECTS FROM HIS OWN DESIGNS.

The Virgin and Child.  
The Holy Family, with St. John embracing the Infant Christ.  
St. Ignatius Loyola.  
The Death of St. Francis Xavier.  
The Crucifixion.  
The Triumph of Augustus.

## SUBJECTS AFTER VARIOUS MASTERS.

The Vision of Ezekiel; *after Raphael*.  
The Holy Family, in which the Infant Christ is standing upon the cradle (Louvre); *after the same*.  
The Virgin lifting up a veil, to show to St. John the Infant Christ sleeping (Vierge au Diadème, Louvre); *after the same*.  
The Flight into Egypt; *after Guido*.  
The Nativity, or Adoration of the Shepherds, in an octagonal border; *after the same*. The first impressions of this plate are before the two angels which appear above were inserted.  
Christ praying in the Garden; *after the same*.  
The dead Christ on the lap of the Virgin, at the foot of the Cross; *after L. Carracci*.  
The Repose in Egypt, in which the Virgin is represented sleeping, with two Angels kneeling; *after Ann. Carracci*.  
The Holy Family; *after N. Poussin*.  
The Marriage of St. Catharine; *after P. Mignard*.  
The Holy Family; *after the same*.  
The Baptism of Christ; *after the same*.  
S. Carlo Borromeo administering the Communion to Persons infected with the Plague; *after the same*.  
The Visitation; *after C. Le Brun*.  
St. John in the Isle of Patmos; *after the same*.  
The Crucifixion; *after the same*.  
The Parable of the Wedding Garment; *after P. de Champagne*.  
The Crucifixion; a large print, in three sheets; *after the same*.  
The Trinity; *after the same*.  
Joseph's Bloody Garment presented to Jacob; *after Charles Antoine Coypol*.  
Nymphs Bathing; *after Giulio Romano*.

**POILLY, FRANÇOIS DE**, the younger, the younger son of Nicolas de Poilly, was born in Paris in 1671, and was instructed in engraving by his father. He afterwards travelled with his brother to Rome, where he engraved a plate representing 'St. Cecilia distributing her wealth to the Poor,' after Domenichino, a companion print to the Martyrdom of that Saint, by Jean Baptiste de Poilly.

**POILLY, JEAN BAPTISTE DE**, the son and pupil of Nicolas de Poilly, was born in Paris in 1669. Having made some progress in engraving under his father, he went to Rome, where he studied some years. On his return to Paris he executed several plates, by which he gained a considerable reputation, and was made a member of the Academy in 1714. He died in Paris in 1728. His style of engraving differs greatly from those of his father and uncle. He forwarded his plates with the point, and finished them with the burin, in a pleasing and picturesque style. We have several portraits

and historical subjects by him, of which the following are the most deserving of notice:

#### PORTRAITS.

Clement XIII. Pontifex Max.

Louis XIV.; *after Mignard.*

Charles James Edward Stuart, son of the Pretender; *after Duprat.*

François de Troy, Painter; *from a picture by himself, his reception plate at the Academy.*

Cornelis van Cleve, Sculptor, *after L'ivren, the same.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Gaudenzio Ferrari; for the 'Collocation (Crozat).'*

The Virgin adoring the sleeping Christ; *after Garofalo; for the same publication.*

The Martyrdom of St. Cecilia, *after Domenichino.*

The Adoration of the Shepherds, *after C. Maratti.*

The Rod of Aaron devouring the Rods of the Magicians; *after N. Poussin.*

The Israelites worshipping the Golden Calf; *after the same.*

The Holy Family, *after the same.*

The Judgment of Solomon, *after A. Couper.*

Susannah and the Elders, *after the same.*

Jupiter and Danaë; *after Giulio Romano; for the 'Collection Crozat.'*

Eleven Plates from the pictures by P. Mignard, in the saloon of St. Cloud.

The Four Seasons, from pictures formerly in the Gallery of St. Cloud, *by Mignard.*

POILLY, NICOLAS DE, was born at Abbeville in 1626. He was the younger brother of François the elder, by whom he was instructed in the art of engraving. He executed several plates in the style of his brother. He died in Paris in 1696. He has left several plates from portraits and from historical subjects, executed with the burin, in a neat, clear manner. The following are perhaps the best:

#### PORTRAITS.

Louis XIV., in a frame of laurels, with Children bearing emblems, *after N. Mignard.*

Bust of Louis XIV., life-size. 1688.

Maria Theresa, Queen of France, the same. 1680.

Louis, Dauphin, the son of Louis XIV., the same.

Louis de Bourbon, called the Great Oundé, the same.

#### SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine holding a Crucifix.

The Holy Family, with two Angels holding a Basket of Flowers, *after N. Bourdon.*

The Marriage of St. Catharine, *after the same.*

The Presentation in the Temple, *after C. le Brun.*

The Holy Family returning from Egypt, *after the same.*

The Holy Family, with the Infant Jesus sleeping on the knees of the Virgin, *after the same.*

The Repose in Egypt; *after Chapron.*

The Crucifixion, *after N. Poussin.*

POILLY, NICOLAS DE, the younger, was born in Paris in 1675. He was the third son of Nicolas the elder, and studied painting under Mignard and Jouvenet. Among his pictures are 'Calvary,' engraved by himself, and 'Jesus waited on by Angels,' painted for the Refectory of the Abbey of S. Martin des Champs. He died in 1747.

POILLY, NICOLAS JEAN BAPTISTE DE, the son of Jean Baptiste de Poilly, was born, according to Ngler, in Paris in 1712. He was intended by his father for an engraver, but he did not long follow that branch of art. He engraved a few portraits, after G. N. Cochin, some of which are dated 1753; one of his prints bears the date 1758.

POINDRE, JACOB DE, a portrait painter of Malines, was born at Malines in 1527, and was a scholar of

his brother-in-law, Marc Willems. He painted a few historical pictures, but attached himself more particularly to portraiture. He went to Denmark, and painted imaginary portraits of some of the kings. He died in Denmark in 1570.

POINSART, J., a French engraver, flourished about the year 1630. He was principally employed by the booksellers, for whom he executed several plates of views of cities, castles, &c. Among other prints by him is the 'Entry of Charles II. into Rheims.'

POINTE. See DE LA POINTE.

POISSON, LOUIS, a French painter, who worked at Fontainebleau about 1610, where he was custodian of the pictures. He was succeeded by his son PIERRE in 1613, and in 1643 by his grandson JEAN.

POITREAU, EUGÈNE, a French landscape painter, born at Corbigny. He was received into the Academy in 1739, and died in 1767.

POITTEVIN. See LE POITTEVIN.

POL, —, of Linburg, is the author of some miniatures executed in 1409 in a prayer-book of the Duke of Berri, in the Bibliothèque Ste. Geneviève, and in a 'Josephus' of the year 1410 in the public library of Paris. Of these miniatures Mr. J. A. Crowe says, "They remind us of later productions of the Van Eycks in the originality of conception, the peculiar embodiments of form, and the remarkable tendency to realism which they display."

POL, CHRISTIAAN VAN, a flower and arabesque painter, was born at Berkenrode, near Haarlem, in 1752. In 1782 he went to Paris, where he obtained a great reputation for his paintings in arabesque. He ornamented in this manner the châteaux of Bellevue, Chantilly, and St. Cloud. He also painted flower-pieces in oil, and occupied himself occasionally in painting groups of flowers on snuff-boxes, which are of considerable merit. He died in 1813.

POLACK, SOLOMON, a miniature painter, born at the Hague in 1757, who settled in England, and exhibited at the Academy almost every year from 1790 to 1835. He practised for a time in Ireland, about 1795. He designed and etched the plates for a Hebrew edition of the Bible. He died at Chelsea in 1839.

POLACK, MARTIN THEOPHILUS, a Pole by birth, who gained his reputation in the Tyrol, where he was painter to Duke Leopold, and after his death in 1632 to Cardinal van Madruz. His masterpiece is to be found in the church of the Servites at Innsbruck, and a few of his works are at Trent.

POLANCO, —. Two brothers of this name are mentioned among Spanish historical painters. Scarcely anything is recorded of them, except that they studied under Francisco Zurbaran, and flourished at Seville about 1646. It is said that their works were so like those of Zurbaran, that they were often mistaken for his. This is borne out by the pictures in the church of San Esteban, at Seville, where Zurbaran painted the 'St. Peter and St. Stephen,' but where the 'Martyrdom of the Patron Saint,' the 'Nativity,' and the 'St. Fernando,' are by the brothers Polanco. They also painted several large pictures for the sacristy of the convent of St. Paul, in the same city; and 'The Angels appearing to Abraham,' 'Tobit and the Angel,' 'Jacob wrestling with the Angel,' 'Joseph's Dream,' and 'St. Teresa conducted by Angels,' the last for the church of the Guardian Angel, belonging to the Barefooted Carmelites and the Franciscan Friars.

**POLANZANI, FELICE**, (or **POLANZI**), an engraver, was born at Andale, near Venice, about the year 1700, and is believed to have been living up to 1771. He chiefly resided at Rome, where he engraved a set of twenty-two plates, representing the 'Life of the Virgin,' from designs which are by some attributed to N. Poussin; but from their resemblance to the style of J. Stella, they are more probably after the works of that painter. He also engraved after Van Dyck and various other masters. The following prints are perhaps his best:

The Bust of a Woman; after C. Cignani.  
The Bust of a blind Musician; after Marco Benefati.  
The Virgin and Infant Christ; after G. Noyan.  
An old Man holding a Money-bag; after the same.  
An old Woman warming her hands; after the same.

**POLAZZO, FRANCESCO**, a Venetian painter, born in 1683. He was a pupil of Piazzetta, and painted portraits and historical subjects, though he was better known as a restorer of pictures. He died in 1753.

**POLESTANUS, ANDREA**, who was a native of Italy, and apparently a painter, has left a slight etching of a Bacchanalian subject, a composition of many figures, from his own design. It is signed with his name, and dated 1640.

**POLETNICH, J. F.**, an engraver, resided in Paris about the year 1760, and was still living in 1780. He executed several plates after the works of Van Dyck, Boucher, La Grenée, and others.

**POLIDORINO, IL.** See RUVIALE.

**POLIDORO DA CARAVAGGIO.** See CALDARA.

**POLIDORO VENEZIANO.** See LANZANI.

**POLLACK, LEOPOLD**, a still-life and genre painter, born at Lodenitz in Bohemia about 1806 or 1809. He studied in Prague, Munich, and, in 1833, in Rome. He painted scenes of Italian life, in which he took Riedel for his model. Some of his pictures have been engraved by Mandel, Straucher, and others. He died in 1880. Works:

The Shepherd Boy.  
Shepherdess with Lamb.  
Zuleika (from Byron).  
Maternal Love.

**POLLARD, ROBERT**, an English engraver, born at Newcastle-on-Tyne in 1755. He began life as a silversmith; then, after receiving some instruction from Richard Wilson, he painted landscapes and sea-pieces. He finally devoted himself to engraving, working in various manners, and frequently reproducing his own designs. His latter years were passed in poverty, and shortly before his death he handed over to the Royal Academy the records of the Incorporated Society of Artists, of which he was the last surviving member. He died in 1838. Amongst the plates after his own designs the best are:

Aglaia.  
Euphrosyne.  
The Blind Beggar of Bethnal Green.  
At Fault (a hunting scene).  
Lieut. Moody escaping from the Americans.  
Childish Sports.

**POLLASTRINI, ENRICO**, was born at Leghorn in 1817. He was a pupil of Bezzuoli, but was also a diligent student of the old masters, as his paintings bear witness. He had, however, much originality of conception; he was a good draughtsman and a fair colourist. He was first professor and afterwards president of the Academy of Florence. He died in that city in 1876. Works:

The Raising of the Widow of Nain's Son. (Church of the Soccorso, Leghorn.)

The Death of Ferruccio.  
Death of Duke Alexis of Meïici.  
Inundation of the Serchio. (Modern Gallery, Florence.)  
Pia dei Polomet.  
Death of St. Joseph.  
St. Lorenzo giving Alma.  
The Battle of Legnano.  
The Exiles of Siena.

**POLLET, VICTOR FLORENCE**, painter and engraver, was born in Paris, November 22, 1811. He was a pupil of Paul Delaroche and of Richomme. In 1838 he won the grand prize of Rome and went to Italy, where at first he painted more in water-colours than he engraved. Later on, however, he completed several excellent plates. He gained honours at the Salon both as painter and engraver, being decorated with the Legion of Honour in 1855. He died in 1883. Works:

#### WATER-COLOUR DRAWINGS.

Salmacis.  
Pandora.  
Lycenium.  
Innocence.  
The Siesta.  
The Bath.

#### PLATES.

Venus; after Titian.  
Artless and Worldly Love; after the same.  
Il Sannatore; after Raphael.  
Birth of Venus; after Delaroche.  
Maid of Orleans; after the same.  
Bonaparte in Italy; after Raffet.  
Emperor of Austria; after H. Richter.  
Empress of Austria; after the same.

**POLLINGER, FELIX**, an animal painter, born at Munich in 1817. His pictures of birds had some merit. He died at Fünfhaus, near Vienna, in 1877.

**POLMARES.** See SANTIAGO PALOMARES.

**POLO, BERNARDO**, a painter of fruit and flower pieces, resided near Saragossa towards the end of the 17th century. He painted his subjects from nature, and his pictures were highly esteemed both at Saragossa and Madrid. According to Zani, he worked in 1680 and died about 1700.

**POLO, DIEGO**, 'the elder,' was born, according to Palomino, at Burgos in 1560. He studied at Madrid, under Patricio Caxes, and was a reputable painter of history. There are some of his works in the Escorial, and in the palace at Madrid, in which city he died in 1600. The pictures by which he gained his reputation are the portraits of the kings of the Goths; a painting of 'St. Jerome chastised by an Angel for taking too much pleasure in reading Cicero'; and a 'Penitent Magdalene.'

**POLO, DIEGO**, 'the younger,' the nephew of the elder Diego, was born at Burgos in 1620, and was a scholar of Antonio Lanchares. He acquired an admirable style of colouring by studying the works of Titian, in the royal collection; and painted several pictures for the churches at Madrid, of which the most esteemed are the 'Baptism of Christ,' in the church of the Carmelites; and the 'Annunciation' in Santa Maria. He also excelled in portraiture. He died in 1655.

**POLONY, ZAKARIA**, was an obscure engraver, who resided in Paris about the year 1615. Among other prints we have by him a slight etching, representing 'Queen Margaret lying in state, in the Faubourg St. Germain,' Paris.

**POLYDOR.** See GLAUBER, JOH.

**POLYGNOTUS**, the earliest of the greater masters of ancient Greek painting, was a native of the island of Thasos, and a younger contemporary

of **Panæus**. He flourished from 490 to 480 B.C., and came to reside at Athens about 468. He was the son and pupil of Aglaophon the elder, and was the first painter who raised the art into an independent position, instead of one of subordination to architecture and sculpture. Endowed with a taste for poetry as well as painting, he had not only stored his mind with the beauties of the 'Iliad' and the 'Odyssey,' but had studied all the epic poems then extant, which furnished him with the mythological subjects with which he adorned the temples and porticoes of Athens, Delphi, and other cities of Greece. The Amphictyonic Council decreed by way of recompense that Polygnotus should be maintained at the public expense whenever he came; and the Athenians voted him their citizenship.

Pliny is lavish in his eulogies on the powers of this painter. According to that writer, he was the first artist who gave an air of ease and grace to his figures, dressed his females in rich and elegant vestments, and, above all, characterized his heads with an expression which was entirely unknown before him. There undoubtedly remained in his work much crudity and deficiency as compared with the freedom of nature; but his style was idealistic and grand, and Aristotle assigns to him a similar position in art to that occupied by Homer in poetry. He repeats the designation *ἡθρογράφος* ('mind-painter'), which had already been applied to him, and says that he painted men better than they are. He gave proof of his extraordinary capacity in vanquishing difficulties in his celebrated picture of 'Cassandra.' He represented the daughter of Priam at the moment she had been brutally outraged by the Tælanonian Ajax. The face of the unfortunate captive was partially covered with a veil, but the glowing blush of confusion was visible in her countenance, which displayed all the symptoms of insulted modesty. This performance is alluded to by Lucian in discussing the features of his perfect woman. "Polygnotus," he says, "shall open and spread her eyebrows, and give her that wain, glowing, decent blush which so infinitely beautifies his 'Cassandra.' He likewise shall give her an easy, tasteful, flowing dress, with all its tender and delicate folds, partly clinging to her body, and partly fluttering in the wind." The picture in question was the part of a larger one, or perhaps of a series, representing the 'Trial of Ajax by the Greeks'; it adorned the *Pœcilo* (*ποικίλη στέα*, or 'painted portico') of the Agora at Athens.

The particular work which induced the Athenians to receive Polygnotus into citizenship has been conjectured to have been a portion of the decoration of the Temple of Theseus. In that of the Dioscuri (Castor and Pollux) he depicted 'The Story of the Daughters of Leucippus.' But the works which brought him the greatest renown were those representing scenes from the 'Iliad' and 'Odyssey,' which he painted in the Temple of Apollo at Delphi, which Pausanias so admired six hundred years after, and which have gone by the name of 'The Iliad and Odyssey of Polygnotus.'

In the *Pœcilo* at Athens he painted also the 'Battle of Marathon.' In the foreground of the picture the Greeks and Persians were represented combating with equal valour; but in the middle distance, the barbarians were seen flying to the Phœnician ships, which were visible in the distance. In this painting Polygnotus allowed himself all the

license of the Grecian poets. Minerva, the tutelary goddess of the Athenians, and Hercules, are made to descend from heaven; the town of Marathon is personified by a genius, and Theseus is drawn from the shades of death to witness the battle. This Master was fond of compositions which admitted of a great concourse of figures. It was probably the taste of the period at which he lived, a taste which did not long survive.

**POLZONE**, **SCIRIO**, a painter born at Gaeta in 1556. He studied at Naples, and then went to Rome, where he gained some repute as a portrait painter. Among his portraits were those of Gregory XIII., Sixtus V., and many of the Cardinals. He died at Rome in 1594.

**POMARAN'CE**, **CRISTOFORO DALLE**. See **RONCALLI**.

**POMARANCE**, **NICCOLÒ** and **ANTONIO**, (or **IL POMARANCIO**). See **CIRREIGNANO**.

**POMAREDE**, **SILVIO**, was a native of Italy, who flourished from 1736 to 1768, and engraved some plates, which he marked with his initials. Among them were four of the 'Triumphs' of Petrarch, viz. those of 'Time,' 'Fame,' 'Death,' and 'Religion,' after Bonifazio Veneziano; and some of the portraits of painters for the Florence Gallery. He engraved also some plates for the 'Museo Capitolino,' and many of those for Ficoroni's 'Maschere sceniche e Figure comiche d'antichi Romani,' published at Rome in 1736.

**POMEDELLIO**, **GIOVANNI MARIA**, who was a goldsmith and medallist, besides painter and engraver, belonged to the school of Vittore Pisano, and lived at Verona from 1619 to 1634. He painted a 'Virgin before the Cross,' in the Church of San Tommaso in that city (1524), and there is a pen-and-ink sketch by him of 'The Ruins of the Coliseum,' in the Vienna Belvedere. Among his engravings are 'Hercules strangling the Lion,' and 'The Abduction of Deianeira.'

**POMMAYRAC**, **PIERRE PAUL DE**, a miniature portrait painter, was born in 1818 at Porto Rico, of French parents. He was a pupil of Gros, and also studied miniature painting under Mme. Lizinska de Mirbol. He died in 1880. Among his portrait miniatures the following may be named:

Napoleon III.  
The Empress Eugénie.  
The Prince Imperial.  
General Trochu.  
The Princess Mathilde.  
Queen Isabella of Spain.  
Berlioz.  
Isabeau.  
Cardinal Guibert (*oil*).  
Mlle. Chauey (*oil*).

**POMMERENCKE**, **HEINRICH**, was a successful portrait painter of Mecklenburg-Schwerin. He was born and brought up in poverty, but exercised his talent for art so ably that he was enabled to pursue his studies at Berlin. He went to Paris also, and had the good fortune to paint the portrait of Helena, Duchess of Orleans, by which he gained the protection of the reigning Royal Family. After the Revolution of 1818 he returned to Schwerin, where he painted many excellent pictures for the Grand Duke. He died in 1873.

**POMPADOUR**, **JEANNE ANTOINETTE POISSON**, Marchioness of, was born in Paris in 1721, and in 1741 married M. Le Normand d'Étiolles. In 1745 she became the mistress of Louis XV., who created her Marchioness of Pompadour, and over whom her influence was paramount until her death, which

took place at Versailles in 1764. She was one of the most accomplished amateur etchers of the 18th century. Having commissioned Jacques Guay to engrave from the designs of Vien and Boucher a series of gems with symbolical and allegorical subjects commemorative of the victories of Louis XV., she etched them for distribution among her friends. The original series consists of fifty-two plates, entitled 'Suite d'Estampes gravées par Madame la Marquise de Pompadour, d'après les pierres gravées de Guay,' and includes the portrait of Louis XV., and that of Madame de Pompadour as 'Minerve protectrice de la gravure on pierres précieuses.' To the collection was afterwards added 'Les petits Baveux de lait,' 'Le petit Faiseur de boules de savon,' and 'La petite Mendicante,' after the designs of Boucher, three plates of ivories, and a frontispiece to an edition of Corneille's tragedy of 'Rodogune,' which was printed in 1759 in her apartments at the palace of Versailles. This last was designed by Boucher, and the plate was retouched by G. N. Cochin. The whole of the plates afterwards passed into the hands of Basan, and were published in 1782, after having been touched probably by Cochin. They are fully described in Lataupé's 'Notice sur Jacques Guay,' Paris, 1873.

PONCE-CAMUS, MARIE NICOLAS, was born in Paris in 1778. He was instructed by David, and painted historical subjects, among which were 'Napoleon at Ostend in 1810,' 'Napoleon and Prince Charles,' 1812, now at Versailles; 'Alexander and Apelles,' and others. He died in 1839.

PONCE, NICOLAS, a French engraver, was born in Paris in 1746, and died there in 1831. He was a pupil of M. Pierre, the painter, and of Fessard and Delaunay, the engravers. His works are rather numerous, as he was employed on several of those grand publications which do honour to the French nation: such as 'Le Musée Lament,' 'Le Cabinet de Choiseul,' 'La Galerie du Palais Royal,' 'Les Campagnes d'Italie,' the folio edition of 'Racine,' by Didot; 'Les Illustres Français,' with fifty-six plates; 'Les Bains de Titus et de Livie,' in seventy-five plates; and 'La Guerre d'Amérique,' conjointly with Godefroy. He was the editor of the Bible with 800 engravings after Marillier; and dedicated to Louis XVIII. the beautiful edition in quarto of the 'Charter.' He also wrote and translated several works relative to the arts. Besides the plates for the above-mentioned works the following may be specially mentioned:

L'Enlèvement nocturne; after Bandouin. (His chef-d'œuvre.)

La Toilette; after the same.

Répertoire des Spectacles de la Cour, after Moreau.

Vignettes (44) to D'Ussieux's translation of Ariosto's 'Orlando Furioso,' 1775-83; after Cochin.

Vignettes to 'Adonis,' a poem by Féron and Colbert d'Estouteville, 1775; after Eisen.

Vignettes to Billardon de Tavigny's 'Parnasse des Dames,' 1773; after Marillier.

Vignettes (4) to Rousseau's 'Pygmalion,' 1775; after the same.

PONCE, ROQUE, a Spanish landscape painter, was a scholar of Juan de la Corte, at Madrid. He flourished about the year 1690, and painted landscapes, which he embellished with suitable incidents. In some of his pictures the figures are by Antonio Castrejon, but those are most esteemed in which the latter had no hand.

PONCHINO, GIOVANNI BATTISTA, called IL BOZZATO DI CASTELFRANCO, was born at Castelfranco

in 1500. He has also been called Bazzacco and Brazzacco. He was a disciple of Titian, and according to Lanzi, was a reputable painter of history. His picture of 'Limbo,' in the church of San Liberale, at Castelfranco, is an excellent work of art. He also painted several altar-pieces for the churches of Venice and Vicenza. He died in 1570. According to Zani, he was a prelate with the title of Monsignore.

POND, ARTHUR, an English painter and engraver, was born about 1705. He was educated in London, and afterwards travelled to Rome in company with the sculptor Roubilliac. He painted portraits in oil and drew them in crayons, and also etched and engraved in the chalk and crayon manner. By a combination of etching and aquatint he produced plates in imitation of Salvator Rosa, the Poussins, and others, and after these brought out his 'Imitations of the Italian Masters' (1734-5), and, in conjunction with George Knapp, the collection of 'Heads of Illustrious Persons,' engraved by Houbraken and Vortue. They also engraved a set of ninety plates from the drawings of the great masters, in imitation of the originals, and a set of twenty-five caricatures, after Cavaliere Ghezzi, and other masters. He painted numerous portraits, including those of the Duke of Cumberland, Alexander Pope, and Peg Woffington (now in the National Portrait Gallery); and he engraved after Raphael, Parmigiano, and others. He was elected a Fellow of the Royal Society and the Society of Antiquaries in 1752, and died in 1758. He etched several portraits, in a style resembling that of Rembrandt, among them the following:

His own Port. ait.

Lord Bolingbroke.

Alexander Pope.

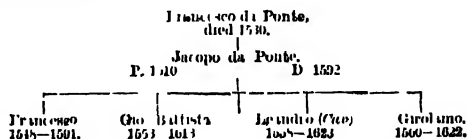
Dr. Mead.

Thomas Sailer, antiquary.

PONSE, JORIS, a painter of birds, fruit, and flowers, was born at Dordrecht in 1723. He was a scholar of A. Schouman. He passed through many vicissitudes, being at one time reduced to gain a livelihood by house painting. In middle life he was established at Amsterdam, where he had some pupils. His pictures are very scarce. He died at Dordrecht in 1783.

PONT, DR. See DU PONT.

PONTE, DA. The genealogy of the north Italian family of DA PONTE, commonly called the BASSANI, is as follows:



PONTE, FRANCESCO DA, the elder, was born at Vicenza about 1475. After receiving his technical education at Venice he established himself at Bassano, a small town on the Brenta. If not an actual pupil of Bellini he was at all events a follower of his style. Among his best works we may name a 'St. Bartholomew,' in the cathedral of Bassano, an altar-piece, in the church of San Giovanni, and a 'Descent of the Holy Ghost,' in the village church of Oliero. FRANCESCO died at Bassano in 1530.

PONTE, FRANCESCO DA, the younger, the son of Jacopo da Ponte, was born 26th January, 1549, at Bassano, and was educated in his father's studio. He afterwards migrated to Venice, where he was

employed to paint a series of historical pictures in the Doge's Palace. He also worked much for the Venetian churches, and his pictures, though less vigorous and rich in colour than those of his father, are among the treasures of the Venetian School. He was subject to hypochondriacal attacks, in one of which he committed suicide by throwing himself from a window. This was on the 4th July, 1492. Many of the pictures by Francesco which occur in European galleries are assigned to his father, Jacopo. Among those ascribed to himself we may name the following in the Vienna Gallery :

St. Francis.  
St. Clara.  
Boy with a Flute (signed FRANC BASS, FEC).

PONTE, GIOVANNI BATTISTA DA, the second son of Jacopo da Ponte, was born at Bassano in 1553. He was the least distinguished of the family, and was chiefly known as a copyist of his father's works. Many of his productions now figure, no doubt, under Jacopo's name. He died in 1613.

PONTE, GIROLAMO DA, the youngest of Jacopo's sons, was born at Bassano in 1560. He also copied his father's pictures, and like his brother Giambattista, must take his share in the blame or credit which attaches to their wide diffusion. He also painted original works of his own, however, and one of these, an 'Apparition of the Virgin to St. Barbara,' is in existence at Bassano. Girolamo died in 1622.

PONTE, JACOPO DA, 'IL BASSANO' *par excellence*, was born in 1510, in the city from which he takes his sobriquet. His training in art took place first under his father Francesco, at Bassano, afterwards at Venice in the studio of Bonifazio Veneziano. His mature style, however, was mainly formed on the example of Titian. His earlier subjects were of an ambitious class, such as 'Samson slaying the Philistines,' the remains of which are still to be seen on the outside of the Casa Micheli at Venice. But this energy was not of long duration, and he turned his attention mainly to portraits, and to those Biblical scenes which lend themselves to a genre treatment. Among his sitters were Sebastiano Venerio, Doge of Venice, Tasso, Ariosto, and other distinguished men. Jacopo had already acquired a position at Venice when the death of his father compelled him to return to Bassano, where he chiefly resided for the rest of his life. The family home was picturesquely placed on the river-bank, and Jacopo was quickly led to devoting most of his time to subjects which allowed him to treat the scenes before his eyes, and the living things by which they were peopled. The 'Entry of the animals into the ark,' the 'History of Jacob,' the 'Adoration of the Shepherds,' the 'Expulsion of the Dealers from the Temple,' were painted by him again and again. Jacopo's knowledge of the nude and power of design were small, but his brush was extraordinarily facile. With the help of his sons, he produced an inexhaustible stream of pictures, which, it is said, were put up to auction at the neighbouring fairs when no buyer had been secured beforehand. At one time he was invited to the court of the Emperor Rodolph II., but he refused to leave his beloved Bassano, where he died in 1592. One of his best pictures is the 'Good Samaritan,' in the National Gallery. We may also name :

Bassano. S. Giuseppe. The Nativity.  
" S. Maria }  
" d. Gracia. } Baptism of Lucilla.

Dublin.	Nat. Gallery.	Departure of Abraham (deposited by the Nat. Gallery of London).
"	"	A Holy Family, with donors.
"	"	Visit of the Queen of Sheba to Solomon.
Florence.	Uffizi.	His own Portrait.
"	"	The Ponte Family as musicians.
London.	Nat. Gallery.	Portrait of a Gentleman.
"	"	Christ clearing the Temple.
Milan.	Ambrosiana.	Adoration of the Shepherds.
"	"	A 'Riposo.'
Naples.	Museum.	Raising of Lazarus.
"	"	Holy Family.
Paris.	Louvre.	The Animals entering the Ark.
"	"	Moses striking the Rock.
"	"	Marriage of Cana.
"	"	The Road to Calvary.
"	"	A 'Deposition.'
"	"	Vintage.
"	"	Portrait of Giovanni da Bologna.
Venice.	Academy.	Virgin with SS. Joseph and John.
Vicenza.	Museum.	A Deputation to the Virgin.

PONTE, LEANDRO DA, the third son of Jacopo, was born at Bassano in 1558. He was a pupil of his father. His fame was won chiefly by his portraits. He put the finishing touches to his brother Francesco's pictures in the Ducal Palace at Venice, and has left a vast number of canvasses, many of which are ascribed to his father. Leandro was created a Knight of the Order of St. Mark, by the Doge Grimani. In the latter part of his life he lived in great state at Venice, where he died in 1623. Among his acknowledged works we may name :

Dresden.	Gallery.	Christ healing the Blind.
"	"	The Entry of the Animals into the Ark.
"	"	Christ bearing the Cross (signed LEANDRO A PONTE BASSO 1564, F.).
"	"	Portraits of the Doge Cicogna and his wife (both signed).
"	"	Male portrait, said to be that of the artist himself.
"	"	Shepherds and Sheep.
Dublin.	Nat. Gallery.	The Building of the Tower of Babel.
"	"	Adoration of the Shepherds (deposited by the London Nat. Gallery).
Madrid.	Museum.	Eight pictures.
Munich.	Gallery.	A 'Deposition'
"	"	A Holy Conversation.
Vienna.	Belvedere.	The Adoration of the Magi.
"	"	Portrait of the Doge, Ant. Triuli.
"	"	Portrait of Cardinal Dom. Tusc.
"	"	A Portrait Group.
"	"	Two Male Portraits. W.A.

PONTE, GIOVANNI DA SANTO STEFANO DA, a painter, was born at Florence in 1306. He was a pupil of Buffalmacco, and painted portraits and historical subjects. He worked at Florence and Assisi. He died in 1365.

PONTE, OCTAVIO DEL, a marine and dead game painter of Utrecht. He was governor of the Hospital of St. Job at Utrecht from 1639 to 1645. In 1638 he was master of the guild of St. Luke. He died in 1645.

PONTE, PEDRO DE. See APONTE.

PONTEAU, MICHEL, called IL PONTIANO, was born at Liege about 1588. He was first instructed by Bertin Hooioux, but at an early age he went to Italy, where he resided till his death in 1650. He painted portraits and historical subjects. He



Painted a series of portraits of the Roman Emperors on the windows of his house at Liège.

**PONTONS, PABLO**, a Spanish painter, was born at Valencia in 1606. He was a scholar of Pedro Orrente, and followed the style of his instructor, who had been a scholar of Bassano. His colouring bears the character of the Venetian school. There are several of his works in the churches and convents of his native city, of which the most important is a series of subjects from the life of San Pedro Nolasco, in the church and cloisters of the convent of La Merced. He also painted some altar-pieces for the monastery of La Cartuja del Puche, and in the church of Santa Maria de Morilla, two pictures, representing the Nativity, and the Adoration of the Magi. He was also a reputable painter of portraits. He died in 1670.

**PONTORMO, GIACOMO DA S. O. CARRUCCI**

**PONZ, ANTONIO**, a Spanish painter, born at Bixix in 1725. He was a pupil of Pachut at Valencia, and then went in 1716 to Madrid, where he studied for five years. He then went to Rome for a short time, but soon returned to his own country, where he was soon engaged in painting at the Escorial. In 1771 he made a journey through Spain. In 1776 he was appointed secretary of the Academy of San Fernando. He was a member of nearly every academy in the Peninsula. He made some excellent copies after Raphael, Guido, and Paolo Veronese. He also wrote 'Comentarios de la Pintura,' and several other works. He died in 1792.

**PONZ, MOSIN JAYMI**, was born at Valls, near Tarragona, and studied in the school of the Juncoas at Barcelona. In 1722 he painted a number of pictures for the Carthusians of Santa Per. In 1723 he painted some frescoes on the dome of the Hermitage of Nuestra Señora de Misericordia, without the walls of Lleida. The parish church of Valls had some frescoes by Ponz, and that of Altafulla one of St. Michael, after Raphael.

**PONZONE, MALLIO**, was born in Dalmatia, and lived between 1630 and 1700. He was a scholar of Santo Perandri, and, after acting for a time as his master's assistant, became a painter of history on his own account. Several of his works are in the churches and public buildings of Venice, particularly in Santa Maria Maggiore, and in the church of the Padri Crociferi. A 'Holy Family' by him, in the Houghton Gallery, was engraved by Valentine Green.

**POOL, JURIAFN**, was born at Amsterdam in 1666. He distinguished himself as a portrait painter, and passed the early part of his life at the court of the Elector Palatine, by whom his works were much esteemed. After the death of his patron he returned to Holland, where he abandoned painting, and applied himself to mercantile pursuits. He was the husband of Rachel Ruysch, the celebrated painter of flowers and fruit. He died in 1745. His works are rare. There is a portrait group of C. Bockelman, president of the Surgeons' guild of Amsterdam, and his colleague, J. Six, in the Rijks Museum of that city.

**POOL, MATTY**, a Dutch engraver, was born at Amsterdam about the year 1670. He was instructed in the art in Paris, and on his return to Holland engraved several plates after various masters, in a style resembling that of Bernard Picart. The date of his death is not recorded, but he engraved in 1727, as appears by a work published in that year. Among others the following prints are by him:

Portrait of Barend Graat, painter.

The Infancy of Jupiter, after B. Graat.  
Cupid taken in a Net by Time, after (Juvenius)  
A Bacchanalian subject, after N. Poussin.

A set of twelve subjects from designs by Rembrandt.  
A set of 103 plates, entitled 'The Cabinet of the Art of Sculpture,' by Frans van Bossut, from drawings by B. Graat.

Three burlesque representations of the Ceremonies adopted by the Flemish painters at Rome, from the same.

**POOL, RACHEL**. See RUYSSCH.

**POOLE, PAUL FALCONER**, an English historical painter, born at Bristol in 1810. He was almost entirely self-taught in art, but came to London early, and first appeared at the Royal Academy in 1830 with a picture of 'The Well, Naples.' It attracted notice in 1833 by his picture of 'Solomon's Eagle,' and in 1846 was elected an Associate of the Academy, of which he did not, however, become a full member till 1861. At the Westminster Hall competition of 1847 he won a prize of £300, and he was awarded a medal at the Paris Universal Exhibition of 1855. His success was chiefly due to the poetry of his conceptions, but he was a fine colourist, and in his best works contrived, with much skill, to conceal the weakness of his drawing. He led a very retired life, and died at Hampstead in 1879. Amongst his chief works are:

The Larkwell 1837

The Emigrant's Departure 1838

The Surrender of Syon House 1840

Job receiving the news of his disasters 1847

The Goths in Italy 1851

The Laguer of Valencia

The May Queen 1852

The Songs of the Troubadours 1854

Philomena's Song 1855

Escape of Glaucus and Ione 1860

A Border Raid 1869

Remorse (Royal Academy, London)

Two Children at a Stile (Bridgwater Gallery, London)

The Lion in the Path 1873

Ezekiel's Vision 1875 (National Gallery, London)

The Death of Cordelia (South Kensington Museum)

**POOL, T. See VAN DER POORT**

**POORTEN. See VAN DER POORTEN**

**POORTER, WILLIAM DE. See DE POORTER**

**POOST, FRANS. See POST**

**POPE, ALEXANDER**, younger brother of Somerville Stevens Pope, was well known for his performances in the characters of Othello, Henry VIII, &c. He was born at Cork, and was a student of the Dublin Art School under West. In 1783 he came to London, and made his first appearance in Covent Garden Theatre. He exhibited at the Academy from 1790 to 1821. He died in London in 1835. He painted a portrait of Michael Bryan, the first compiler of this Dictionary, which was engraved as a frontispiece for the original quarto edition.

**POPE, ALEXANDER**, the English poet, born in London in 1688, died at Twickenham in 1744, deserves mention as an amateur painter. He studied under Jervas for eighteen months, and frequently worked very assiduously at art, making many copies of portraits. Lord Mansfield has a specimen of his work as a copyist.

**POPE, CLARA MARIA**, an English painter of portraits, miniatures, and flowers, born about the middle of the 18th century. She was the daughter of Jared Leigh, an amateur artist, and married first Francis Wheatley, and subsequently Alexander Pope, the miniature painter. Her works frequently



appeared at the Academy from 1796, and her flower pictures were in good repute. She painted the portrait of M<sup>rs</sup>. Catalani. She died in 1838.

POPE, SOMERVILLE STEVENS, an amateur miniature painter, was born in Ireland in the first half of the 18th century. His chief instructors were his father and Thomas Roberts. He is chiefly known as a copyist of Vernet. He became High Sheriff of Dublin, and afterwards worked at art as an amateur.

POPELS, JEAN, was born at Tournay about the year 1630. He engraved some plates from the copies in the gallery of the Archduke Leopold at Brussels, for the collection of prints called 'The Cabinet of Toniers'; among them the following:

Hagar and Ishmael; after Titian.

St. George and St. Stephen; after Giovanni Bellini.

St. John the Baptist and St. Roch; after Palma Vecchio.

The Virgin and Infant Christ, with St. John and St. Catherine; after Palma Giovine.

A Dead Christ, supported by Joseph of Arimathea; after Schiavone.

The Triumph of Bacchus; after Rubens.

At Göttingen there is a picture by this artist of 'The Deliverance of Andromeda.'

POPMA, ALARDO DE, was a Spanish engraver, who worked at Madrid in the early years of the 17th century. He executed a fine title-page for the 'Historia de las Ordenes Militares de Santiago, Calatrava y Alcantara' (Madrid, 1629); also one for Navarrete's 'Conservacion de las Monarquias y Discursos politicos' (Madrid, 1626).

POPOLI, GIACINTO DE, an Italian painter, born at Orta. He was a pupil of Massimo Stanzioni, and painted mostly in churches. He died in 1682.

POPP, HEINRICH, a German painter, born at Nuremberg in 1637. He was a pupil of Reisl, and painted portraits and historical subjects. He died in 1682.

POPPI, IL. See MORANDINI, FRANCESCO.

PORBUS. See PORBUS.

PORCELLUS. See PORZEL.

PORCELLI, ANTONIO, an Italian painter of the present century, born in 1800. He painted both landscape and figures. Among his best pictures may be named the 'Fontana dell' Acqua Autosa,' the 'Pine Forests of Ravenna,' and the 'Cobbler's Monday.' The last is in the Collection of the Czar. Porcelli died in 1870.

PORCELLIS (or PORCELLES). See PARCELLES.

PORCELLO, GIOVANNI, a little-known painter of Messina. He studied under Solimena.

PORCIA, FRANCESCO DI, a painter of Friuli, who flourished about 1606. His surname is believed to have been APOLODORO. He worked chiefly at portraits.

PORDENONE. See LICINIO.

PORETTANO, PIET-MARIA, an obscure Bolognese, who lived and painted about 1600. He was a pupil of Lod. Carracci.

PORIDEO, GREGORIO, a forgotten pupil of Titian, whose name was signed, says Lanzi, on a little oblong picture formerly in the Casa Pisani, at Venice.

PORLETTI, CARLO. See PORTELLI.

PORPORA, PAOLO, a Neapolitan painter, was a pupil of Falcone, and a member of the Academy of St. Luke in the year 1656. He excelled chiefly in battle scenes, animals, and in such still-life as shells, dead fish, flowers and fruit. He died about 1680.

PORPORATI, CARLO ANTONIO, an engraver and painter, was born at Volterra, near Turin, in 1741.

He went to Paris when he was young, and became a pupil of Chevillet and of Beauvarlet. In 1773 he was made a member of the Academy at Paris, and engraved for his reception plate 'Susannah at the Bath,' after Santerre. In the same year he was admitted to membership of the Turin Academy, and in 1797 appointed conservator of the gallery there. In 1793, commissioned by the king, he founded at Naples a school of engraving, and spent in that city the four years previous to his last-mentioned appointment. He died at Turin in 1816. He painted some good portraits, but engraving was his forte. The following prints are by him, some of which are executed in a finished and beautiful style:

Susannah at the Bath; after Santerre. (His chef-d'œuvre.)

Abraham sending away Hagar; after Philip van Dyk.

Tancred and Clorinda; after Carlo van Loo.

Le Coucher; after the same.

Remina asking shelter of a Shepherd; after the same.

Cupid in Meditation; after Angelica Kaufmann.

The Death of Abel; after A. van der Weiff.

Venus caressing Cupid; after Pompeo Batoni.

Jupiter and Leda; after Correggio.

The Madonna with the Rabbit; after the same.

Leda and the Swan; after the same.

Leda bathing; after the same.

La Zingarella; after the same.

The young girl with a Dog; after Greuze.

Portrait of Charles Emmanuel III.

Portrait of Queen Marie Antoinette.

Portrait of the Empress Marie Louise.

The following plates were engraved by him in mezzotint:

Paris and Cenone; after Van der Werff.

The Compassionate Priestess; after Gibelin.

PORRI, DANIELE (or DANIELE), called also DE POR, DE PORR, DE PORRO, and DA PARMA, a portrait and historical painter, was born at Parma in the early years of the 16th century. His family was Milanese by origin. He worked under both Correggio and Parmigiano, and afterwards in collaboration with Taddeo Zuccheri in the church of Santa Maria d'Alvito. Of their combined work nothing remains but a single 'Holy Conversation,' in which the Madonna is seated with the child between St. Francis and St. Nicholas of Bari. Porri died at home in 1566.

PORRO, GIROLAMO, an Italian engraver on wood and on copper, was born at Padua about the year 1520, but worked during the greater part of his life at Venice. He engraved in a tasteful and delicate style the vignettes, amounting to nearly one hundred, for a book entitled 'Imprese illustri di diversi,' published by Camillo Camilli in 1535. He also executed the plates for the 'Orlando Furioso' of Ariosto, published at Venice in 1548; for the 'Fruerali antichi di diversi Popoli et Nationi,' by Tommaso Porcacchi, published in 1574; and the portraits for the 'Sommario delle Vite de' Duchi di Milano,' by Scipione Barbuto, 1574. The maps in Ruscelli's translation of the 'Geographia' of Ptolemy, 1574, and the views in Porcacchi's 'Isole più famose del Mondo,' 1575, are likewise by him. After this there is no account of Porro; but Zani says he was working in 1604.

PORRO, MASO, a native of Cortona, and painter on glass, who was active shortly before 1568.

PORTA, ANDREA, a Milanese painter, born in 1556. Orlandi mentions him as still alive in 1718.

PORTA, B. DELLA. See BARTOLOMMEO DI PAOLO.

**PORTA, FERDINANDO**, a painter of Milan, born 1689, died about 1767. He was an industrious imitator of Correggio.

**PORTA, GIUSEPPE**, called **SALVIATI**, was born at Castel Nuovo, in the Grafagnana, in 1620 or 1618. He was sent to Rome when he was young, and placed in the school of Francesco Salviati (Rossi), whose character of design he followed, and acquired the name of 'the younger Salviati,' by which he is more generally known than his own. When his instructor was invited to Venice he was accompanied by his pupil, whose works were sufficiently admired in that capital to induce him to establish himself there. He was employed by the senate, in conjunction with some of the most distinguished artists of his time, in ornamenting the palace and library of St. Mark, where he painted 'The Sibyls, the Prophets, and the Cardinal Virtues'; and for the chapel, the 'Dead Christ with the Marys.' From 1611 to 1622 he worked at Padua, painting in particular a series of 'Scenes from the Life of John the Baptist,' in the Salvatico Palace. His reputation reached Rome, whither in 1663 he was invited by Pius IV. Here he was employed in the Sala Regia, and painted the 'Emperor Frederick I. doing homage to Alexander III.' Having finished these and other works for that pontiff, for which he was munificently rewarded, he returned in 1665 to Venice, where he painted several pictures for the churches and public edifices, particularly a 'Purification,' for the Church of the Padri Scvi; and the 'Annunciation,' in the chapel of the Incoronabili. In the Church degli Angeli, at Murano, is one of his best works, a 'Descent from the Cross, with the Virgin, Mary Magdalene, and St. John.' The date of his death is uncertain, but it probably occurred between 1570 and 1585.

Papillon mentions Porta as an excellent engraver on wood. That writer asserts that he had seen, in the possession of M. Villayer, at Paris, about a dozen woodcuts by him, representing 'Prophets and Sibyls,' and a print of 'Cupid and Psyche.' He himself possessed a print of the 'Crucifixion, with the Virgin, Mary Magdalene, and St. John,' signed *Giuseppe Salviati*; and another representing the 'Academy of Arts and Sciences,' signed *Joseph Porta Grafagninus*. Others are the title-page to the 'Sorti' of Marcolini (1540) and a 'Lucretia,' Zani, however, is of opinion, in spite of the above inscription, that though designed by Porta, they are executed by an anonymous hand.

**PORTA, ORAZIO**, a native of Monte S. Savino, who was painting in 1568.

**PORTAIL, JACQUES ANDRÉ**, a French fruit and flower painter. In 1742 he was appointed custodian of the king's pictures, and in 1746 he was admitted to the Academy. He died in 1759.

**PORTANA**. See **LOPEZ Y PORTANA**.

**PORTE, H. H. R. DE LA**. See **ROLLAND DE LA PORTE**.

**PORTELLI, CARLO**, (or **PORTEGLI**), an Italian painter, and native of Loro, in the Valdarno. He was a pupil of Ridolfo del Ghirlandajo. Vasari speaks of him as an artist of ability. He painted several pictures for the churches of Florence, especially for Santa Maria Maggiore. On October 15th, 1574, one Carlo di Galeotto Partelli da Loro was buried in San Pancrazio.

**PORTENGËN, PIETRE**, a painter of Utrecht, and scholar of Paul Moreelse, flourished about 1638.

He painted landscapes in the manner of Jan Both, but in handling is very inferior to that master.

**PORTER, SIR ROBERT KER**, was born at Durham in 1777, and passed his boyhood in Edinburgh, whither his mother had moved on the death of her husband, an officer in the army. Here he made the acquaintance of the famous Flora Macdonald. In consequence of his admiration for a battle-piece in that lady's possession, representing some action in the affair of '45, which she explained to him in animated language, he determined on becoming himself a painter of battles. This occurred when he was only nine or ten years old. From this time he was continually sketching similar subjects, which induced his mother in 1790 to take him to West, the President of the Royal Academy, who, struck with the spirit of his sketches, immediately procured him admission as a student. His progress was rapid, and in 1793 he was commissioned to paint an altar piece for Shoreditch Church. In the following year he painted a picture of 'Christ allaying the Storm,' which he presented to the Roman Catholic chapel at Portsea; and in 1798 'St. John preaching,' for St. John's College at Cambridge. These pictures showed wonderful precocity, but in 1800 he astonished the public by the exhibition of 'The Storming of Seringapatam,' a picture 120 feet in length, representing with much animation the details of an exploit never surpassed in its way. It is said that he was only ten weeks employed on the work. Unfortunately this picture was destroyed by fire, but the sketches exist, and the engravings by Vendramini preserve some evidence of its merits. He painted several other fights, among which are the 'Battle of Agincourt,' for the city of London; the 'Battle of Alexandria,' and the 'Death of Su Ralph Abercrombie.' In 1804 he went to Russia, and was appointed historical painter to the emperor. He then travelled in Finland and Sweden, where the king knighted him. In 1808 he accompanied Sir John Moore to the Peninsula and attended that hero to his end at the Battle of Corunna. After this he paid a second visit to Russia, where he married the Princess Mary, the daughter of Prince Theodore de Scherckoff. After his return to England he published, in 1813, an 'Account of the Russian Campaign,' and was re-knighted, by the Prince Regent, in the same year. In the course of 1817-20 he travelled in the East, where he made numerous sketches, which are now in the British Museum. He afterwards published an account of his travels in Georgia, Persia, America, Ancient Babylon, and other places, with numerous engravings of portraits, costumes, and antiquities. In this work are excellent designs, in outline, from the fine characteristic sculptures of Nakshi Rostan, Nakshi Rajab, Shiraz, and Persepolis. The book is extremely valuable, as in many cases it corrects the statements of preceding travellers. Being in 1826 appointed British consul at Venezuela, he resided at Caracas until 1841, and continued to employ his pencil. He painted while there three pictures of sacred subjects: 'Christ instituting the Eucharist,' 'Christ blessing a little Child,' and an 'Ecce Homo.' He also painted the portrait of Bolivar. In 1841 he paid his last visit to St. Petersburg, where the cold proved too intense for his constitution, after being injured to the warmth of Venezuela. He was preparing for his return to England when he was struck by a fit of apoplexy, and expired on the 2nd of May, 1842.

POTHOVEN, HENDRIK, was born at Amsterdam in 1725, and was a scholar of Philip van Dyk.

He painted portraits and cabinet pictures in the manner of his master. He imitated satin, velvet, lace, and carpets very successfully, and the other accessories which he introduced in his small family pictures. It is said that as late as 1791 he painted the portrait of Professor David Ruhnkenius. He also engraved, in mezzotint, an 'Old Man reading a Book by the light of a Candle;' and, if Balkema is correct, many other plates. He died about 1795.

POTLEPEL. See JORDAENS, JAN

POTMA, JACOB, was born at Workum, in Friesland, about the year 1610, and was a scholar of Wybrandt de Gheest. He painted history and portraits, but was most successful in the latter. The greater part of his life was passed at the different courts in Germany, where he was much employed as a portrait painter. He died at Vienna in 1684.

POTRELLE, JIAN LOUIS, a French engraver, was born in Paris in 1788, and was a scholar of David, Tardieu, and Desnoyers. He gave early proof of his talents and in 1806 obtained the second grand prize for engraving. He exhibited for the last time at the Salon of 1824, and died probably about that date. He has produced several plates of subjects by the Italian masters, and also of portraits of distinguished persons. Among them are

Portrait of Giulio Romano, *after himself*  
Portrait of Michelangelo  
Louis XVIII, *after Girard*  
Cupid, *after the same*  
Portraits of Raphael and N. Poussin  
Portrait of David, *after Lavet*  
Prince Schwartzberg, *after Girard*  
Cupid and Psyche, *after David*  
Portrait of Dr Dubois  
The Course of Love, in six plates, *after Girard*

POTTE, JOHN, is said to have been a mezzotint engraver, who practised in London towards the end of the 18th century. There is a good plate of Lady Charles Spencer after Sir Joshua Reynolds, which bears his name, but as it is very similar to that by Finlayson, Mr Chaloner Smith suggests that it may be a retouched plate, and that the engraver's name may be fictitious. This suspicion is strengthened by the fact that the name of Pond has been found substituted for that of Benjamin Gichen upon later impressions of that engraver's plate of Miss Baldwin after Kettle.

POTTER, PAULUS, was born at Enkhuizen on Nov 20, 1625. In 1631 Pieter Potter, his father, left Enkhuizen and settled at Amsterdam, where he bought the right of citizenship. He seems to have instructed his son, though the latter is supposed to have also studied at Haulem under Jacob de Wet the elder. To 1643 belongs his first signed picture, called 'The Herdsman.' It was to a constant study of nature that Potter chiefly owed his success, and he devoted himself especially to the study of animals. In 1646 Paul Potter went to Delft, where he was received as a member of the Corporation of St Luke. There he seems to have studied to the utmost of his power, and in 1647 he produced 'The Young Bull.' In 1649 he removed to the Hague, as appears from the registers of that town. There his pictures were so much sought after, that he could with difficulty keep pace with the demand. In 1650 he married Adriana Balcheneynde, the daughter of an architect in the Hague. To this period belong 'Orpheus,' and the 'Shepherds and their Flocks.' In 1652, having cause, it is said, to mistrust the fidelity of his wife, he suddenly left the Hague and

returned to Amsterdam. This and the following year saw the production of many famous works, but his unremitting attention to his art exhausted a constitution naturally weak, and he died in 1654, in the twenty-ninth year of his age. As an artist Paul Potter by no means deserves the universal fame he has won. But as a sincere and patient student of nature few men can be placed before him. The best collection of his works is that in the Hermitage, at St Petersburg. But his art at its best is to be seen in a picture in the Peel Collection, in the National Gallery. He seldom painted on a large scale, but his Bull, more famous than fine, is almost life size, and in the Six Collection there is an equestrian portrait of Tulp on the same scale.

Among his principal pictures are the following:

Amsterdam	Museum	The Shepherd's Hut	
"	"	The Bear Hunt	
"	<i>Tijpenhuis</i>	Eight Shepherds and their Flocks	
"	"	Orpheus and his Lute	1650
"	"	The Straw-cutters	
"	<i>I an der Hoop</i>	Horses in a Field	
"	Museum	Cows in a Field	
"	"	Equestrian portrait of Tulp	
"	<i>Six Coll</i>	Dairy Maid washing her Milk Pails	
Berlin	Royal Museum	The Wood and Hunters at the Hague	1652
Cassol	<i>W. d'Helmsloke</i>	Landscape and Cows	1644
"	"	Landscape and Cattle	1648
"	"	Figures and Cattle	
Copenhagen	Gallery	Cows	
Dresden	Gallery	Forest and Hunters	1652 ( <i>An inferior repetition of the picture at Berlin</i> )
"	"	Cattle at Pasture	1652
"	"	Cattle, Sheep, and a Horse	1652
Gotha	Gallery	Sheep in a Field	
Hague	Royal Museum	The Young Bull	1647
"	"	Meadows and Cattle (oxen and swine)	1652
"	<i>Steengracht Coll</i>	A Small Example	
London	<i>Buckingham Palace</i>	A Country Scene, representing two Cows and a young Bull in a Pasture	
"	"	The Halt	
"	"	Cows in a Field	
"	<i>Nat Gallery</i>	Landscape with Cattle	1651.
"	"	The old Grey Hunter	
"	<i>W. d'Helmsloke, Del. of</i>	Cows and Sheep	
Munich	<i>Pin. d'Orléans</i>	Landscape with Cattle	
Paris	<i>Louvre</i>	Animals in a Landscape (three oxen and three sheep)	1652
"	"	The Field	
"	"	A Grey Horse	
"	"	Cattle under Trees	
Rome	<i>In these Places</i>	Landscape and Cattle	
Petersburg	<i>Hermitage</i>	Dog and Kennel	1650
"	"	Landscape	1650
"	"	Cows	1651
"	"	The Life of a Huntsman ( <i>in fourteen compartments</i> )	
"	"	Huntsmen Halting	1650
"	"	The Cow	1649. With cows, horses, asses, sheep, hens, a cat and a dog, and human figures.
"	"	A Bull in a Meadow	
"	"	The Stable Boy	
Turn	<i>Pin. d'Orléans</i>	Cattle in a Landscape	
Vienna	Gallery	Landscape and Cattle	1647.
"	"	Field and Cattle	

The works of this artist have been engraved by Bartolozzi, Le Bas, Danckerts, Visscher, Huygens, Couché, Zeeland, and others. We have some

charming etchings by Potter, drawn with great spirit and correctness, and executed in a very masterly style; they are as follows.

A set of eight plates of Cows, Oxen, and other animals, with a Bull on the title, *Paulus Potter, f*

A set of five plates of Horses, the same inscription.

A Mountainous Landscape, with cattle and a herdsman, *Paulus Potter, in et f* 1649

A Landscape with a shepherd playing on a pipe, and a flock of sheep and goats

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POTTER, PIERRE, was born at Enkhuizen in 1587, and died about 1655, at Amsterdam. He painted landscapes, soldiers, animals and still life, and at first he traced the influence of P. Hals, afterwards of Rembrandt. Little is known of this artist. He painted a series of landscapes, with figures which, if we may judge from the prints engraved from them by Peter Nolpe, must have possessed considerable merit. They represent the 'Four Seasons' and the 'Four Elements,' the 'Prophet Elias speaking to the Woman of Suetri,' and 'St Paul the Hermit nourished in the Desert by an Eagle.' Among his better pictures we may also note

Amsterdam	Museum	Strawcutters
Berlin	Museum	Still Life (P. Potter, 1636)
Copenhagen	Gallery	Players at Tric-trac (P. Potter, 1629)
London	Nat. Gallery	Stag Hunt (P. Potter, 1635-)

POTTEY, JAN, a Dutch portrait and historical painter, born at Haarlem in 1615. In 1641 he came to England but seems to have returned to Haarlem in the following year. He was also an engraver, and one plate by him is known.

POTTIGALL, JOHANN WILLHELM, probably a son and pupil of Christian Pottgesser, was working at Cologne in the second half of the 17th century, being in 1656 upon the Guild and in 1663 a town councillor. There remain by him

A young Woman handing an Orange to her Child (*J. Meiss's, Col. 116*)

Alexander's Visit to Diogenes (*Teuchter's Gallery*)

Hagar, after Post (*Wallraf Museum*)

The Landing of the Cross (*formerly in the Dominican Church, Cologne*)

POTUII, HENRI, was a painter who, it is said, imitated Gerard Dou with much skill. Only one picture, however, is recorded as by him, and that in the catalogue of Hoet and Terwesten, who say it represents an animated 'Conversation of Peasants.'

POUGENS, MARIE CHARLES JOSEPH DE, a French painter, was born in Paris in 1755. He was chiefly devoted to literature and philology and was a member of the Académie des Inscriptions et Belles Lettres. In 1784 he published *Récitation de Philosophie et de Morale* and in 1821 *5, Archéologie Française*. He died in 1833.

POULLÉAU —, a French engraver, was born in Paris in 1749. He engraved several plates of ruins and architecture, among which are the following

Ruins of a Temple *after De Machy*  
A View of the Interior of the Church of the Magdalene, at Villeneuve, *after C. Nau d'Erry*

POUNCY, B. T., an English engraver, flourished in the latter part of the 18th century. He was the

brother-in-law of Woollett, by whom he was taught. Antiquarian work first engaged his attention, but he subsequently devoted himself to landscape, in which he produced some excellent plates. He exhibited at the Royal Academy from 1782 to 1789, and died in Lambeth in 1799.

POURBUS, FRANS, the elder, (or POERBUSSE,) the son of Pieter Pourbus, was born at Bruges in 1545, and was first instructed by his father, but he afterwards had the advantage of studying under Frans Floris. He painted history, landscapes, and animals, and was one of the most distinguished portrait painters of his time. There are several of his works in the churches at Antwerp, where he chiefly resided, and where he was received into the Academy in 1564. In the cathedral is an altar piece representing the 'Circumcision,' with two shutters, on which he painted the portraits of the donors of the picture. One of his most esteemed works is the 'Adoration of the Magi,' in the church of the convent at Oudenarde. He died at Antwerp in 1581. His widow married the painter Hans Jordaens. There are portraits by him in various private collections in England, particularly at Castle Howard and at Luton. Other works by him are as under:

Antwerp	Academy	St. Aloysius preaching
Augsburg	Gallery	General in Armour
Berlin	Museum	Three Portraits
Brunswick	Gallery	Mal. Portrait 1575
Brussels	Museum	St. Matthew inspired by the Angel 1573
"	"	Mal. portrait
Ghent	"	Christ on the Cross
"	"	The Last Supper
"	"	Isaiah and Ezekiel
"	"	Twenty small pictures from the Lives of Christ and the Virgin
Petersburg	Hermitage	Portraits
Venna	Belvedere	Four Portraits

POURBUS FRANS, the younger, was born at Antwerp in 1569, and was the son of Frans Pourbus the elder. As to who his instructor was is unknown, but in 1591 he became a master in the Guild of St. Luke. In 1600 he was employed by the Archduke Albert at Brussels, where he resided for some time before undertaking a journey into Italy. From Italy he went to Paris, where he resided for the remainder of his life. In 1611 he was appointed painter to Marie de Médici. He was also painter to the Duke of Mantua, and accompanied Eleanor of Mantua, sister of Marie de Médici, in her progress through France. In 1609 he left the court of Mantua, and died in Paris in 1622.

## PICTURES.

Darmstadt	Gallery	A Man's Portrait
London	Hamp Court	Marie de Médici
"	"	Henry IV. (signed and dated P. Pourbus, 1610, the year of Henry's death)
Madrid	Gallery	Portrait of Marie de Médici
"	"	Portrait of Anne of Austria
"	"	Another female Portrait
Munich	Gallery	Two Portraits
Paris	Louvre	The Last Supper
"	"	St. Francis receiving the Stigmata
"	"	Two Portraits of Henry IV.
"	"	Portrait of Marie de Médici
"	"	Portrait of Guillaume de Vair
The Hague	Museum	Moses presenting the Tables of the Law to the Israelites (many of the figures are portraits of the van Rynhuys and van Nieboer families)

**The Hague. Museum.** A Ball at the Court of Albert and Isabella (with many portraits)

**Vienna. Liechtenstein Collection.** Portrait of a Woman

**POURBUS, PIETER, (or POORBUSSE)** the younger, was born at Gouda about 1510. He came early to Bruges, where he probably studied under Lancelot Blondeel, whose daughter he married. Like his father-in-law, Pourbus gave some attention to engraving, architecture, and topography. He was also a good geometrician. He painted for the magistrates of Bruges a large chart or picture on canvas and in oil, of the whole of the territory within their jurisdiction in which he represented the minutest details. This immense work still exists in the Hôtel de Ville. Pourbus was originally a mason, and when he became eminent as a painter and architect, marked his works with a trowel. He was President of the Corporation of Painters at Bruges, where he died in 1581. By some writers it is stated that he died at Antwerp. He painted many altar-pieces in that city for the churches, particularly the 'Crucifixion,' still preserved, in the church of Notre Dame. In the great church at Gouda was a picture by him, 'St. Hubert.' His portraits are of true perfection, the Academy at Bruges possesses two painted in 1551. There are three pictures by him in the private collection of the King of Holland, and pictures also exist in the churches of St. Severin and St. James at Bruges. To these may be added:

Bruges	Church of the Holy Spirit	Portrait of Charles V., upon glass 1551
"	"	The Annunciation
"	"	The Nativity
"	Town Hall	The Last Judgment
Brussels	Church of St. Mary	Portrait of J. Van der Ghesse (died 1585) the latest year that appears on any work of Pourbus
Paris	Tour St. Jacques	The Resurrection of Christ
Rotterdam	Museum	Portrait of a Lady
Vienna	Gallery	Portrait of Don Pedro Guzman
"	"	Four Male Portraits

**POURBUS, PIETER (or POUBUSSE),** the elder, is supposed to have been born at Gouda in 1463, and to have been the father of Pieter Pourbus. Nothing is known of his life.

**POUSSIN, GASPARD.** See DUGHET.

**POUSSIN, LAVALIER.** See DIETIA VALETTE, ELIENNE.

**POUSSIN, IREMAIRE.** See IREMAIRE PIERRE.

**POUSSIN, NICOLAS,** painter, who has been called the head of the French school, was born in June, 1594, at Villiers, a hamlet in the district of Les Andelys, in Normandy. It was at once supposed that his father, Jean Poussin, was of gentle birth, and had served in the wars of the League; but recent researches have thrown much doubt upon that idea. Although not encouraged by his parents, the young Nicolas early showed a predilection for art. After some opposition he succeeded in obtaining their consent to his receiving instruction from an artist named Quentin Varin. This painter, a native of Beauvais, passed some time, about 1610, at Les Andelys, where he left a reminiscence of his sojourn in two pictures, still to be seen at the church of Le Grand Andely. From him Poussin learnt to paint in distemper, and also in oils. This instruction only served to whet his appetite for art, and to render him desirous of continuing his studies in Paris. Accordingly, at the age of eighteen, he quitted his home secretly, and

managed to reach the capital, unaided by friends, and with the slenderest resources.

In Paris he continued his training under Ferdinand Elle, a Flemish portrait painter, and afterwards under L'Allemand, a Lorrainer. Though doubtless he received some assistance from these masters, his progress was due rather to the study of Marc Antonio's engravings after Raphael and Giulio Romano. These belonged to an amateur, to whom he was introduced by a young Poitevin, of good family, with whom he had formed a friendship. His studies were interrupted for a short time by a trip to Pontou with his friend, but his reception by his friend's mother, who treated him as a domestic, disgusted him, and he pushed his way on foot back to Paris. There he stayed but a short time, for an illness, brought on apparently by the fatigues of his journey, compelled him to seek his home at Les Andelys, where he remained for about a year. On his return to Paris, the desire to visit Rome, which he had always entertained, increased so much that in 1620 he resolved to make the attempt. But he only got as far as Florence, when he was compelled to turn back. Still, again in Paris, he formed an acquaintance with Philippe de Champaigne, like himself a pupil of L'Allemand, and the two worked for some time under Duchêne on the decorations of the Luxembourg. But this employment soon became irksome, and Poussin again endeavoured to reach Rome. On this occasion his resources failed him by the time he arrived at Lyons, and he had to exercise his brush to procure the means to return to Paris. Here a series of pictures which he executed for the Jesuits attracted the notice of the Italian poet, the Cavaliere Marino, then in Paris. This patron gave him lodgings in his house, and on Marino's return to Rome Poussin followed him there in the year 1624, having remained in Paris to complete a picture, 'The Death of the Virgin,' commissioned by the Goldsmiths for Notre Dame.

He now began a course of study of the classic remains around him, which continued during the whole of his life, and rendered him the best interpreter of antiquity among the painters of his country. He became intimate with Duquesnoy, the Flemish sculptor, and Frémignone, and the two artists worked together with a continual ardour in their study of ancient art. The rules of perspective Poussin studied in the treatises of Matteo Zaccolino and others. His knowledge of anatomy he improved under the guidance of Nicholas Lecher, a surgeon then practising in Rome. Among modern painters Raphael perhaps exercised the greatest influence over him, but he also received very substantial profit from working in the studio of Domenichino. So great was his ardour for work that his friends could with difficulty hinder him away from his studio even on holidays. His sojourn in Rome opened brightly and with good promise. Besides the patronage of Marino, he was also introduced to Cardinal Barberini, the nephew of the reigning Pontiff. But the death of the first, and the departure of the Cardinal from Rome, wrought a change in his prospects, and he had to fight a hard struggle for the bare necessities of existence. The prices he received for his works at this time scarcely sufficed to procure him daily bread. He has left it on record that he sold two battle-pieces for fourteen crowns, and a 'Prophet' for less than two. And his troubles were not confined to narrow means. The national jealousy between the Italians

and the French was just then at fever-heat, and his French costume caused him to be attacked by some wandering swash-bucklers in the street. He was fortunate enough to escape with a wound in the hand, and thenceforth adopted the Italian dress. Shortly afterwards he was prostrated by a serious illness. Thanks to the care of a compatriot, Jacques Dughet, by whose family he was carefully nursed, his recovery was complete. The gratitude of the painter was not evanescent. In 1630 he married Anna Maria, the eldest daughter of his host. Having no children, he subsequently adopted his wife's brothers, Jean and Gaspard, the former of whom became an engraver, and the latter, under his fostering care, more than rivalled him in pure landscape. With his wife's marriage portion Poussin bought the house on the Pincian which became his home, and with which his name is inseparably connected. On the return of Cardinal Barberini to Rome, the star of the painter began to be in the ascend ant. For this patron he painted 'The Death of Germanicus,' and 'The Taking of Jerusalem by Titus.' Through him he also obtained the commission to paint 'The Martyrdom of St. Erasmus,' for St. Peter's. For the Commander Cassiario del Pozzo, of Turin, who was among the first to recognize his genius, and who always continued one of his chief friends and patrons, he produced many works, notably the first series of the 'Seven Sacraments.' To this period of his career belong several other important works, such as 'The Sabine,' 'The Philistines struck by the Plague,' 'The Muna,' 'Moses striking the Rock,' &c.

Poussin's reputation was by this time so well established in his own country that in 1639 M. de Noyers, the superintendent of the royal buildings, made overtures to induce him to come to Paris. The painter hesitated; he preferred the serene artistic atmosphere of Rome to the intrigue and disquietude of a court. Then Louis XIII. expressed his royal wishes and although Poussin yielded, it was not until 1640 that he arrived in France, in the train of his friend De Chantelou, who had taken a leading part in the negotiations. At first all went well. He was presented to the great Richelieu and to the king, and was received with great favour. His travelling expenses were paid, a pension was bestowed on him, a residence was assigned him for life in the garden of the Tuileries, and he was appointed first painter in ordinary. In spite of these advantages the reluctance which he had shown to quit Italy again appears in the fact that he would not bind himself for a longer period than five years. His sojourn in France was marked by great activity. He produced eight cartoons, founded on sacred subjects, for tapestry, pictures for the chapels of the palaces at Fontainebleau and St. Germain, and an important series of works illustrating the 'Labours of Hercules,' for the great gallery at the Louvre, besides designs for book illustrations, &c. But the two years passed by the painter in Paris were a period of much disquiet. The advent of such a star into the artistic firmament of Paris could not fail to excite much jealousy amongst those whose light was in danger of eclipse. Poussin had to suffer many annoyances from their intrigues. His chief opponents were the hitherto all-powerful Vouet, Feuquière, and the architect Lemercier. Wearied at last of their cabals, he obtained leave, under the pretence of fetching his wife, to return to Rome. Thither he set out in the autumn of 1642, and never returned to his native country.

The remainder of his life was spent in Italy, in the tranquil pursuit of his beloved art. His subsequent career contains no events of importance to record. It might be summed up in a list of the works which he produced. Of these, the following are some of the most important. In 1648 he completed a second series of pictures of the 'Seven Sacraments,' which had occupied him since 1644, for his friend De Chantelou. At the repeated request of his old friend, he painted, in his fifty-sixth year, his own portrait, now in the Louvre. Amongst other works executed during what is called his middle period, when he was in the maturity of his power, are the well-known 'Shepherds of Arcadia,' 'Diogenes,' 'Eliexer and Rebecca,' 'The Judgment of Solomon,' and 'The Vision of St. Paul.' Of works produced in his third and latest period, mention should be made of 'The Woman taken in Adultery,' 'The Adoration of the Magi,' and the series of pictures of the 'Seasons,' painted for the Duke of Richelieu in 1660-64. In the year which saw the completion of this commission he lost his faithful wife, after an illness of nine months. He touchingly expresses his grief and bewails his lonely condition in a letter to De Chantelou, with whom he had maintained an intimate correspondence for nearly thirty years. He did not long survive her loss; he died in Rome the 19th November 1665, and was buried in the church of S. Lorenzo in Lucina. His property, amounting to 10,000 crowns, was left to his poor relations in Normandy.

The most striking characteristic of Poussin is his intimate knowledge and appreciation of classic art. His composition and drawing are but little obnoxious to criticism, though it must be owned that there is an occasional stiffness in the latter, the result of incessant study of statues and friezes. His colour, especially in his later works, is the point in which he is most open to reproach. It is generally heavy in tone, and the flesh tints are frequently painfully hot. His failure as a colourist is to be largely ascribed, however, to his practice of painting upon a red ground. With the passage of time this ground begins to assert itself through the pigments laid upon it, and to produce heat and opacity even in works that, when painted, were good enough in colour. The etching, 'Children Playing,' attributed to him, dates, most likely, from the 18th century. There is a fine collection of Poussin's drawings in the Royal Collection at Windsor.

The following is a list of Poussin's pictures in the public galleries of Europe; a few of the more important in private collections are also included.

Barcelona.	Academy.	Narcissus.
Basil.	Galler. q.	Bacchus.
Berlin.	Nat. Gallery.	Armida and Rinaldo.
"	"	Education of Jupiter.
"	"	Helios and Phaethon.
"	"	Mythological landscapes.
Bordeaux.	Museum.	Holy Family.
Caen.	"	Death of Adonis.
Cassel.	Galler. y.	Satyrs and a Bacchante.
Oberbourg.	Museum.	Pyramus and Thisbe.
"	"	Pieta.
"	"	Land-cape.
Copenhagen	(Christ- iansborg)	Christ healing the Blind.
Dresden.	Galler. y	The Burning Bush.
"	"	Sacrifice of Noah.
"	"	Moses exposed.
"	"	Adoration of the Magi.
"	"	Martyrdom of St. Erasmus.



Dresden.	Gallery.	Reign of Flora.
"	"	Narcissus.
"	"	Venus and Cupid
"	"	Pan and Syrinx
Dublin. Nat	Gallery.	The Entombment
"	"	Phineus and the Gorgon's head
Florence.	Uffizi	Theseus at Troezen
"	"	Venus and Adonis on Mount Ida
Gotha.	Gallery	Landscape
Hampton Court	Pal	Nymph and Satyr
"	"	The Dead Christ
Karlsruhe	Gallery	Virgin and Child
Le Mans	Museum	Cupid awaking a Sleeping Child
Lisbon	Royal Academy	The Plague
Liverpool	Royal Institution	Landscape with Shepherds
London	Nat Gallery	The Plague at Ashdod
"	"	Bacchanalian Festival
"	"	Cephalus and Aurora
"	"	Sleeping Venus
"	"	Bacchanalian Dance (A masterpiece)
"	"	Landscape
"	"	The Nursing of Bacchus
"	Bridgewater House	The Seven Sacraments (The set painted for M. Chantreau)
"	"	Moses striking the Rock
"	Dulwich Gallery	Education of Jupiter
"	"	Triumph of David
"	"	Adoration of the Magi
"	"	Inspiration of Amoreon
"	"	Flight into Egypt
"	"	Rinaldo and Armida
"	"	The Assumption
"	"	(The last figure not, perhaps, by the hand of the master)
Iyous	Museum	Bacchanalian Scene
Madrid	Royal Museum	Bacchanalian Festival
"	"	Parnassus
"	"	David the Conqueror of Goliath
"	"	Humis, with Hermit
"	"	Melager and Atalanta, &c &c
Montpellier	Museum	Death of St Cecilia
"	"	Baptism of Our Lord
"	"	Birth of Bacchus
"	"	Rebecca and Eliezer
"	"	Venus and Adonis
"	"	Adoration of the Shepherds
"	"	Judgment of Paris
"	"	Portrait of Cardinal Rospigliosi (Clement IX)
"	"	Landscape, &c
Munich	Pinakothek	Midas and Bacchus
"	"	Adoration of the Shepherds
"	"	The Sepulchre of Our Lord
"	"	St Norbert
"	"	Portrait of Himself
Nancy	Museum	Entry of Our Lord into Jerusalem
Narbonne.	"	Camillus and the Schoolmaster
"	"	St John baptizing in the Jordan
Oldenburg	Gallery	The Israelites attacked by their Serpents
"	"	Moses striking the Rock
Paris	Louvre	Eliezer and Rebecca 1648
"	"	The Finding of Moses
"	"	The Israelites fed by Manna 1639
"	"	The Philistines struck by the Plague
"	"	The Judgment of Solomon 1649
"	"	The Holy Family 1651
"	"	The Blind Men of Jericho 1651
"	"	The Assumption 1650
"	"	The Ecstasy of St Paul
"	"	Bacchanalian Scene
"	"	Echo and Narcissus
"	"	The Concert
"	"	The Shepherds of Arcadia
"	"	Portrait of Himself 1650
"	"	Summer Ruth and Boaz
"	"	Autumn The Return of the Spies
"	"	Winter The Deluge

Paris	Louvre	Mogenes 1648 &c, &c.
Petersburg	Hermitage	Moses striking the Rock
"	"	Victory of Joshua over the Amalekites
"	"	Victory of Joshua over the Amorites
"	"	The Testament of Eudamidas
"	"	Triumph of Galatia
"	"	Esther and Ahasuerus, &c, &c
Quimper	Museum	Finding of Moses
Rennes	"	Ruins of a Triumphal Arch
Rome	Academy of St Luke	Death of Germanicus
"	"	Triumph of Bacchus
"	Pal Conservatori	Triumph of Flora
"	"	Orpheus
"	"	Martyrdom of St Erasmus
Stockholm	Nat Gall	Laban searching for his Idols
Toulouse	Museum	St John Baptist in the Desert
"	"	Holy Family
Turin	Gallery	A Hunter
"	"	St Margaret
Vienna	Belvedere	The Sick of the Temple at Jerusalem by Titus

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 OJD

POWELL, C M, an English marine painter, flourished during the first twenty years of the present century. His works are numerous, as he was principally employed by the dealers but little of his history is known, further than that he was originally a sailor and self taught in the art of painting. Many of his pictures are injured from being varnished imprudently. Powell was a clever artist, but a careless man, none the less he was always in a state of thrifdom, and had frequently the mortification of seeing his pictures sold at once by his patrons for five times the sum he had received. He exhibited at the Royal Academy in 1809, and repeatedly afterwards up to 1820. He died in 1824.

POWELL, GEORGE WILLIAM H, a portrait and historical painter was born in the State of Ohio, U S, in 1824. He was an associate member of the National Academy, and worked in New York, where he died in 1879. Among his works are

The Discovery of the Mississippi by De Soto (Rotunda of the Capitol Washington)  
 The Battle of Lake Erie (Painted for the State of Ohio)  
 The Landing of the Pilgrims  
 Portraits of General McClellan, Major Anderson, and Washington Irving

POWELL JOHN, an English portrait painter and copyist of Reynolds, of whom he was an assistant. He exhibited at the Academy from 1778 to 1785. There is a portrait of the Duke of Cumberland by him in the National Portrait Gallery. It is a copy from Reynolds.

POWELL, JOHN, an English landscape painter, chiefly in water-colours born about 1780. On the foundation of the old Water Colour Society, he was an unsuccessful candidate for membership. He had a large practice as a drawing-master, and exhibited at the Royal Academy from 1797 to 1829. There are some landscape and tree etchings by him, and the South Kensington Museum possesses four of his water-colour drawings.

POWELL, JOSEPH JOHN, an English historical painter, born in 1834 at Douai, where, and at Lille,

he received his first instruction in art. Coming to England in 1851, he entered the schools of the Academy and obtained various honours, culminating in 1855 with the gold medal for his 'Death of Alcibiades.' He suffered much from poverty and ill-health, and his career was cut short in the midst of much promise. He died at Southampton in 1858.

**POWIS, WILLIAM HENRY**, an English wood engraver, was born in 1808. He rapidly made himself a position, but his unremitting labour sapped his health, and he died in 1836. Specimens of his work are to be found in

'Illustrations of the Bible' 1833

'Scott's Bible' 1834

'Solace of Song'

**POWLE, GEORGE**, was an English engraver, who flourished in the middle of the 18th century. He was a pupil of Worlidge, and has engraved portraits, some of which he exhibited in 1776 with the Free Society of Artists. Among them in the style of his instructor is that of Sir Robert Berkeley, Chief Justice of the King's Bench. His only known mezzotint plate is a portrait of Mrs. Worlidge, after a painting by her husband. He also designed some views of the City of Hereford, which have been engraved by James Ross.

**POZZO, PIETRO**, an historical Spanish painter, born at Lucena in 1700. He studied under Luis Canino, and afterwards went to Rome. He, however, eventually abandoned painting for literature. His son PIETRO, also an artist, died in America about 1810.

**POZZI, ANDREA**, an historical painter, born at Rome in 1778. He painted several mythological subjects, but one of his chief works was a 'Virgin and Saints,' painted for the City of Camerino. In 1820 he painted for a chapel of S. Maria Rotondo in Rome, a 'Miraculum of St. Stephen.' He was President of the Academy of St. Luke at Rome for many years.

**POZZI, DOMENICO**, a painter, was born at Castel St. Pietro in 1742. After receiving instruction from his father and Baldini, he entered the Academy of Milan. After some time he went to Rome and then to Germany, where at Mannheim in the Library of Count von Castell, he executed several paintings. He afterwards worked in Salzburg, Mendrisio, and in the Palace of the Marquis Odescalchi. He died at Milan in 1796.

**POZZI, FRANCESCO**, an Italian engraver, born at Rome in 1750. He is the nephew of Rocco Pozzi. In conjunction with Coppa and Perini, he engraved some of the plates from the statues in the Clementine Gallery. He died about 1805. The following prints also by him

Portrait of Pope Pius VI.

*Aurora after the painting by Guercino in the Villa Ludovica 1780*

**POZZI, GIOVANNI BATTISTA**, was, according to Baglioni, a native of Milan, where he was born about 1560, but went to Rome when young and was employed by Sixtus V. in the palace of S. Giovanni Laterano, and in the library of the Vatican. In the Sistine Chapel in Santa Maria Maggiore he painted 'The Visitation of the Virgin,' and 'The Angel appearing to St. Joseph in his Dream.' He died at the premature age of 28 years.

**POZZI, GIOVANNI BATTISTA**, was born at Milan towards the end of the 17th century. He decorated a large number of buildings in the Piedmontese with rusty frescoes. Some of his best work

is to be seen in S. Cristoforo, at Verocelli. The dates of his birth and death are unknown.

**POZZI, CARLO IGNAZIO**, painter and architect, was born at Mannheim in 1766. He was a son of Giuseppe Pozzi, an ornamentist, and studied at the Academy of his native city. He travelled through the Netherlands, and then visited Italy. At Parma he copied the works of Correggio. He painted historical scenes, portraits, and landscapes. In 1779 he was engaged in scene painting at Dessau. He died in 1842.

**POZZI, RICCO** was a native of Italy, who flourished about the year 1750. He engraved several of the plates for the 'Museo Fiorentino,' and executed some of the prints for the 'Antiquities of Herculaneum,' published at Naples. He was court engraver to the King of Naples and died about 1780.

**POZZI, SIFFANO**, was a native of Rome and was first a scholar of Carlo Maratti and afterwards studied under Agostino Masucci. There are several of his works in the public buildings of Rome in the palace of Maria Cavillo a picture of 'St. Gregorio,' and in the church of il Nom SS di Maria, an altar piece representing the 'Death of St. Joseph,' may be named. He died at Rome in 1768. His brother Giuseppe, also a painter, died young, in 1763.

**POZZO, ANDREAS** was born at Trent in 1642. Without the assistance of a master he became an eminent architect and painter. By studying the works of the Venetian school he became an excellent colourist, and during a residence of several years at Rome he improved his style of design. In 1665 he entered the society of Jesus, and was afterwards chiefly occupied in ornamenting the churches of his order. He resided some time at Genoa where he painted for the Congregazione de Mercanti four pictures of the 'Life of our Saviour,' in the style of Rubens which he had studied during a previous residence at Paris. Of his works in oil, one of the most esteemed is his picture of 'San Francesco Borgia' in the Jesuits church at Rome. He was more eminent in fresco, in which his masterpiece perhaps, is the ceiling of the church of St. Ignazio at Rome. Such was his faculty that Cuo Fium was accustomed to say, that the horses of other painters moved at a foot's pace, but those of Pozzo were always on the gallop, and Lanzi reports, that he painted the portrait of a cardinal in four hours. He was invited to Vienna by the Emperor Leopold, where he executed some works for public buildings, and died in 1709. He also worked at Modena, Montepulciano, Anzzo, and Bologna. His brother, Padre GIUSEPPE POZZO, a benedictine and Carmelite monk of Venice decorated the high altar of the church of the Scalzi in that city during the last years of the 17th century.

**POZZO, ISATTIA DAL** See DAL POZZO

**POZZO, MARIO DEL** See DEL POZZO

**POZZO, PONELLI, GIULIANO** in obscure Milanese, who was painting in that city in 1605.

**POZZO, SERAFIO, LEONICO** See TOEPFUT

**PRADIER, CHARLES SIMON** a French engraver, but a native of Geneva, was born in 1790, and was a scholar of Desnoyers. He was the brother of James Pradier, the celebrated sculptor, and died in 1848. Among his principal plates are several portraits after Girard, and the toll wing:

*La Vierge aux Rameaux after Raphael*

*Satan's Daughters, after Titian*

*Capit and Psyche; after Gérard*  
*Virgil reading the 'Æneid' to Augustus, after the same*  
*Zephyr caressing Flora, after the same*  
*Raphael and the Fornarina; after Ingres*  
*Jesus Christ giving the keys to St Peter after the same*  
*Virgil reading the Sixth Book of the 'Æneid' to Augustus, after the same*  
*Antiochus, after the same*  
 Portrait of Queen Hortense  
 Some Landscapes

PRADO, BLAS DIJ. See DIJ PRADO

PRAG, THEODORICH VON, was an artist, who flourished from 1348 to 1375, and was court painter at Prague to the Emperor Kul IV. He is now regarded as the probable author of a 'Christ on the Cross,' and 'The Church Teachers, Ambrosius and Augustine,' which have been removed to the Belvedere from the chapel of Culstain Castle, in Bohemia, and which were formerly attributed to Nicolaus Wurmser. Theodorich also painted an altar-piece in the Radmits Monastery, now placed in the Gallery of Prague.

PRAMPOLINI, ALESSANDRO, a landscape painter, who was born at Bergamo, in the Emilia, in 1827 and died there in 1865, is known chiefly by his views of the neighbourhood of Treviso and of the Roman Ruins. He was professor of painting at Reggio.

PRANKER, ROBERT, was an English line engraver, who was much employed by the booksellers. He married the daughter of Gerard van der Gucht and became in 1763 a member of the Free Society of Artists.

PRATA, RANUNZI, a native of Milan, who painted in Pavia about 1635.

PRATO, FRANCESCO JER, an Italian still life painter. He was first a goldsmith, but afterwards turned to painting, and put himself under the instruction of Salvati. He died in 1562.

PRATO GIULIO JER, a draughtsman, sculptor, medallist and goldsmith flourished at Genoa in the first half of the 16th century. He has been sometimes called the 'Lombard Cellini.'

PRATO VECCHIO, IACOPO DA. See LANDINO

PRATT, MARTIN W, an American portrait painter, born at Philadelphia in 1734. He began life as a sign painter, but afterwards studied four years with West. He assisted Paley in establishing his museum at Philadelphia, and died in 1805.

PRATTEN, T., an engraver who practised at the end of the 18th century, by whom there are some etchings in the 'Gentleman's Magazine.'

PRECIADO, I RANCO, (or PERIADO) was born, according to Lanzi, at Seville in 1713. He was a scholar of Domingo Martinez, but he visited Rome in 1733, where he entered the school of Sebastiano Conca. On leaving him he painted some pictures for the public edifices at Rome, particularly a 'Holy Family' for the church of the Forty Saints, which is entirely in the style of his instructor. He was appointed painter to the camera of Ferdinand VI, and director of the Spanish Academy at Rome. There are few of his works in his native country, as he resided the greater part of his life at Rome, where he died in 1789.

PREIRA. See PEREIRA.

PREISLER, DANIEL, (or PREISLER,) was born at Prague in 1627, and in 1654 became a master of the Landau Brotherhood at Nuremberg, through his painting of 'The Death of Abel.' He died at that city in 1665. The Brunswick Gallery possesses a male portrait by him, and two of the churches of Nuremberg contain his 'Descent of the Holy Ghost' and 'The Ascension of Christ.' He was

the founder of the Preisler family of artists, being the father of Johann Daniel, and consequently the grandfather of four others named below and the great-grandfather of Johann Georg Preisler, the last of the name.

PREISLER, GEORG MARIN, the second son of Johann Daniel Preisler, was born at Nuremberg in 1700, and followed his brother Johann Justin Preisler to Italy, where he resided some years. He was one of the engravers employed by Stosch for his work on antique gems. He died at Nuremberg in 1754. Huber speaks of him as a painter of portraits, but he is most worthy of notice as an engraver. Besides some plates after the statues in the Dresden Gallery, and a set of twenty-one plates from drawings made by Johann Justin Preisler, after statues at Rome and Florence, there are the following prints by him:

P RERATIS

Raphael (*His chief work*)

Giovanni Domenico Tiepollo, painter after a picture by himself

Giovanni Domenico Tiepollo, painter after himself

Ignon van der Neer after the prints by himself in the *Platone e Celli*

PREISLER, JOHANN DANIEL, son of Daniel Preisler, was born at Nuremberg in 1666 and died there in 1737. He was a pupil of his step-father, H. Popp, and of J. Müller, and came to be principal of the school of design in his native city for which he also published a drawing-book. He painted 'The Four Evangelists' on the ceiling of the *Agathekirche*. He was the father of four of the artists cited in this series of articles (Johann Justin, Georg Martin, Johann Martin, and Valentin Daniel) and of BARBARA HILFNA PREISLER (See GILPIN).

PREISLER, JOHANN GEORG, the son of Johann Martin Preisler, was born at Copenhagen in 1757. After receiving some instruction in engraving from his father he entered the Academy of his birthplace, where in 1780 he obtained the gold medal for his plate of 'Christ and the Samaritan Woman.' In the following year he went to Paris, where he became a pupil of Jean George Wille. He engraved several plates in the style of his instructor, and in 1787 was made a member of the Academy in Paris. His plate of reception represented 'Dædalus and Icarus,' engraved from a picture by Vien. After his return he was in 1788 admitted a member of the Academy of Copenhagen. He died at Lyngby, near that city, in 1831.

PREISLER, JOHANN JUSTIN, a German painter and engraver the eldest son of Johann Daniel Preisler, was born at Nuremberg in 1698. He was instructed in design by his father, and afterwards visited Italy, where he resided eight years. On his return to Germany he gave proof of considerable ability in a picture representing the 'Ascension of Christ,' for one of the hospitals at Nuremberg, where he died in 1771. He is, however, more known as an engraver than as a painter. The following prints are by him:

The Four Elements, after Bouchardon

The Four Quarters of the World after the same

A set of fifty plates of the principal antique statues at Rome from the designs of Bouchardon

Part of the plates from the ceilings painted by Rubens, in the church of the Jesuits at Antwerp, with the frontispiece, containing the portraits of Rubens and Van Dyck

PREISLER, JOHANN MARIN, the third son of Johann Daniel Preisler, was born at Nuremberg in

1710. He was instructed in engraving by his father and his eldest brother; but in 1789 he visited Paris, where he received some lessons from Georg Friedrich Schmidt. In 1744 he was invited to the court of Denmark, and became engraver to the king, and a member of the Academy at Copenhagen, near which city (at Lyngby) he died in 1794. There are several plates by this artist, among them the following:

PORTRAITS.

Frederick V., King of Denmark and Norway, and his Consort; *after Thø.* 1718.  
Christian VI., King of Denmark; *after Wahl.*  
Jacobus Benzonius, Bishop of Upsal. 1751.  
Otto, Count de Thot; *after Krufft.*  
Johan Wiedewelt, sculptor; *after P. Alst.* 1772.  
Klopstock; *after Juel.* 1782.  
Equestrian Statue of Frederick V.; *after the original in bronze by J. Saly.*  
Cardinal de Bouillon; *after Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

David and Abigail; *after Guido Reni.*  
Semiramis putting the Crown of Ninus on her head; *after the same*  
Christ bearing His Cross; *after Paolo Veronese.* This and the preceding print were for the Dresden Gallery.  
Ganymede taken up by the Eagle of Jupiter; *after Pierre.*  
A Bacchante subject, *after the same.*  
Ishak seeking for his Gods; *after Guez.*  
The Triumph of David; *after Tivissani*  
Jonah preaching to the Ninevites; *after Salvator Rosa.*  
The 'Madonna della Seggiola'; *after Raphael.*  
Many plates from antique statues in the galleries of Italy and Germany.

PREISLER, VALENTIN DANIEL, the fourth and youngest son of Johann Daniel Preisler, was born at Nuremberg in 1717, and studied under his brother Johann Martin. There are by him some mezzotint portraits of the Burgomasters of Zurich, after the designs of J. C. Füssli, which, from some caprice, he signed with the name of *S. Walch.* He also scraped some plates of portraits and historical subjects, after pictures in the collection of the King of Denmark. He died in 1765. Nagler enumerates twenty-six pieces by him; one is a 'Virgin and Child,' after Correggio.

PRELLER, FRIEDRICH JOHANN CHRISTIAN ERNST, painter and etcher, was born at Eisenach in 1801. He came when young to Weimar, but studied for two years at Dresden about 1820. In 1822 he returned to Weimar, and became the close friend of Goethe, and, through him, the *protégé* of the Grand Duke, Karl August. In 1827 Preller went to Rome, where he studied under Koch. Four years later he was again in Weimar, painting six large Thuringian landscapes, with historical incidents, for the Schloss, and decorating the Wieland Hall in the Museum with scenes from 'Obéron' in fresco, and a Hall in Leipzig with scenes from the 'Odyssey.' The sixteen cartoons for these latter pictures are in the Leipzig Museum. In 1840 Preller visited Norway, which provided him with subjects for many landscapes and 'marines.' He died at Weimar in 1878. Among his pictures we may also name:

Calypso. (*Munich.*)  
Leucothea. (*The same*)  
Stryian Landscape. (*Berlin National Gallery*)  
Norwegian Coast Scene. (*The same*)

About 1830 Preller became interested in etching, and established a club for its encouragement. Among his own plates the best, perhaps, are the three following (B. M.):

Landscape with a View of the Ellersburg.  
Häton, bound, and leaning against a Tree.  
Landscape with a Stag.

PRENNER, ANTON JOSEPH VON, a German engraver, was born at Vienna about the year 1698. After the death of Jacob Mannl, he undertook, conjointly with Andreas Altamont, Franas, Stampart, Johann Adam Schmutzer, and other artists to engrave all the pictures in the Imperial Collection. The plates, consisting of 160, were published at Vienna in four volumes, under the title 'Theatrum Artis Pictoriæ,' in the years 1728 to 1733. He died in 1761. He has scraped a few plates in mezzotint, but they are inferior to his other works. He also engraved some portraits, among which are the following:

Johann Gottfried Auerbach, Painter to the Emperor Charles VI.  
Count d'Odé, Governor of Vienna; *after J.G. Auerbach.*

PRENNER, GEORG CASPAR VON, the son of Anton Joseph von Prenger, was born at Vienna about the year 1722. He went young to Italy, and studied painting at Rome for several years. In the church of Santa Dorotea there is an altar-piece by this artist. There are a few etchings by him, some of which are neatly finished with the graver. He engraved some of the plates for the 'Museo Fiorentino;' and also those for the 'Illustri Fatti Farnesiani,' published at Rome in 1741 and 1746. He died in Italy in 1766.

PRENNER, JOHANN JOSEPH VON, was the younger son of Anton Joseph von Prenger, and was instructed in engraving by his father. He resided some years in Italy, where he executed some plates for the 'Museo Fiorentino.' He also engraved a set of forty-five prints from the paintings by Taddo Zuccaro, in the Castle of Capraiola, representing the most memorable actions of the Farnese family.

PRENTIS, EDWARD, an English subject painter, born in 1797. He was one of the earliest members of the Society of British Artists, where he exhibited from 1829 to 1850. In 1823-4 he exhibited at the Royal Academy. His works were generally of a domestic and humorous character, conveying some moral, and several of them were engraved. He died in 1851, leaving a widow and a large family. Works.

The Prodigal's return from the Alchouse. (1829.)  
Valentine's Eve (1835)  
The Hypocrite (1838)  
Morbid Sympathy. (1843.)  
The Folly of Extravagance. (1850.)

PRESTEL, JOHANN AMADÉUS, (called also J. GOTTLIEB and J. THEOPHILUS), a German painter and engraver, was born at Gronenbach, in Swabia, in 1739. He was at first a carpenter, but during the restoration of the abbey of Ottoberen he learned drawing under F. A. Zeller, and in 1760 went to Venice, where he studied painting under Giuseppe Nogari, and was instructed in engraving by Joseph Wagner. In 1767 he proceeded to Rome, where he spent four years in studying the antique and copying Pompeo Batoni. Two years later he settled at Nuremberg and married the engraver Maria Catherina Holl (see next article). In 1775 he spent some time in Zurich drawing portraits, after which he returned to Nuremberg, and devoted himself to reproducing drawings by the best masters—among other works executing the thirty plates of the 'Schmidt Cabinet,' and

the forty-eight of the 'Braun Cabinet.' In 1788 he returned to Frankfort, where he died in 1808. In 1814 his son published fifty more of his plates. He worked in various styles; and left a great number of plates, most of which are first etched, and then finished in aquatint. He also engraved several plates in the crayon manner. Among others, we have the following prints by him :

The Portrait of himself, sitting at an easel; *from his own design.*

The Descent from the Cross; *after Raphael; in chiaro-scuro.*

The Virgin with the Dead Christ; *after Van Dyck.*

The Holy Family; *copied from Albrecht Dürer.*

PRESTEL, MARIA CATHARINA, (*née* HÖLL,) was the pupil and afterwards wife of Johann Amadeus Prestel, whom she aided in some of his best plates, particularly in landscapes. In 1786 she separated from him, and came with her daughter to England, where she engraved some prints which are etched with spirit, and finished in a picturesque manner in aquatint. She died in London in 1794. She has left some seventy-three plates after Italian, Dutch, and German masters. Among other, the following prints are by her :

Ceres; an oval; *after Cipriani.*

Four Views from the designs made by *Wibber*, in his voyage with Captain Cook.

Two other Views; *from the same.*

Two Landscapes, with Horses *after Houwerman.*

A pair of Views, with Horses and figures, *after Canova.*

Hobbema's Village; *after Hobbema.*

Evening, with Cattle reposing; *after Rosa di Tivoli.*

Two Landscapes; *after Gainsborough.*

View of a Tin Mine; *after Louthborough.*

Her daughter, URSLIA MAGDALENA PRESTEL, afterwards RINHEIMER, was born at Nuremberg in 1777, and after residing with her mother some time in London, went on her marriage to Brussels, where she died in 1815. She painted portraits, landscapes, and flowers, and etched in aquatint.

PRESTON, THOMAS, called 'Captain Preston,' was an English engraver, who flourished in the reign of George II. He was an artist of little celebrity, whose name is affixed to a slight etching of a bust of Pope. There are also by him mezzotint portraits of Admiral Blake and James Naylor the Quaker. Preston is said to have died in 1759.

PRETE GENOVESE, IL. See GALANTIINI; also STROZZI.

PRETI, GREGORIO, the brother of Mattia Preti. There is a fresco by him in the church of S. Carlo de' Catinari, at Rome.

PRETI, Cavaliere MATTIA, called IL CALABRESSE, was born at Taverna in Calabria, or Ravenna, in 1618. After passing some time at Parma and Modena he went to Rome, to work with one of his brothers, GREGORIO, and was for a short time a scholar of Giovanni Lanfranco. The reputation Guercino had acquired by the novelty and grandeur of his style induced him to visit Cento, where he studied under that master for several years. He afterwards went to Venice and Bologna, where he painted some pictures for the public edifices, by which he acquired a considerable reputation. He returned to Rome about the year 1657, where he was employed to paint three pictures for the church of Sant' Andrea della Valle, representing subjects from the Life of that Saint. These, unfortunately for his fame, were placed immediately under the 'Four Evangelists,' painted by Domenichino. His repute reached Malta, whither he was invited by the grand master Cottoner, who com-

missioned him to ornament the cathedral with some frescoes, representing subjects from the life of St. John the Baptist; for these works Pope Urban VIII. conferred on him the knighthood of the order. He afterwards passed some time at Naples, where he painted some considerable works in fresco, in the church of the Carthusians. Preti was of a violent disposition, and was under the continual necessity of shifting his quarters to avoid the consequence of his quarrels. He usually chose the most terrific and gloomy subjects; and his pictures, which are in the style of Caravaggio and Ribera, frequently represent martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. Disgusted at the admiration bestowed on the works of Luca Giordano, he left Naples and returned to Malta, where he died in 1699, his death being caused, it is said, by a wound received from his barber. The paintings from his hand are innumerable; the following list contains some of the more remarkable :

Florence.	Uffizi.	His own Portrait.
"	Academy.	St. John the Evangelist.
Milan.	Breva.	Christ Blessing the Children.
Modena.	Museum.	Diogenes.
Naples.	S. Pietro a.	Legend of St. Catharine -
	Majorla.	Frescoes.
"	Museum.	The Return of the Prodigal.
Paris.	Louvre.	Martyrdom of St. Andrew.
Rome.	St. Andrea della	Scenes from the Life of St.
	Valle.	Andrew- Frescoes.
"	Doria Pal.	The Magdalene.
"	"	A Philosopher.

PRETO GALLO, IL. See GUILLAUME, Le Frère.

PREU. See PRIW.

PREVITALI. See CORDELLI AGI.

PRÉVOST, BENOÎT LOUIS, a French engraver, was born in Paris about the year 1735, and was a pupil of Jean Ouvrier. He was a skilful engraver of vignettes, and the faithful interpreter of Cochin, after whose designs he executed about sixty pieces, including the fine frontispiece of the 'Encyclopédie,' 1770. He also engraved the vignettes after Moreau for Désormeaux's 'Histoire de la Maison de Bourbon.' He died in 1804. The following portraits also are by him :

Louis XV.; medallion profile; *after Cochin.* 1765.

Queen Marie Antoinette, *after the same.* 1776. (His *chef d'œuvre*.)

Armand Thomas Hue, Marquis de Miroménil; *after the same.* 1773.

Marquis de Marigny, monumental medallion 1781.

Charles Nicolas Cochin, the younger, engraver; small medallion in head-piece of Jombert's 'Catalogue de

l'Œuvre de Cochin,' 1770; *after Prevost's own design.*

The same; medallion, *after himself.* 1781.

Joseph Ignace Guillotin, physician; *after J. M. Moreau.* Voltaire walking in his Garden.

PRÉVOST, JACQUES, a French historical painter, born at Gray, in the department of Haute Saône, about 1546. He lived at Langres, where he painted a picture of the death of the Virgin for the church of St. Mamert. He was also an engraver.

PRÉVOST, JEAN, a Flemish historical painter, who settled at Bruges between 1493 and 1494. He was a native of Mons, as we gather from his title citizenship. He was a member of the Corporation of St. Luke as early as 1500 and dean in 1519 and 1521. He was married three times. His first wife died at Bruges, the other two were natives of that town. By the third wife he had three children, one, named Thomas Jean, was buried in the church of St. Giles. Prévost died in 1529. In the Academy of Bruges there is a picture by him of 'The Last Judge-

men, painted in 1820. JENNIN PREVOST, who was at work at Bruges as early as 1468, may possibly be identical with Jean.

PREVOST, NICOLAS, (or PROVOST,) was a native of France, and is mentioned by the Abbé de Marolles as a painter and scholar of Claude Vignon. He flourished about the year 1666, and is said to have etched six small plates. Dumesnil is of opinion that he is the artist that painted the 'Decollation of St. John,' for the church of Nôtre Dame in Paris. He describes only one print by him, a 'Holy Family,' signed *N. Prevost Jn.*

PREVOST, PIERRE, a painter of panoramas and landscapes, was born at Montigny (Euro-et-Loir) in 1764. In the first place he worked at Valenciennes, but afterwards migrated to Paris. He painted a number of easel pictures, landscapes, and ruins, but his principal works were panoramas, which he, perhaps, was the first to exhibit in France. Among these were Paris, Naples, Amsterdam, London, Antwerp, Athens, Jerusalem, and various battles, in which he was assisted by Bouton and Daguerre. In 1817 Prevost visited Greece and Asia Minor with M. Forbin. He died in 1823.

PREVOST, ZACHÉRIE, an engraver, was born in or about 1797, and became a pupil of Baron Regnault and of Bervic. The first large work exhibited by him, which established his reputation, was 'Corinne,' after Gérard. About 1830 he commenced engraving in aquatint, executing several plates after Leopold Robert and Delacroix. He soon, however, returned to line-engraving, and exhibited a large plate of the 'Marriage of Cana,' from the great Paolo Veronese in the Louvre. For this he was decorated. He died in 1861.

PREW, JORG, (BIEN, or PRIEU,) was a painter at Augsburg in the 16th century, an imitator of Altdorfer. He was most likely identical with "Georg Prew von Aue, 1501," as he signs himself on a picture at Herzogenburg, in Austria. He began to work in Augsburg about 1500, and died there in 1536. The Munich Pinakothek contains a 'Battle of Zama' by him. It is signed JORG PREW, and with a monogram as well. The arms of Bavaria and the letters H.W. (Duke Wilhelm IV.) also appear upon it.

PREWITT, WILLIAM, an English miniature painter of considerable merit in the middle of the 18th century. He was a pupil of Zincke, and practised in London. His works are in enamel and brilliant in colour. There is a good specimen of his art in the Kensington Museum.

PREY, J. Z., a painter, was born at Prague in 1744. He worked at Pressburg, visited Dresden and Frankfurt, and in 1770 settled at Rotterdam. He painted portraits and historical subjects, and died at Bois-le-Duc in 1823.

PREZ, F. DES. See DESPREZ.

PREZIADO. See PRECIADO.

PRICKE, ROBERT. See PRYKE.

PRIEM, JOSEPH, a German painter, born at Illertissen in Bavaria in 1776. He was a pupil of Kollerhoven, and painted landscapes and historical subjects. He died in 1822.

PRIEST, THOMAS, was an English landscape painter, who resided at Chelsea about the year 1738. He chiefly painted views of the Thames, and published a set of eight etchings of Chelsea, Mortlake, and other places on the river.

PRIEUR, ROMAIN ETIENNE GABRIEL, a French landscape and historical painter, born at Ferté

Gaucher, Seine et Marne. He was a pupil of V. Bertin in landscape. He died in 1879. Works:

Metabus, King of the Volscians.

The Via Appia. (1836.)

Moses and the Daughters of Jethro.

Springs in the Forest of Fontainebleau. (1837.)

The Walls of Rome.

The Approaching Storm.

Harvest.

The Eagle's Nest.

The Marché aux Innocents.

Interlaken. (1866.)

Ships at Tréport.

PRIETO, THOMAS FRANCISCO, engraver, was born at Salamanca in 1716. He was a pupil of Lorenzo Montemayor y Cisneros, and Director of the Academy of San Fernando. His daughter MARIA DE LORETTO, a Spanish amateur engraver, was born at Madrid in 1753. She was received an honorary member of the Academy of San Fernando, and died in 1772.

PRIMATICCIO, FRANCESCO, was born at Bologna in 1501. He was of good birth, and his family, perceiving his strong inclination for art, placed him first with Innocenzo da Imola, and afterwards with Bagnacavallo. Thence he migrated to the studio of Giulio Romano, who had more influence on his style than his earlier masters. Primaticcio worked with Giulio at Mantua, in the Palazzo del Té. On the Duke of Mantua being asked to recommend an artist to Francis I., he sent him Primaticcio, who for a time collaborated with Il Rosso at Fontainebleau. A quarrel arising, however, Primaticcio was sent back to Italy to collect works of art for the French King. During his absence his rival died, and he succeeded to the vacant post of Director of the Works at Fontainebleau. In this office Primaticcio was successively confirmed by Henry II., Francis II., and Charles IX. He died in Paris in 1570. Much of Primaticcio's work at Fontainebleau, (most of it, however, actually painted by Niccolò dell' Abate from his designs,) was destroyed in 1738, when some structural alterations were made in the palace. All that remains is the decoration of the guard chamber, now called the "Salle de Madame d'Étampes," a series of frescoes illustrating the career of Alexander the Great, painted by Niccolò after his master's designs, and various scenes from classic mythology, painted by Primaticcio himself. All these works have undergone much "restoration," and now the art of their author is perhaps to be best appreciated through the fine series of his drawings in the Louvre. His easel pictures are very rare. At Fontainebleau there is a full-length nude figure of 'Diana,' and at Castle Howard a fine 'Return of Ulysses.'

PRIMAVESI, JOHANN GEORG, painter and engraver, was born at Heidelberg in 1776. He drew a series of landscapes illustrating the Rhine from its source downwards. He became court-painter at Heidelberg. Twelve etchings by him of 'Heidelberg Castle,' and some of views from Mannheim and Baden, are extant. The date of his death is not known.

PRIMI, GIOVANNI BATTISTA, a marine and portrait painter, was a pupil of A. Tassi and a native of Rome. He resided a long time at Genoa, where he died in 1657.

PRIMISSE, JULIE. See MINES.

PRIMO, LUIS, known as GENTILE on account of his gentle manners, was born at Brussels in 1606, and went when young to Rome, where he spent

thirty years, and was in 1650 received into the Academy of Saint Luke. He was employed by Pope Alexander VII., whose portrait he painted. In the church of San Marco a painting exists by him of 'St. Anthony,' and in the Cappuccini at Pesaro there are a 'Nativity' and 'St. Stephen.' One of his best works is the 'Crucifixion,' in the church of St. Michael at Ghent. Others are, 'Phœbus in the Chariot of the Sun' (engraved by Bloemaert), 'St. Raymond,' and 'St. Carlo Borromeo healing the Plague-stricken.' Primo painted many portraits, which are remarkable for their finish. He died at Rome in 1668.

PRINA, PIETRO FRANCESCO, a native of Novaro, who is commended by Olandi for his decorative frescoes. He was living in 1718.

PRINCE, LE. See LALINE.

PRINETTI, CONSANTINO, landscape painter, was born at Umobio in 1830. After studying at the Milan Academy under Canova, he travelled in Germany, Holland, Paris, Normandy, England, and Scotland. He died at Milan in 1855. Among his paintings we may name.

The Brenzer See  
The Battle-field of Nafels, engraved by *Sutcliffe*  
Dundas Castle  
The Thames and Houses of Parliament  
Street in Edinburgh  
Valassina

PRINS, B. M., a painter of landscapes and seascapes, was living at Amsterdam about 1824.

PRINS, JOHANN HUIJBER, a painter of views of the interiors of cities, was born at the Hague in 1757. He was intended for the medical profession, but his predilection for painting induced him to quit his home and the university in order to avoid his friends, who were strongly opposed to his inclination. He rambled, as an artist, through Brabant and France, where he made numerous sketches and drawings, with which, after two years' absence, he returned to his own country. He visited Amsterdam, Utrecht, and Leyden, and painted views in each of those cities. The Dutch writers say he painted in the manner of Berck Heyden and Van der Heyden, but his pictures resemble theirs only in subject. His pictures, which are generally small, are representations of the cities of Holland, with landscapes and marine views. Besides oil paintings, he executed numerous drawings, aquarelles, and etchings. He was drowned in a canal at the Hague in 1806.

PRIOR, THOMAS ABERT, an English line engraver, was born on November 5th, 1809. He practised the severest form of engraving in line, and in that method interpreted Turner with rare skill. He merits a place among what are called 'Turner's Engravers,' by the fact that he engraved one plate during the painter's life and under his supervision, the 'Heidelberg.' He resided for many years at Calais, where he was engaged as drawing-master in one or two of the public colleges. His plates were done in his spare time. He died at Calais, November 8, 1886. The list of his plates is not long:

Heidelberg, after Turner (1846)  
Zurich, after the same (1854)  
Apollo and the Sybil, after the same (1873)  
The Golden Bough, after the same  
Venice, the Dogana, after the same (1859)  
The Goddess of Discord, after the same (1860)  
Dido building Carthage, after the same (1863)  
Heidelberg Castle in the olden Time, after the same (1861.)

The Sun rising through Mist; after the same (1874); begun by Chapman  
Crossing the Bridge, after Landseer.  
The Fighting Temeraire, after Turner. (1886.)  
And three plates for 'The Turner Gallery.'

PRIWITZER, JOHANN, was a Danish artist, who visited England in the time of James I., and probably had court favour, as it is said that he painted the portraits of many of the nobility. The only one, however, on record, is that at Woburn Abbey, of Sir William Russell, in the robes of the order of the Bath, and attended by a dwarf (dated 1627).

PROBST, JOHANN BALTHAZAR, a German engraver, was born in 1673, and died in 1748. He worked chiefly with the burin, in a neat, formal style. Among other prints, he engraved several of the plates after antique statues in the 'Dresden Gallery.' We have also by him some prints after Luca Giordano, Bernardino Poccetti, Rugendas, and Ridinger. He also engraved several plates of birds and beasts in the menagerie of Prince Eugene, published in 1734.

PROCCACINI, ANDREA, was born at Rome, Jan. 14th, 1671, and was brought up in the school of Carlo Maratti. He painted historical subjects in the style of his master and among his other works in the public edifices at Rome, is his picture of Daniel, in the series of the twelve prophets painted by order of Clement XI., in San Giovanni Laterano. He assisted the same pontiff with his advice on the establishment of his tapestry factory. He was invited to the court of Spain, where he resided fourteen years, and was appointed cabinet painter to Philip V. He executed many important works in the palaces and churches of Spain, but his smaller pictures are very few. He etched gracefully, and in this branch of art there are by him a half-length of 'San Vincente Ferrer,' an 'Infant Bacchus,' 'Diana in the Chase,' 'Cicilia passing the Tiber,' the 'Supper at Emmaus,' and 'The Transfiguration' (after Raphael), and other pieces, after Carlo Maratti. He died at San Ildefonso in 1734, and was buried with great pomp in the convent of San Francisco de Segovia.

PROCCACINI, CAMILLO, the son of Nicolo Proccacini the elder, was born at Bologna in 1546, and was first instructed by his father. In the afterwards visited Rome, where he particularly applied himself to studying the works of Raphael and Michelangelo. Correggio and Parmigino were also the objects of his imitation. Finding the presence of the Carracci an obstacle to his success at Bologna, he removed to Milan, where most of his works are to be met with. He died at that city in 1625. Among the most remarkable of his pictures are those of the Martyrdom of St. Agnes, painted in fresco, in the sacristy of Milan cathedral, a 'Madonna and Child,' in Santa Maria del Carmine, an 'Adoration of the Shepherds,' in the Brera; and the ceiling of the church of Padri Zoccolanti, representing the 'Assumption of the Virgin'—all in the same city. But his best known performances are his 'Last Judgment,' in the church of San Prospero at Reggio, and his 'St. Roch administering the Sacrament to the Plague-stricken,' a really admirable work, to which Annibale Carracci paid a tribute of admiration when he expressed his reluctance to paint a companion picture to it, representing St. Roch distributing Alms to the Poor. Proccacini was commissioned by the Duke of Parma to execute some frescoes in the cathedral at Piacenza, in competition with Lodovico Carracci,



and accordingly he painted the 'Coronation of the Virgin,' with a beautiful choir of angels. The Parma Gallery possesses also a 'Plague' by him. In the Uffizi there is a small 'Madonna and Child.' Of his works at Bologna, the most important are the 'Adoration of the Shepherds,' in the church of San Francesco; the 'Nativity,' now in the Pinacoteca; the 'Crucifixion of St. Peter,' in San Petronio; and the 'Annunciation,' in S. Clemente. Camillo Procaccini possessed a fertile invention, and great facility of hand. His colour is fair, and his draperies are cast with judgment and taste; but his facility often led him into extravagance and mannerism. He has left several etchings, among which are the following:

The Holy Family reposing, in which St. Joseph is represented lying on the ground, resting on the saddle of the ass.

Another Holy Family, in which St. Joseph is presenting an orange to the Infant. 1593.

The Virgin suckling the Infant, St. Joseph standing behind her.

The Virgin and Child with St. Peter and St. Anthony.

The Transfiguration, of which there are two impressions; the second retouched by another hand, but in a very able manner.

St. Francis receiving the Stigmata. 1593.

PROCACCINI, CARLO ANTONIO, the third son of Ercole and the brother of Camillo and Giulio Cesare Procaccini the elder, was born at Bologna about the year 1555, and is said to have been instructed in art by his father, though he practised a different genre. He excelled in painting landscapes, flowers, and fruit, and his pictures possessed sufficient merit to secure them a place in the best collections in the Milanese. He was also much employed in commissions for Spain.

PROCACCINI, ERCOLE, the elder, was born in 1520 at Bologna. His principal works are in that city. The following are the most worthy of notice: in the church of San Benedetto, a picture of the 'Annunciation'; in San Giacomo Maggiore, 'The Conversion of St. Paul,' and 'Christ praying in the Garden,' in San Bernardo, 'St. Michael discomfiting the rebel Angels;' and in St. Stefano, a 'Deposition from the Cross.' Ercole established an Academy at Milan, which became the most celebrated of his time, and, besides his own sons, turned out some of the most distinguished artists of the Milanese school. He died after 1591. Other works:

Bologna. *Gallery.* A Pietà.

" " The Annunciation.

" " St. Augustine and an Angel.

PROCACCINI, ERCOLE, the younger, the son of Carlo Antonio Procaccini, was born at Milan in 1596, and was educated in the school of his uncle Giulio Cesare. He followed the style of his instructor, and painted several pictures for the public edifices and private collections at Milan. One of his best works is an altar-piece representing the 'Assumption of the Virgin,' in the church of Santa Maria Maggiore at Bergamp. On the death of Giulio Cesare, he became the director of the academy established by the Procaccini, and died in 1676. Other works:

Milan. *Brera.* The Crucifixion.

PROCACCINI, GIULIO CESARE, the younger brother of Camillo Procaccini, and son of Ercole Procaccini the elder, was born at Bologna in 1548. He was taught the rudiments of design by his father, and for some time applied himself to the

study of sculpture, in which he had made some progress, when the reputation his brother Camillo had acquired as a painter induced him to change the chisel for the pencil. He studied in Rome and Venice, and appears to have formed his style upon the principles of Correggio, whom in his smaller cabinet pictures he sometimes successfully imitated. At Rome, where he passed some time, the productions of Raphael were particularly the objects of his attention. In 1618 he was invited to Genoa, where he worked in the ducal palace. He died at Milan about 1626. An etching representing the Virgin with the Infant Jesus, has been attributed to him, but doubtfully. Of his principal extant paintings we may note:

Dresden	<i>Gallery</i>	Virgin and Child.
"	"	St. Roch curing the Plague-stricken
Edinburgh.	<i>Nat. Gall.</i>	A Dead Christ, with the Magdalen and Angels.
Florence.	<i>Uffizi</i>	His own Portrait.
Genoa.	<i>Ducal Pal.</i>	Adam and Eve driven from Paradise.
"	<i>Brignola Pal.</i>	Holy Family.
"	"	Charity
"	<i>Doria Pal.</i>	The Dead Christ
"	<i>S. Antonio</i>	The Annunciation.
"	<i>Ambrosiana</i>	His own Portrait
"	<i>Breia Mus.</i>	Adoration of the Magi.
"	"	Virgin, St. Ambrose, and St. Charles
"	"	The Magdalen.
"	"	St. Cecilia.
Modena.	<i>Museum</i>	The Circumcision. ( <i>Colossal Composition</i> )
Paris.	<i>Louvre.</i>	Holy Family
Petersburg.	<i>Hermitage.</i>	A Madonna.
"	"	Marriage of St. Catharine.
Toulouse.	<i>Museum</i>	Marriage of St. Catharine.
Turin.	<i>Museum.</i>	Virgin adored by SS. Cecilia and George

PROCTOR, THOMAS, an English historical painter, born at Settle (Yorks.), April 22, 1753. His parents were in humble circumstances, and for some years he had to devote himself to uncongionial occupations in Manchester and London. But the love of art at length prevailed, and he entered the schools of the Academy in 1777. His student career was eminently honourable, culminating in 1784 with the gold medal for his picture of the 'Tempest.' He also devoted himself to modelling with such success that he ranks high among English sculptors. In 1785 he exhibited a statue of Ixion, which was bought by Sir Abraham Hume. He then produced a group of 'Diomed devoured by his Horses,' which, failing to sell it, he destroyed in a fit of despondency. The first pictures he sent to the Academy, in 1780-3, had been portraits, and in 1789 he again returned to that genre. In 1794 he was elected to the travelling studentship of the Academy, but could not be found, as for some years he had sent no address with his contributions to the Exhibition. West, however, tracked him out, and found him living on bread and water in an attic in Clare Market. Hopes of prosperity had come too late, and a few days later he was found dead in his bed. He was in his forty-first year, and was buried in Hampstead churchyard. Works:

Elisha and the Shunammite's Son. 1790.

The Restoration of Day after the fall of Phaeton. 1790.

Hannah refusing to accompany her Spouse to the Sacrifice. 1791.

The Final Separation of Jason and Medea. 1793.

Venus approaching Cyprus. 1794.

**PROFONDAVALLE, VALENTINO**, an historical painter, born at Louvain in 1533. He lived for some time at Florence, and afterwards settled at Milan. His daughter **PRUDENZIA** painted still-life and historical subjects. Their real name was Diependale, and they belonged to a famous glass-painting family in Louvain of the 15th and 16th centuries.

**PRONCK, CORNELIS**, was born at Amsterdam in 1691, and was taught drawing by F. van Houten, and painting by Arnold van Boonen. He became a good portrait painter, and had much employment; but he preferred making views of cities and landscapes, in Indian ink and in water-colours. Many of his drawings, however, are after other Dutch masters. He died in 1753.

**PRONTI, PADRE CLESARI**, originally **BACCIOCCHI**, was born at Rimini in 1626, and was brought up at Bologna, under Guercino. He was commonly called **PADRE CESARE** da RAVENNA. He painted historical subjects, and was much employed for the churches at Rimini and Ravenna. At an early period of his life he became a monk of the order of St. Augustine, and was afterwards principally engaged in painting altar-pieces for the churches of his fraternity, of which one of the best is a picture of St. Tommaso da Villanova, at the Augustines at Pesaro, which he embellished with a background of admirable architecture. He died at Ravenna in 1708.

**PROSPETTIVE, DALE**. See **AGOSTINO**, also **PALTRONIERI**.

**PROTOGENES**, one of the most illustrious of ancient Greek painters, was a native of either Camirus or Camirus, both cities of Caria. His life as an artist was, however, spent at Rhodes, which he only once quitted on a visit to Athens. He flourished between 330 and 300 B.C. It is not known of whom he was a disciple, but it is probable that he received his instruction from some obscure artist, or that he formed his style by a general study of the painters who had preceded him. It is certain that for some time he practised ship-painting for a livelihood, that the early part of his life was passed in indigence and obscurity, and that he was considerably advanced in years before he became known as an artist. One of his principal pictures, which has been celebrated by several writers, represented the hunter Ialysus with his Dog; it was long preserved in the Temple of Peace at Rome. A singular story is told of the production of this painting. Protagenes was engaged upon it for seven years, during which he lived wholly upon lupins and water, hoping thereby to give his fancy freer powers. But at the last he found himself wholly unable to produce the appearance of froth in the dog's mouth, and after many unsatisfactory attempts he threw his sponge upon the canvas in a fit of vexation. He had aimed it exactly at the mouth of the animal, and the stroke produced the very effect which he had been seeking so long in vain. A much greater interest attaches to this picture in the fact that it was the means of saving a portion of the city of Rhodes from destruction, and delaying the capture of the whole, when it was besieged (B.C. 305) by Demetrius Poliorcetes, who, finding that the only ready means of mastering the place consisted in setting fire to that side on which was the house of Protagenes, chose rather to protract the siege indefinitely than to destroy such a work of art. The atelier of Protagenes was situated without the walls of the city, where, to the astonishment of the besiegers, he continued to

paint with the most perfect tranquillity and indifference. This circumstance being made known to Demetrius, he ordered the artist to be brought to his tent, when he demanded how he could persist in the quiet exercise of his profession when surrounded by the enemies of his country. Protagenes replied, that he did not consider himself to be in any danger, as he was convinced that a great prince like Demetrius did not wage war against the arts, but against the Rhodians.

It was during these hostilities that he painted his famous picture of a Satyr playing on a Flageolet. Into this he introduced a partridge, which he depicted so accurately that some live partridges on being placed near it showed themselves deceived by the resemblance; but Protagenes, not wishing to be regarded as a mere mechanical imitator, and observing that the presence of the partridge blinded the spectators to everything else, obliterated it from the painting altogether. Another admired work of Protagenes was a subject taken from the 'Odyssey,' representing Nausicaa driving a chariot drawn by mules. A fourth was in the Propylæa of the Athenian Acropolis, and represented the sacred ships 'Paralus' and 'Ammonius.' Pliny mentions some others, but the length of time devoted by Protagenes to each prevented the number from being large. His great contemporary Apelles found the one fault in him that he "did not know how to let his pictures alone."

The association of these two masters gave rise to more than one interesting episode. Notwithstanding the distinguished talents of Protagenes, his fellow-citizens were either insensible to his merit, or were more than usually parsimonious in remunerating him. He continued to live in extreme poverty, until the generosity of Apelles roused the Rhodians from the indifference they had shown to his talents. When that painter visited Rhodes, he was struck with admiration on seeing the works of Protagenes. He demanded what price he put upon his pictures, and the painter of Rhodes having named an inconsiderable sum, Apelles, indignant at the injustice, offered him fifty talents for each of his works, publicly announcing that he could sell them again as his own at a profit. This liberality opened the eyes of the Rhodians, who now gladly gave the painter a higher sum than Apelles had offered, rather than have their city deprived of what they had at length learned to appreciate.

When Apelles first landed at Rhodes on the occasion of the above interview, he called at the house of Protagenes, but found him from home. Instead of leaving his name with the servant he drew with a brush an extremely fine line on a panel that lay before him. This being shown to Protagenes on his return, he declared that it must have been Apelles who had called upon him, and taking a brush with a different colour, he drew a still finer line upon the first line itself, desiring that this might be shown to his visitor upon his second call. When this took place, Apelles with a third colour drew a yet finer line upon this second one, and Protagenes upon seeing this was compelled to declare that the attenuating process could go no further!

**PROU, JACQUES**, a French painter and engraver, was born in Paris about the year 1639, or, according to others, at Troyes, in 1624, and died at the end of the same century. He was a scholar of Sebastien Bourdon, and painted landscapes in the

style of that master. Of his works as an engraver, the following are the most worthy of notice

*A set of twelve Landscapes and Views, after his own designs.*

*A set of six large Landscapes after Seb Bourdon*

*The Baptism of Christ by St John after the same*

*The Flight into Egypt, after Agost Carracci*

**PROUD**, —, an obscure engraver, whom Strutt mentions as having resided in England about the year 1760. He engraved a few plates for books and portraits, among which was that of Sarah Philips, prefixed to 'The Lady's Handmaid' 1758.

**PROUT, J. SKINNER**, nephew of Samuel Prout, was born at Plymouth in 1806. He practised chiefly in water-colours, and was a member of the Institute, but was chiefly self-taught. He published 'Antiquities of Chester,' and 'Castles and Abbeys of Monmouthshire' in 1838. He also visited Australia, and resided for some time in Sydney and Hobart Town. On his return he lived for many years in Bristol, and published a work on the antiquities of that town. The sketches for this were made in company with W. Muller, with whom he formed a close friendship. He afterwards came to London, where he died August 21, 1876.

**PROUT, SAMUEL**, was born in Plymouth about 1784, and educated at the Grammar School. When quite a child he had a sunstroke, which affected his health for the rest of his life. He accompanied John Britton into Cornwall in 1801, and he afterwards went to reside with him in Clerkenwell, during which time he was employed by the chief topographical draftsmen of the day. In 1805 he returned home, but returned to London in 1812. He exhibited occasionally at the Academy and British Institution from 1803 to 1827. In 1820 he was elected a member of the Water Colour Society. In 1818 he visited the Continent, and became famous as the painter of foreign Cathedrals and Market places. In 1824 he visited Italy, and fine sketches of the sketches of his travels were published in 1839. He contributed to the Annals and for Ackermann he undertook drawing books for learners. Prout died in Camberwell February 10, 1852. Works

London	<i>S. Kensington Museum</i>	Bridge near York
"	"	Arch of Constantine, Rome
"	"	Porch of Rabenhon Cathedral
"	"	Wurzburg
"	"	Castle on a Rocky Shore
"	"	Old House near Tunbridge
"	"	Cottage near St Michael's Mount
"	"	The Beach, Hastings
"	"	The Zwinger Dresden
"	"	Temple of Minerva Medica, Rome
"	"	Beach at Folkestone

A collection of Prout's drawings was exhibited at the Fine Art Society's Galleries in 1879-1880, and notes upon it written by J. Ruskin.

**PROVENÇAL, JOSEPH**, a French historical painter, born in Lorraine. He was a pupil of Cl. Charles and painted several frescoes in the churches of Nancy. He flourished about 1679.

**PROVENCE** a German historical painter, who studied in Italy and afterwards settled in Berlin. He died in 1701.

**PROVENZALE, MARCELLO**, was born at Cento in 1575. He was a scholar of Paolo Rossetti, but is chiefly distinguished for his talents as a mosaicist. Baglione describes several of his works at Rome,

executed under the direction of Paul V., among which is the portrait of that pontiff, now in the Borghese Palace. In conjunction with Rossetti, he executed several mosaics in the Capella Clementina, in St Peter's, from the cartoons of Cavaliere Cristofano Roncalli, and for the Cardinal Scipione Borghese he finished some smaller works, among which is 'Orpheus playing on the Lyre, surrounded by animals.' He died at Rome in 1639.

**PROVENZALI, SIFANO**, a native of Cento and a pupil of Guerrino. (See) extols his battle-pieces.

**PROVOST, NICOLAS**. See **PRÉVOST**.

**PRUCKER**. See **PRUGGER**.

**PRUD HOMME, ANTONIE DANIEL**, a Dutch amateur, born at Zwolle in 1745. He at first entered on a commercial career, but after a voyage to Demerara he settled at Antwerp, and devoted himself to art. He painted landscapes, sea-pieces, and portraits. He died in 1826.

**PRUD'HON, PIERRE**, a French historical and portrait painter, born at Cluny (Saône et Loire) in 1758. He was the thirteenth child of a stonemason, who died soon after his birth. His mother had a great affection for him but her narrow means were insufficient to provide for his education, which was due to the charity of the monks at the Abbey of Cluny. The pictures which decorated the walls of the monastery early developed his taste for art. The fruits of this were first seen in his exercise-books which he covered with sketches. Unaided, he taught himself the elements of oil painting with the very humble materials which lay within his reach. At the critical age of sixteen, when his schooling was completed, he was fortunate enough to find a friend in the Bishop of Macon, who placed him in the Academy of Dijon. Here his progress was satisfactory, and his future seemed full of promise, when he contracted an imprudent marriage at the early age of nineteen. To continue his studies he migrated to Paris in 1780, and received some assistance from an engraver named Willé. The great object of his ambition was to study in Italy and to enable him to do this, he competed in 1782 for a triennial prize founded by the estates of Burgundy. Concerning this competition there is an interesting little story, showing the painter's kindness of disposition. One of the competitors was overwhelmed with grief at being unable to finish his composition. By the assistance of Prud'hon he was enabled to complete it, and with such success that he was awarded the prize. Not to be outdone in generosity, he confessed the help which he had received, and the prize was adjudged to Prud'hon. During his sojourn at Rome, he diligently made use of his opportunities, and studied closely the masterpieces of Raphael, Correggio and Leonardo da Vinci. He made the acquaintance of Canova, and the two artists formed a close friendship. Resisting the sculptor's entreaties to stay with him at Rome, Prud'hon returned to Paris in 1789. His wife now rejoined him, and for several years he had an uphill fight to supply the wants of an increasing family. Unknown to fame, he drew book-illustrations, portraits, headings for letters and concert-bills, and even designs to ornament the lids of sweetmeat-boxes. Whatever came he was glad to accept, so as to keep the wolf from the door of his comfortless home. So little prospect of success did he appear to have in the capital that in 1794 he spent two years in Franche Comté, painting portraits. Here he made the acquaintance of his fellow-countryman, M. Frochot, who afterwards, as Prefect of the

Seine, became his warm patron. On his return to Paris, he executed some admirable designs for the publisher Didot, and his reputation gradually increased. The assignment to him of apartments in the Louvre, just before the close of the century, to execute the painting of 'Truth descending from Heaven,' for the design of which he had won a prize, marks that his position was at length assured. Cut off by his unfortunate marriage from home comforts, he found consolation in a *liaison* with a pupil named Constance Meyer. He was introduced to her by a friend in 1803, when she was seeking for a master to replace Géricault. The tardy recognition of Prud'hon's merits secured him a fair share in the public commissions. The chief of these were a ceiling at the Louvre, 'Diana imploring Jupiter,' and the well known 'Divine Justice pursuing Crime,' originally ordered by his friend Frochot for the Palais de Justice. For the latter work exhibited in 1808 he received the Legion of Honour, and in 1816 was elected a member of the Institute. In 1821, he suffered a severe shock from the death of Mademoiselle Meyer by her own hand. His health gave way, and he died in Paris in 1823, in the arms of his friend, M. Le Boisfrémont.

Prud'hon forms an interesting figure in the history of French art. His pictures have a grace and tenderness which is wanting in the works of all his contemporaries. Thus he resorted to his study of Leonardo whom he is accustomed to call his master and his hero. He is seen at his best, perhaps, in his smaller and less ambitious productions, such as his 'Zephyr,' where he has departed most from the historic style, and allowed freer scope to his poetic imagination.

The following is a list of Prud'hon's pictures in the public galleries of Europe:

Angers	Museum	The Two Souls
Oberbourg	Museum	The Assumption and Jewish repentance of the Louvre picture
Dijon	Museum	Three Portraits
"	Salle des Studes	Various Sketches
Dublin	Nat. Gallery	Ceiling
Montpellier	Museum	Upud chastised
Orleans	Museum	Allegory of the Arts and Sciences with
Paris	Louvre	Portrait of Abb. Barbier
"	"	Justice pursuing crime 1809
"	"	The Assumption 1819
"	"	The Crucifixion 1822
"	"	Minerva
"	"	Interview of Napoleon and Francis II after Austerlitz
Quimper	Museum	Four Portraits
		Portrait of Mad. Steward.

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O J D

PRUGGER, NICLAS, (PRUCKER, or BRUCKER,) a painter of Munich in the 17th century, who died there in 1694. He was the son of a peasant of Trudering, near that city, and was educated by the help of the Electress Maria Anna, and trained in art by that of the Elector Maximilian I. of Bavaria, whose successor, Ferdinand Maria, appointed him

his court-painter. The Pinakothek contains a portrait of the former Elector by him, together with a male portrait of 1664; and there also exist by him seven portraits of the above Electress on copper-plates the size of a groschen.

PRUNATI, SANIO, an historical painter, born at Verona in 1656. He was a pupil of Voltolino and Falcieri at Verona, and of Loth at Venice. He also visited Bologna. There is a 'San Francesco di Sales' by him at the cathedral at Verona. His son, MICHELANGELO PRUNATI, was his pupil and painted in the same style.

PRUNEAU, NOIR, a French engraver, was born in Paris in 1751. He was a pupil of Augustin de St. Aubin, in whose style he has engraved several plates, chiefly portraits, among which we may name the following:

- Rosalie Vassier, after his own design  
 Herman Borghese, the same  
 Albert de Haller, the same  
 Gerard, Baron van Swieten, Architect, after A. de St. Aubin

Jean Joseph Sue after A. de Puyol  
 François de La Peyronie, principal surgeon to Louis XV

PRYKE, ROBERT, an English engraver, who studied under Hollar. He practised after the Restoration, and in 1675 published an edition of Pierre Le Muet's 'Architecture.'

PUBLIAN, JOHANN GOTTFRID, a German architectural painter of little merit, born at Meissen in 1809. He died at Düsseldorf in 1875.

PUCCINI, BRIGIO, an obscure painter, who flourished at Rome in the reigns of Clement XI. and Benedict XIII.

PUCCIO D'ORVIEITO, PINTORRE, is entitled to notice for the reason that his works on the north wall of the Campo Santo of Pisa are believed to be the earliest examples of true oil painting, properly so called. They represent the 'First Person of the Trinity,' 'The Creation of Man,' 'The Fall of Man and its consequences,' 'the Death of Abel,' 'the Death of Cain,' and 'The Deluge.' A 'Coronation of the Virgin,' over the door of the second chapel, is also by him. These pictures display grandeur of conception and design, and a rare harmony of coloring. The series was continued, as far as the Visit of the Queen of Sheba, by Benozzo Gozzoli. Puccio painted in the latter years of the 14th century (See E. Forster, 'Beitrage,' p. 220).

PUCHLER, JOHANN MICHAEL, an engraver of whom very little is known, worked in a peculiar manner, towards the end of the 17th century. He engraved portraits with the point, the hair and habits are formed of writing. In this fashion he engraved a portrait of Martin Luther and his wife, after Cranach. It is signed *Mich. Puchler fecit*. Van Stetten speaks of a *Jan Gregoire Buchler*, a writing-master, who worked in this manner about the year 1692, and Brulliot conjectures that the two are identical.

PUCHNER, MELCHIOR, was a painter of Ingolstadt, who produced several altar pieces and other devotional pictures for the churches, and died in 1760.

PUDISS. See PAUDITZ.

PUELLACHER, LEOPOLD, was born at Telfs in the Tyrol in 1776, and studied for a scene painter at Vienna under Gassner and Platzer. He painted scenes for Count Karolyi, and was in 1815 made court theatrical painter at Innsbruck. He also executed several wall-paintings for Tyrolean churches. Puellacher was still alive in 1830.

**PUGA, ANTONIO**, a Spanish painter of familiar subjects, was a scholar of Velazquez, whose early manner he imitated cleverly. He flourished about 1680-80. In the Hermitage there is a 'Knife-Grinder' by him.

**PUGET, FRANÇOIS**, painter and architect, the son of Pierre Puget. He studied first under his father, afterwards with Laurent Fanchier, a clever portrait painter, whose style he followed so closely as to render their works almost indistinguishable. He executed several historical works and religious pictures for the churches. According to a letter written on January 10, 1753, by his son Pierre Paul Puget, many of the pictures ascribed to Pierre Puget, the sculptor, are by his son François. In 1683 François carried his father's group 'Milo of Crotona,' to the king at Versailles, and, in 1685, his 'Andromeda.' He died in 1707. Works:

The Calling of Matthew and other pictures in the Chapel at Château Gombor.

Portrait of the sculptor, Pierre Puget (*Louvre*)

Portrait Group of eight Musicians and Artists. (*The same.*)

**PUGET, PIERRE**, (or **PUJET**), painter, sculptor, architect, and engineer, was born at Château Follet, near Marseilles, October 31, 1622. At the age of seventeen he went to Italy on foot, working his way along the road. He visited Florence and Rome, assisted by Cortona; he painted a ceiling in the Barberini Palace, and in the Pitti Palace at Florence, and returned to Marseilles in 1643. There he painted a portrait of his mother, and after a second journey to Italy, painted many works for his native city, and for Aix, Toulon, Cuers, and Ciotat. In 1655, being attacked by a severe malady, he was forced to give up painting and henceforth devoted himself to sculpture. He visited Paris in 1659, leaving it after a six months' sojourn, disgusted with the court intrigue which had marred his arrangement for an equestrian statue of Louis XIV. He next spent six or seven years at Genoa, and then a second term at Toulon, finally settling in his native Marseilles, where he died in 1694. The portrait of himself at an advanced age in the Louvre, is by his son, François. An 'Annunciation' of graceful design but somewhat cold colouring is in the cathedral of Aix, and many of his pictures are at Marseilles and in its neighbourhood.

**PUGH, CHARLES**, an English landscape painter in water-colours, of the early tinted school, who exhibited at the Academy from 1797 to 1803. His subjects were mostly views in Wales and the Isle of Wight.

**PUGH, EDWARD**, an English miniature painter and landscape draughtsman, was born in the second half of the 18th century. His works appeared at the Academy from 1793 to 1808. He died at Ruthin in 1813. The illustrations in the following works are by him:

Modern London 1805.

Cambria depicta. 1816.

**PUGH, HERBERT**, a landscape painter and native of Ireland, who came to London about the year 1758, received a premium from the Society of Arts in 1765. He painted a few pictures also in which he attempted to imitate the style of Hogarth, but they were very indifferent performances. They were engraved by Golder. There was a large landscape by him in the Lock Hospital. He was an intemperate man, and died comparatively young about the year 1789.

**PUGIN, AUGUSTUS**, architectural draughtsman, was born in France in 1762. On account of a duel he fled to England, when young, and had to suffer much hardship through his ignorance of English, until he met with a friend in a French artist called Merigot, then settled in London. Towards the end of the century, he entered the schools of the Academy, where he exhibited from 1799. For many years he worked with Nash, the architect, and subsequently was engaged on the publications of Ackermann. He added the architectural backgrounds to Rowlandson's figures. His architectural drawings exercised an important influence in the revival of the Gothic style in this country. He made the drawings for the histories of Oxford, Cambridge, and Westminster Abbey. In 1821, he published his 'Specimens of Gothic Architecture,' which marked an epoch. He occasionally practised, too, as an architect, and trained some eminent pupils, and was the father of Augustus Welby Pugin. He married an English wife, and lived many years in Great Russell Street, Bloomsbury, where he died in London in 1832. There are four of his water-colour drawings in the Kensington Museum. The principal publications on which he was engaged are:

Specimens of Gothic Architecture 1821.

Architectural Antiquities of Normandy.

Paris and its Environs 1831.

Gothic Ornaments 1844

Examples of Gothic Architecture. 1830.

Ornamental Timber Gables

**PUGIN, AUGUSTUS WELBY**, demands mention here by his work as a draughtsman and scene painter, in which capacity he worked for some time in early youth. He was born in London on March 1, 1812, and died at Rainsgate on September 14, 1852. His career as an architect and architectural draughtsman has been described by his friend, Benjamin Ferrey, in a 'Life,' published in 1861.

**PUGLIA, GIUSEPPE**, called **GIUSEPPE DEL BASTARO**, was a native of Rome, and, according to Bugliom, flourished from 1600, and chiefly during the pontificate of Urban VIII. There are several of his works in the churches at Rome, of which the most deserving of notice are 'The Presentation in the Temple,' in the cloister of the Padri della Minerva; and an altar-piece in the church of Santa Maria Maggiore, representing 'The Assumption of the Virgin.' In the church of San Girolamo there are a 'Descent from the Cross,' and a 'Death of St. Jerome.' Bastaro died at Rome in 1640.

**PUGLICOCHI, ANTONIO**, a native of Florence, and pupil successively of Pietro Dandini and Ciro Ferri.

**PUIS, DU.** See **DUPUIS**.

**PUJET.** See **PUGET**.

**PUJOL, ALEX. D.** See **ABEL DE PUJOL**.

**PULIAN, JOHANN GOTTFRIED**, was born at Meissen in 1809, and was a landscape and architectural painter. In 1837 he began to attend the Academy at Dusseldorf, in which city he died in 1875. His best productions are picturesque sketches from the old towns of Belgium and the Rhine. Among them we may name:

The City Gate of Neuss. 1840.

Schwabach, on the Rhine.

Various Views in Bacharach, on the Rhine.

The Cathedral of Limburg

St. Nicholas' Church at Ghent.

Canal in Mechlin.

Castle-Elz.

**PULIGO, DOMENICO**, was a painter of Florence, born in 1475, and brought up in the school of

**Domenico Bigordi**, called **Ghirlandaio**. On the death of that master, in 1498, when he was twenty years of age, it does not appear that he made choice of another instructor, but he acquired considerable reputation as a portrait painter, and by some easel pictures representing Madonnas and Holy Families, some of which are in the Borghese and Colonna Palaces at Rome, and the Pitti at Florence. He formed an intimate acquaintance with Andrea del Sarto, and though several years older than that painter, he improved his style by a study of his works. He is stated to have worked also with **Ridolfo Ghirlandajo**. **Puligo** died in 1527. Works

Florence	<i>Pitti Gal</i>	Five Holy Families
Panshanger.		A Portrait
Madrid	<i>Museum</i>	A Holy Family

**PULIGO, JACONE**, the brother of **Domenico Puligo**, was also a scholar and assistant of **Andrea del Sarto**. He was a very inferior painter.

**PULZONE, SCHIOMI**, called **GAIATA**, was born at Gaeta in 1550 or, as Zamattini, 1562 and was a disciple of **Jacopo del Conte**. He painted historical subjects, but more especially portraits, and drew those of the most illustrious persons of his time, among whom were **Gregory XIII.** (**Cardinal de' Medici**), and the **Archduke Ferdinand**. **Lanzi** asserts that he was called 'The Roman Van Dyck,' but this cannot have been during his life time, as he died several years before **Van Dyck** was born. Of his historical works the most deserving of notice are, his picture of the 'Assumption with the Apostles,' in San Silvestro, on Monte Cavallo; a *Pieta*, in the Jesuits church; and a 'Crucifixion' in Santa Maria, in Vallicella. In the *Pitti* at Borghese there is a fine 'Holy Family' by him. He died at Rome in the prime of life, in 1583, or, according to **Zani**, in 1600. Besides the above works we may name

Florence	<i>Pitti Gal</i>	Portrait of Eleonora de' Medici, wife of Vincenzo I, Duke of Mantua
"	"	Portrait of Mario de' Medici
"	"	Three portraits of Princes
"	"	Portrait of Ferdinando I de' Medici
"	<i>Uffizi</i>	Christ in the Garden
Madrid	<i>Museo</i>	Male portrait

**PUNT, JAN**, a Dutch engraver, was born in 1711, and died about 1779. He was a theatrical scene painter, and punter in chiaroscuro. His principal plates were a set of thirty six after the drawings made by **Jacob de Wit** from the paintings by **Rubens** on the ceiling of the church of the Jesuits, at Antwerp, which were destroyed by lightning. He also engraved a plate of the 'Ascension,' after **Seb. Ricci**, for the 'Dresden Gallery,' and many other subjects, of which **Nagler** has given a list.

**PUNTORMO**. See **CARRUCCI**.

**PUPILER, ANTOINE**, is stated to have been a Flemish painter of extraordinary merit, who was employed in Spain by **Philip II.** in 1556, but all of whose works were consumed in the conflagration at the Pardo.

**PUPINI, BIAGIO**, was a native of Bologna, and flourished from about 1530 to 1540. He was a disciple of **Francesco Francia**, whose style he followed at a respectful distance. He also imitated **Raphael**. Of his works in the public edifices at Bologna, the following are the most worthy of notice: In the church of **S. Giuliano**, 'The Crowned Virgin,' in **S. Giacomo Maggiore**, 'The

Virgin and Infant Christ, with **S. Orsola**;' in **S. Maria della Baroncella**, 'St. John preaching in the Wilderness,' and in the *Pinacoteca*, a 'Nativity,' with the Virgin, St. Joseph, and Angels adoring the Infant Christ.

**PURKILL, RICHARD**, who passed by the name of **CORBUILL**, was a mezzotint engraver, born in Ireland about the year 1736. He studied under **John Brooks** at Dublin, where he practised for a while, engraving 'Jenny Cameron,' 'The Jewish Bride,' 'William at the Siege of Namur,' &c. Some of his plates are mere copies from those of other engravers. In later years on he came to London, where he engraved after **Reynolds**, **Coker**, **Ramsay**, **Pyro**, and other well known painters. The true reason for his use of a pseudonym, can only be guessed, but he was dissolute, even depraved, in his life. He died in misery about 1765. Of his plates the following, perhaps, are the most worthy of notice.

John Manners, Marquis of Granby	after <i>Reynolds</i>
Lady Ingham, afterwards Countess of Essex	after <i>the same</i>
Elizabeth, Countess of Berkeley	after <i>the same</i>
Lady Charlotte Johnston	after <i>the same</i>
Garrick between Tragedy and Comedy	after <i>the same</i>
The Children of Charles I.	after <i>Van Dyck</i>
John Wilkes, Esq.	after <i>Van Dyck</i>
Major General James Wolfe	
François Armand de Voltaire	
Jean Baptiste Rousseau	
William Blount	after <i>Van Dyck</i>
Pauli	after <i>Caravaggio</i>
Anne, Sister of Kately, in Devonshire	
A Flemish Conversation	after <i>Bruegel</i>
The old Rabbi	after <i>Rembrandt</i>
Two subjects	after <i>Van Dyck</i>

**PUSCHNER, JOHANN GEORG**, was a German engraver, supposed to have been a native of Nuremberg. He flourished from 1670 till 1720, and engraved a set of portraits for a folio volume, entitled 'Icones virorum omnium ordinum eruditione' &c. published at Nuremberg.

**PUJOL (PUJOL)**. See **ABRI DU PUJOL**.

**PYE, CHARLES**, an English engraver, born in 1777. There is a 'Holy Family' after **M. Angelo** by him, and specimens of his work will also be found in **Dibdin's 'Four'**. He published a work on coins and tokens.

**PYE, JOHN**, the elder, an English engraver and punter, was born in 1745. He was a pupil of **M. J. J.** and gained a Society of Arts' pension in 1758. From 1780 onwards he was a constant exhibitor of water colour views at the Royal Academy. He was employed by **Boydell** as an engraver and worked in both the line and dot manners, and also etched. The date of his death is not recorded. We have by him a 'Tobit and the Angel,' after **Karel du Jardin**, and a 'Holy Family,' after **Poelenberg**, also several landscapes, after **Claude Lorrain**, **Vernet**, **Swanevelt**, (*capp.*) &c., which are etched and neatly finished with the graver.

**PYE, JOHN**, an English engraver, born at Birmingham April 22, 1782. In his early years he was entirely self-taught, until he came to London about 1802, and worked under **James Heath**, in whose workshop he had an opportunity of making friends with many of those men who made English engraving famous in the early years of the century. He soon obtained a reputation for his rendering of landscapes, especially those of **Turner**. In 1811 he engraved 'Pope's Villa,' after that master, with the figures by **C. Heath**. This so pleased **Turner** that he engaged **Pye** to engrave his 'Temple of

**Jupiter, at Regina.** With this plate he was very successful, and from its publication his reputation was established. Many important works were intrusted to him, and while still comparatively young, he had acquired means enough to take life easily, to help on less fortunate men, and to promote various causes he had at heart. Much of his life was passed in Paris, and he was elected a corresponding member of the French Institute (by which he was awarded a medal), as well as of the St. Petersburg Academy. He took great interest in the history and condition of English art, was a founder of the Artists' Benevolent Fund, opposed the Royal Academy with much energy and not a little acerbity, and wrote an important work on 'The Patronage of British Art.' He also managed the publication of 'Pictures from the National Gallery,' which came to an end after twenty-nine parts had been issued. Pye died in London in 1871. Amongst his best plates are

Pope's Villa, after Turner  
 Temple of Jupiter, after the same.  
 Hardraw Fall, after the same.  
 Wycliffe, Yorkshire after the same  
 Ehrenbreitstein after the same  
 Weathercock (a) after the same  
 Rialto, Venice, after the same  
 La Rocca after the same  
 St. Mary Redcliffe, Bristol after the same  
 Junction of the Great and the Little Ouse after the same  
 The Annunciation after Claude Lorrain  
 Holy Family after M. Angelo  
 Evening, after George Barrett  
 Classical Landscape after Gaspar Poussin  
 The last of William Smith, after Landseer  
 Scenes in India, after Danby  
 Plates to Stanhope's 'Olympia'  
 Plates to the 'Oriental Annual'

**PYE, THOMAS**, historical painter, studied in Dublin under West, and in 1791 was in Rome. Nothing further is known about him.

**PYLE, ROBERT**, an English portrait and subject painter, born in the first half of the 18th century. He practised in London, and in 1763 was a member of the Free Society of Artists. Some of his works were engraved, among them the following

The Power of Music and Beauty (Inspired by J. Watson)  
 The Four Elements (The same, by J. Spooner)  
 Portrait of Queen Charlotte

**PYM, B.**, an English portrait and miniature painter, who had a considerable practice in London in the latter half of the 18th century. He exhibited regularly at the Academy up to 1793. There is a portrait of Bannister by him at the Garrick Club.

**PYNAKER.** See PIJNAKER.

**PYNE, CHARLES CLAUDE**, an English water-colour artist, was born in 1802. For many years he was teacher of drawing in the Grammar School at Guildford, in which town he died in October, 1878. In the Art Library, South Kensington Museum, are six volumes of his sketches in Switzerland and North Italy, and a volume filled with small drawings of Normandy and Brittany.

**PYNE, JAMES BAKER**, was born in Bristol in 1800. He was intended for the law, but he abandoned it to become an artist. In 1835 he came to London, and exhibited at the Royal Academy. In 1842 he was admitted a member of the Society of British Artists, and was for some years its Vice-President. In 1846 he visited Switzerland, Germany, and Italy, and in 1851 he paid a second visit to Italy. He published 'Windsor and its surrounding scenery,' in 1840, 'The English Lake District,' in 1853, and the 'Lake Scenery of England,' in 1859. He died in 1870. His art was arbitrary in its relation to nature, but as an executant and a decorative manipulator of colour, his skill was very great. Works

London & Kensington Mus.	The Bay of Naples (Oil)
"	Distant View of Arundel (Water)
"	View in Cumberland (The same)

**PYNE, WILLIAM HENRY**, an English water-colour painter of landscape and figure subjects, was born in London in 1769. He received some instruction in drawing from a draughtsman, and exhibited at the Academy from 1790 to 1796. In 1804 he was one of the original members of the Water-Colour Society, where he exhibited till 1809. The later part of his life was chiefly devoted to the literature of art, and he published many works in conjunction with Ackermann. The chief of these were

'The Microcosm of London' 1803-6  
 'The Costume of Great Britain' 1808  
 'Etchings of Rustic Figures' 1817  
 'History of the Royal Residences' 1819

He died at Puddington in 1843. Three of his water-colour drawings are in the South Kensington Museum, namely

Rustic Cottages 1806  
 Rochester 1830  
 Landscape, with Church and Cottages

**PYREICUS**, who lived immediately after the time of Alexander the Great, was the most eminent genre painter of his time.



## Q

**QUADAL, MARIN FERDINAND**, painter and engraver, was born at Niemtschitz in Moravia in 1736. He came in early life to London, then visited France and Italy, worked at Vienna in 1787-9, and in St. Petersburg 1797-1804. After a second visit to London, he returned to St. Petersburg, where he died in 1811. He painted animal pieces, as well as military scenes, genre subjects, and portraits. He etched a 'Group of Cats,' a 'Child with a Dog,' and 'Studies from Domestic and Wild Animals' (London, 1793).

**QUADRA, NICOLAS ANTONIO**, (or DE LA QUADRA,) a Spanish painter, who flourished at the end of the 17th century. There is a life-size portrait by him in the Carmelite Convent at Madrid. It is dated 1695.

Giulio elder, 1601-?

Giulio younger, ?-1720.

(Giovanni Maria elder, ?-1705)

Domenico elder, 1723-1790

(Lorenzo elder, 1730-1804)

(Giulio 'third,' 1746-1801) (Simone, 1747-1828)

Giovanni Maria younger, 1772-1803

Angelo, 1778-1816. Domenico younger, 1767-1837. Lorenzo younger, 1793-1800. Simon, 1706-1878.

**QUAGLIO, ANGELO**, eldest son of Giuseppe Quaglio, an architect, designer, and painter, was born in 1784, and died in 1815. He designed and painted landscapes and architectural pictures for Boisseree's work on Cologne Cathedral. Two pictures by him are in the new Pinakothek at Munich.

**QUAGLIO, DOMENICO**, 'the elder,' historical painter, was born at Laino in 1723, and died in 1760.

**QUAGLIO, DOMENICO**, 'the younger,' second son of Giuseppe Quaglio, was a landscape and architectural painter, born at Munich in 1787. He was taught perspective and scene-painting by his father, and engraving by Mettenleiter and Karl Hess. In 1819 he resigned his post as scene-painter, and occupied himself thenceforward only with architecture, for which he obtained subjects in the Netherlands, Italy, France, and England. He died at Hohenschwangau in 1837. He engraved twelve plates of 'Architectural Monuments,' and lithographed thirty 'Remarkable German Buildings of the Middle Ages.' There are many pictures by him in the modern collections at Munich and Berlin.

**QUAGLIO, GIOVANNI MARIA**, 'the younger,' son of Lorenzo Quaglio 'the elder,' was an architect as well as painter, and was born at Laino in 1772. He studied at Rome, Naples, Milan, and Venice, and became in 1793 court scene-painter at Munich. He died in 1813.

**QUAGLIO, GIULIO**, 'the elder,' father of the younger artist of the same name, was an historical and fresco painter, and an imitator of Tintoretto. He was born in 1601, and worked in Vienna, Salzburg, and Laibach.

**QUAGLIO, GIULIO**, 'the younger,' was a native of Como. He established himself in the Friuli about the end of the 17th century, and there executed several considerable works in fresco. His most esteemed productions are in the chapel of the Monte di Pietà, at Udine.

**QUAGLIA, FERNANDO**, an Italian miniature painter, who was active in the first years of the 19th century. He painted portraits of Marshal Junot and of the Empress Josephine.

**QUAGLIATA, GIOVANNI**, an historical painter, born at Messina in 1603. He was a pupil of Cortona. His brother ANDREA, born in 1600, was also an historical painter. Giovanni died in 1673 and Andrea in 1660.

**QUAGLIO**. This was the name of a family of artists of Laino, between Lakes Como and Lugano. Some of them were exclusively architects (Giovanni Maria 'the elder,' Lorenzo 'the elder,' and Giulio 'the third')—whose names in the following genealogical table are enclosed in parentheses:—

**QUAGLIO, GIUSEPPE**, was born at Laino in 1747, and died at Munich in 1828, having practised scene-painting in Mannheim, Frankfurt, and Ludwigsburg.

**QUAGLIO, LORENZ**, 'the younger,' third son of Giuseppe Quaglio, was a genre painter and lithographer. He was born at Munich in 1793, and died at the same city in 1869. The Berlin National Gallery contains a 'Tyrolese Inn' by him. He furnished designs for a set of illustrations from the Munich Gallery, and lithographed a 'Family Concert' after G. Netscher.

**QUAGLIO, SIMON**, a son of Giuseppe Quaglio, was a theatrical painter, architect, and lithographer, and was born at Munich in 1795. He studied under his father, and under his brother Angelo, and painted architectural subjects as well as theatrical scenes. He died at Munich in 1878.

**QUAINI, FRANCESCO**, was born at Bologna in 1611, and was a scholar of Agostino Mitelli, under whom he became a painter of perspective and architectural views. There are several of his works in the public buildings of Bologna. The best perhaps is the decoration of the Sala Farnese, in the Palazzo Publico. He died at Bologna in 1680.

**QUAINI, LUIGI**, the son of Francesco Quaini, was born at Bologna in 1643. After learning perspective under his father, he became a disciple of Guercino, but afterwards entered the school of Carlo Cignani (to whom he was nearly related), at the time when Marc Antonio Franceschini was also a disciple of that master. Conjointly with Franceschini, he assisted Cignani in several of his principal works. After the death of their instructor, the two scholars continued to labour in conjunction, Franceschini supplying the figures and Quaini the landscapes, architecture, and other accessories. Their united talents were successively employed at Bologna, Modena, Piacenza, Genoa, and at Rome, where they painted the cartoons for

one of the small domes in St. Peter's, which were carried out in mosaic. Quaini also painted several historical subjects from his own compositions, which were entirely finished by himself. In the church of San Giuseppe at Bologna is a 'Visitation' by Quaini; in La Carità, a 'Pietà'; and in San Niccolò the principal altar-piece; it represents the saint in prison, visited by the Virgin and an angel. Quaini died in 1717.

**QUAKENGHI, GIACOMO**, painter, born at Bergamo in 1744. He was a pupil of R. Mengs, but devoted himself chiefly to architecture. He migrated to St. Petersburg, where he worked almost entirely at architecture, and had a great influence over the development of that art at the Russian capital. He died there in 1817.

**QUAST, PIETER**, was a Dutch painter and engraver at the Hague, where he lived in 1632. His pictures usually resemble those of Brouwer and A. van Ostade, and represent beggars and assemblies of boors merry-making, treated with a great deal of humour and not less vulgarity. He has been termed 'the Dutch Callot.' Of his paintings there remain :

Berlin. *Sturm und Drang Coll.* An Officer.  
Brunswick. *Gallery.* Spirit-dealer and a Woman.  
" " Blind Man and Woman.  
Vienna. " Peasant Dance. 1633.

We have several spirited etchings by him from his own designs, as well as after other masters, some of which are executed in the style of Callot, though incorrect in drawing. He generally marked his prints with one of the following monograms :

**P. Q. P.** The following may be named :

The Five Senses; *P. Quast fec.* 1638.  
The Four Seasons, in grotesque figures.  
A set of twenty-six plates of Beggars, Boors, &c.  
A set of twelve Grotesque Figures.  
A set of ten plates of Beggars, &c. *S. Savary etc.*  
A set of twelve fancy subjects, in imitation of Callot.

**QUATREPOMME, ISABELLA**, is mentioned by Papillon as an engraver on wood. She seems to have been a native of Rouen, and to have flourished about the year 1521, for that date appears on the frontispiece of an old calendar executed by her, representing a figure of Janus. It is marked with a rebus made up of an apple on which is the cipher 4. There has been some dispute as to her existence.

**QUEBOORN (or QUEBOREN).** See VAN DEN QUEBOORN.

**QUECQ, JACQUES EDOUARD**, a French historical painter, born at Cambrai in 1796, and died in 1874. He was a pupil of Steuben. Works :

First Combat of Romulus and Remus. 1827.  
Death of Vitellius. 1831.  
Death of Britannicus. 1833.  
After the Shipwreck. 1834. (*Museum of Valenciennes.*)  
Saint Waast. 1838. (*Ministère de l'Intérieur, Paris*)  
St. Francis of Assisi. 1836. (*Do*)  
San Carlo Borromeo during the Plague at Milan. 1840.  
San Carlo Borromeo administering the Viaticum to Pius IV. 1842.  
St. Martin of Tours. 1846. (*Ministère de l'Intérieur.*)  
Lais and Diogenes. 1850.  
Christ fainting under the Cross. 1861. (*Yruy, Nord*)  
Portrait of Louis XVIII. (*Cambrai Museum.*)

**QUELLIN, ERASMUS II, (or QUELLINUS)**, was born at Antwerp in 1607. He was son of the sculptor Erasmus Quellin I., and brother of Artus Quellin, also a sculptor. The early part of his life was devoted to the study of the Belles Lettres, and

Sandrart asserts that he was for some time professor of philosophy. His intimacy with Rubens inspired him with a love for painting, and, abandoning his professor's chair, he became the disciple of his friend. In a few years he distinguished himself among the able artists of his country, at a period when Antwerp was the residence of the best painters of the Flemish school. He became a master of perspective, and was well versed in the details of architecture, with which he embellished the backgrounds of his historical pictures. His landscapes too are treated in a very pleasing style. On the conclusion of peace between France and Spain, he in 1660 painted 'Mars and Bellona chased by Peace and Hymen,' also 'The Nuptials of Louis XIV. and Maria Theresa,' and several decorative pictures upon the occasion of the entry of the Spanish Governor-General in 1665. He was not less successful with portraits, and painted those of many of the most distinguished artists of his time. Quellin was a great friend of Gevartius. He died in Tongerlo Abbey in 1678. Works :

Antwerp. *St. Andrew's.* The Guardian Angel.  
" *St. Jacques.* Death of St. Roch.  
" *Museum.* Miracles of St. Hugh of Lincoln (*a double picture*).  
" " Gratiën Molenaar saved by St. Catherine.  
" " A Bishop.  
Dresden. *Gallery.* Portrait of Bishop Nemius.  
" " The Betrothal of Mary.  
Ghent. *St. Savin's.* The Madonna and Saints  
Madrid. *Museo.* A 'Bishop.'  
" " The Conception.  
" " The Rape of Europa.  
" " Bacchus and Ariadne.  
" " Death of Eurydico.  
" " Jason.  
" " Cupid on a Dolphin.  
" " Two Angels putting two unclean Spirits to flight. (*Fragment.*)  
Mechlin. *S. Peter's Church.* The Nativity.  
Rotterdam. *Museum.* Assumption of the Virgin.  
" " A Kitchen.  
Vienna. *Belvedere.* Coronation of Charles V.

We have a few etchings by Erasmus Quellin among which are the following :

Samson killing the Lion; *after Rubens.*  
A Landscape, with a dance of children and young satyrs;  
*E. Quellinus fec.*  
The Virgin and Infant Jesus; *after Rubens.*  
Christ at the Pillar.

**QUELLIN, HUBERT, (or QUELLINUS)**, another brother of Artus Quellin, was born at Antwerp about the year 1608. He engraved a set of plates after designs made by Jan Benukel, from the marble statues executed by Artus Quellin, in the Stadthouse at Amsterdam, which plates are marked with the initials of both the artists, *A. Q. H. Q.* They form a volume in folio, and were published in 1655. He also engraved some portraits. His plates are etched in a singular style, resembling that of Pieter Soutman, and neatly finished with the graver. Among others, we have the following portraits by him :

Artus Quellin, Statuary of Antwerp; *H. Quellinus del. et sc.*  
Philip IV. seated on his throne, with the Prince Royal, and several allegorical figures; *H. Quellinus. 1665.*

**QUELLIN, JAN ERASMUS**, the son and scholar of Erasmus Quellin II., was baptized at Antwerp on December 1, 1634. He visited Italy, and resided some years at Venice, where the works of Paolo Veronese particularly attracted his attention. He

adopted the decorative style of that master, and had acquired considerable reputation at Venice, Naples, and Rome, when, at the desire of his father, he returned to his native country. The expectation his countrymen had formed from the report of his talents furnished him with numerous commissions, and his altar-pieces are to be found in most of the churches of the Low Countries. The younger Quellin was a painter of great natural ability, but in his time the school was too far on the decline for his work to be agreeable. He became a member of the Guild at Antwerp in 1660, and was named painter to Leopold II., whose portrait, and that of the Empress, he painted. Quellin married Cornélie, the daughter of David Teniers the younger, and by her had a family of eleven children. The date and place of his death are unknown, although Immerzeel gives the year 1715. Works:

Antwerp.	Abbey of St. Michael	Christ healing the Sick ( <i>a colossal work</i> )
"	"	The Four Feasts of Scripture ( <i>four pictures</i> ).
"	Cathedral.	Adoration of the Magi
"	Museum	The Pool of Bethesda ( <i>in two parts</i> ).
"	"	The Martyrs of Gorcum ( <i>in three pictures</i> )
"	"	Portrait of Bishop van den Ende of Antwerp
"	"	St. Bernard receiving the Habit
"	"	Christ at the House of Simon the Pharisee
"	"	Martyrdom of St. Agatha.
"	"	The Nativity
"	"	Miracle of St. Hugh.
Mechlin.	Notre Dame	The Last Supper.
Vienna.	Belvedere	Martyrdom of St. Andrew
"	Lichtenstein Coll.	Father before Ahnsurus.

QUENTIN, NICOLAS, a French historical painter who lived at Dijon, and died there in 1636. His life has been too much neglected by biographers and critics, for his work had considerable originality. He appears to have had no regular master. The compiler of the catalogue of the Dijon Museum asserts that Poussin, passing through Dijon and seeing his 'Communion of St. Catherine,' exclaimed that if Quentin understood his own interests, and went to Italy for improvement, he would make his fortune. Works:

Dijon.	Musée.	Bishop blessing a child.
"	"	St. Margaret
"	"	The Circumcision.
"	"	The Head of St. Elizabeth.
"	"	The Visitation.
"	"	The Adoration of the Shepherds.
"	"	St. Bernard.

QUERENA, LACTANZIO, an Italian painter, born at Olusone, near Bergamo, in 1760. He studied at the Academy of Verona, and also in Venice. He was very skilful in restoring old masters, and painted many pictures for the churches. He died at Venice on July 10, 1853. Works:

Venice.	Sta. Maria Formosa.	Sta. Marina.
"	SS. Giovanni e Paolo.	Descent from the Cross.
"	Sta. Maria del Pianto.	Riposo.
"	St. Mark's.	Mosaic of Last Judgment.

QUERFURTH, AUGUST, was born at Wolfenbützel in 1696. He was first instructed by his father, TOBIAS QUERFURTH, a landscape and animal painter, and afterwards studied under Rugendas at Augsburg. He painted encampments, battles,

skirmishes of cavalry, and hunting subjects, in all of which he appears rather as an imitator than as an original painter. He sometimes imitated the manner of Bourgognone, Parrocel, and Van der Meulen, but more especially sought to form his style after Wouwerman. He died at Vienna in 1761. The Belvedere possesses two hunting-pieces by him; the Augsburg Gallery, four, and a battle; others are at Berlin, Dresden, and Stuttgart.

QUERRA. See GUERRA.

QUERTEMONT, ANDRÉAS BERNHARD DE, a portrait and historical painter, born at Antwerp in 1750. He was a pupil of the Academy of Antwerp, of which he afterwards became Director. He also had a private school, from which he turned out several good painters. He was the author of a series of portraits of the members of the 'States' of Brabant, which have been engraved. He died in 1835.

QUESNEL, a Scots-French family of artists of some importance: genealogy:

Pierre (early 16th century)			
François (1511-1600)		Nicolas (- 1632).	Jacques (- 1634).
Augustin (1595 -)	François II (1600 -)	Nicolas (1601 -)	Toussaint (living 1611).

QUESNEL, AUGUSTIN, son of François, was born in Paris in 1595. He was painter and print-seller. Marolles says he painted portraits, but the only known work of his is a 'Flute-player,' engraved by Ganières. Of the other two sons of François, François II and NICOLAS, nothing is known, but it is believed that the former quitted the easel for the cloister.

QUESNEL, FRANÇOIS, the eldest son of Pierre, was born at Holyrood, Edinburgh, about 1544. His portrait, by himself, was engraved by Michel Lasne. He seems to have been the ablest and the most famous member of his family. He was a great favourite with Henry III. and his court, especially the Chancellor Cluvernay. His portraits, says de Marolles, are often confounded with those of Janet. He compiled 'Le Premier Plan de Paris, en douze feuilles.' But for his modest and retiring disposition, he would have won wider fame and greater honours. He made many designs for tapestries, &c., to be used on the occasions of the entry of Marie de Medici, and the consecration of Louis XIII. Some of these were engraved by Thomas de Leu. Quesnel died in Paris in 1619. Works:

Paris.	Louvre.	Bust Portrait of a Woman. ( <i>A drawing in black chalk.</i> )
"	Nat. Library.	Portrait of a Man ( <i>Pastel</i> )
"	"	Gabrielle d'Estrees ( <i>Pastel.</i> )

QUESNEL, JACQUES, third son of Pierre, was born at Paris. Nearly all that is known of him is contained in the following quatrain of Marolles:

Jacques peignit des Saints, des voutes, des chapelles.  
Il peignit des tableaux pour l'hôtel de Zamet,  
Il en fit pour le prince à qui tout se soumet,  
Et l'on connut de lui mille beautés nouvelles.

He died in Paris May 11, 1624.

QUESNEL, NICOLAS, second son of Pierre, born in Paris, was Dean of the Society of Painters and Sculptors. There is a portrait in pastel by him, of his father, Pierre Quesnel, in the National Library, Paris. He died August 7, 1632.

QUESNEL, PIERRE, the head of the family, was descended from an ancient Scottish house. He was protected by Mary of Lorraine, who presented him to her husband, James V. He married Madeleine Digby in Scotland, and, after she had born him one

son, returned to France and settled in Paris, where he was still living in 1580. His only known work is the design, executed in 1557, for the east windows in the church of the Augustines, at Paris. The subject is the 'Ascension,' with Henry II. and Catharine de' Medici as kneeling spectators.

QUESNEL, TOUSSAINT, son of Nicolas the elder, flourished in 1651, when he painted history in collaboration with Fréminet and Dubreuil. In the above-named year he signed the act of union between the master painters and the academicians.

QUÉTRY, BARTHELEMY, a French painter, who, in 1543, painted a series of mythological pictures in the Tennis Court at the Tuileries.

QUEVERDO, FRANÇOIS MARIE IDORE, a French engraver, doubtless of Spanish origin, was born at Josselin in Brittany in 1748. He was a pupil of J. B. Pierre and of J. de Longueil. He engraved several plates, as well from his own designs as after other masters. He executed part of the plates for the 'Voyage pittoresque d'Italie,' by the Abbé de St. Non. We have also, among others, the following prints by him :

A series of designs for the 'Henriade'; partly engraved by himself, but finished by Debucourt.

A series of vignettes for a translation of Ovid's 'Fasti,' and 'Heroides.'

Setting out for the Sabbath.

Republican Calendar for the year Two.

Portrait of Charlotte Corday. (Drawing)

QUEVERDO, LOUIS IV, engraver, born in Paris in 1788, was a pupil of Regnault and Coiny. Among his plates we may name the following :

The Transfiguration; after Raphael. ('Musée Filhol')

The Canaanitish Woman, after Drouais. (Do)

The Romans and Sabines; after David. ('Recueil des Prix Decennaux')

The Three Ages, after Gérard. (Do)

Marcus Sextus; after Guerin. (Do)

Orestes and the Furies; after Hennequin. (Do)

The Coronation of Napoleon I; after David. (Do)

Andromache; after Guerin. (Etching)

Neptune and Amphitrite; after Giulio Romano. (Do)

Henry IV. and his family, after Ingres. (Do)

Daphnis and Chloë; after Gérard. (Do)

(These four plates were finished with the burin by Richomme).

QUILLERIER, NOËL, a French historical painter and assistant professor of the Academy of Painting, was born at Orleans in 1594, and died in 1669, in Paris. He was received at the Academy in 1663, his reception picture being a 'Saint Paul.' He executed paintings in a cabinet at the Tuileries, and during several years of his life was conservator of the pictures in the Royal Palace of the Louvre.

QUILLIARD, PIERRE ANTOINE, a French painter and engraver, was born in Paris in 1711. He was a scholar of Watteau, and soon after leaving the school of that master, he was invited to the court of Portugal, where he was made painter to the queen, and a member of the Academy at Lisbon. His principal work as a painter is a ceiling in the queen's bed-chamber. He engraved from his own designs the plates for 'The Funeral of Duke Don Nuno Olivares Pereira,' published at Lisbon in 1730. He died at Lisbon while still young.

QUINAURT, CHARLES LOUIS FRANÇOIS, a French painter, born at Valenciennes in 1788. He was a pupil of Abel de Pujol and Watelet. His pictures are numerous. In the museum in his native

town there is an 'Erminia with the Shepherds,' in a landscape.

QUINKHARDT, JAN MAURITS, was born at Rees, near Cleves, in 1688, and was a scholar, successively, of Arnold van Boonen, Lubinetski, and N. Verkolje. He painted familiar, allegorical, and mythological subjects, and was excellent in portraits, of which he painted a great number. Five good examples are in the Amsterdam Museum. He died in 1772. His son JULIUS, born in 1736, was instructed by his father, but abandoned art for commerce. He died in 1776. Two pictures by him are in the Amsterdam Museum.

QUINTILIEN, —, is mentioned by Florent le Comte as the engraver of some plates after Callot, to which he did not affix his name.

QUINTON, GEORGE, a self-taught engraver, was born at Norwich in 1779. Some of his works appear in the 'Gentleman's Magazine,' 1796.

QUIRICIUS DA MURANO, an obscure painter over whose career there has been much discussion. Among the treasures at Rovigo towards the close of the 18th century, Francesco Bartoli noticed a St. Lucia by an unknown painter in the house of the Campanari family, dated and signed as follows, *Opus Quiricius de Joanes Venecius M<sup>o</sup> 4062*. This picture is now in the possession of Cardinal Silvestri at Rovigo. The signature and technical characteristics suggest that Quiricius was the pupil of Giovanni d'Alemania, the chief of the famous workshop of Murano. In the Venice Academy there are a 'Virgin Adoring' and an 'Ecce Homo,' both clearly by the same hand, and the former signed . . . *virtus, Murano*. This signature, however, is either false or repainted. For a fuller discussion of Quiricius, see Crowe and Cavalcaselle, 'Painting in North Italy,' vol. i. pp. 34—37.

QUIROS, LORINZO, a Spanish historical painter, and imitator of Murillo, was born at Santos in Extremadura in 1717. He studied at Seville under Bernard German Lorente, and made great progress both in fresco and oil painting. To perfect himself in drawing, he went to Madrid; but his turbulent disposition induced him to abandon the patronage of Corrado and Mengs, who were disposed to employ him. He returned to Seville, where he remained for twenty years without ever making any one acquainted with his place of residence. He employed himself in copying the works of Murillo, which he did very successfully, selling his copies through an agent. He died in 1789. He has left works at Madrid, at the Royal Academy of San Fernando, at Cazalla, Granada, Xeres, Seville, and at other places in Spain.

QUITER, HERMAN HENDRIK, (or HAR HIND,) a Dutch mezzotint engraver, was born in 1620, and died in 1700. We have by him a few English portraits, after Sir Peter Lely and others.

His eldest son, also HERMAN HENDRIK, studied in the school of Carlo Maratti, in 1700, and was afterwards painter to the Landgrave of Hesse; he died in 1711 at Brunswick. MAGNUS QUITER, a younger son, a portrait painter, was also a short time in the school of Maratti; he visited Holland and England, and probably assisted Kneller. He was afterwards keeper of the Gallery at Salzdam, and died in 1744. There was also an E. QUITER, a mezzotinter, who produced a few plates after Jan de Baan.

R

**RAAB, IGNAZ JOSEPH**, a painter, was born at Mechanitz in Bohemia, in 1715. He studied at Getschin under Major, but in 1744 entered the Jesuit Order, for which he did much decorative work in fresco. He died at Welchrad in Moravia, in 1787.

**RAABE, JOSEPH**, a portrait and historical painter, was born at Deutsch-Wartenberg, in Silesia, in 1780. After travelling through Germany, France, and Italy, he became court painter to the Duke of Hesse, and teacher of drawing and painting in the Academy at Bonn. In 1816 he became a member of the Dresden Academy, and in the same year went again to Italy. Some years later he was appointed court painter to the King of Saxony. His chief works are figures of St. Peter and St. Paul, painted for the church at Naumburg, in Silesia, and a 'Madonna and Child' for the church at Worthau, in the same province. In the Dresden Gallery there is a series of pictures and drawings by him illustrating the history of Germany in the Middle Ages. Raabe died in 1849.

**RABAGLIO, PROSPER**, was a native of Brescia. There is an altar-piece by him in the church of the Capuchins in that city, dated 1588.

**RABASSE, JEAN**, an engraver and print-seller, who flourished in Paris about 1650. Three prints have been attributed to him: a 'Judith,' signed *Jean Rabas avec Privilege du Roy*; a 'Holy Family,' with his initials, *J R*, and a 'Repose in Egypt,' with the same letters in a cipher. The two latter have been variously assigned by different writers.

**RABBIA, RAFAELLI**, a portrait painter, was born at Marino. He was living in the year 1610.

**RABEL, DANIEL**, the son of Jean Rabel, was probably instructed by him in the principles of art. He painted landscapes, some of which have been engraved. He etched a considerable number of plates in a style resembling that of Israel Silvestre, which chiefly consist of views and landscapes, with figures neatly drawn. His death is said to have taken place in 1628.

**RABEL, JEAN**, painter and engraver, was born at Beauvais, in France, between 1545 and 1550. He executed several etchings for a book called 'The Antiquities of Paris,' published in 1588. He engraved portraits of Charles V., Louis XII., Soissons, and Coligny; and painted portraits of Henri III., Garnier, and others. There is a copper-plate by him representing the 'Martyrdom of St. Lawrence,' copied from the print of the same subject engraved by Marc Antonio, after Barccio Bandinelli. It is smaller than the original, and on a stone at the bottom of the print is inscribed *Io Rabel Bellonacius lute Parisii*. He died in 1603.

**RABEN, SERVATIUS**, (RÆVEN, or RAVEN,) a Dutch engraver, of whom little is known with certainty, except that he engraved the 'Twelve Cæsars,' after Stradanus, on one of which is a cipher formed of S. R. V., and on the rest his name varied as above; and the 'Madonna della Seggiola,' after Raphael, signed Servatius Ræven. By some he has been confused with Serwouter; but the cipher of the latter is very different from his, being

composed of a P and an S interlaced, followed by a W.

**RABER, JOHANN GEORG**, a German engraver, was born at Vienna in 1764. He became the pupil of Muller in Stuttgart, and of Desnoyers in Paris. His chief works are 'Children,' after Van Dyck; a 'Madonna,' after Raphael, and a portrait of Prince Ludwig of Bavaria, after Kellerhofen.

**RABIELLA, PABLO**, a Spanish painter of battle-pieces, who lived at Saragossa at the commencement of the 18th century, where he enjoyed a considerable reputation. Though not very correct in his drawing, in his painting he followed with success the styles of Juan Rizi of Castille, and Juan de Valdes of Andalusia. There are several pictures in the Triunfantes Calzados de Teruel attributed to him; also in the chapels of St. Marco and Santiago, and one in the Cathedral de la Seu at Saragossa, representing the Battle of Clavijo.

**RABISINO, TOMMASO DA**, commonly known as Tommaso da Modena, a native of Modena, who flourished as a painter in the 14th century. Of his life nothing is known for certain, but the chief works which have been the means of preserving his name are: an 'Ecce Homo' and 'Madonna' in the chapel of the Castle at Karlstein; a 'Madonna' in the Gallery at Modena; a 'Madonna with Saints' in the Belvedere at Vienna, and several Saints in the church of St. Nicolo at Treviso, most of which are in a very exaggerated style. See Crowe and Cavalcaselle, 'Italian Painting,' vol. ii. p. 219.

**RABON, NICOLAS**, (or REBON,) son of Pierre (Rabon), was born in Paris in 1641, and painted historical subjects. He obtained honours at the Academy in 1666, and was admitted a member in 1686. He died the same year at Hermant.

**RABON, PIERRE**, (or REBON,) born at Havre in 1619, practised portrait painting. He was admitted into the old Royal Academy of France in 1660, and died in 1684.

**RACCHIETTI, BERNARDO**, the nephew and scholar of Giovanni Ghisolfi, was born at Milan in 1639. He painted architectural views and perspectives in the style of his instructor, for whose pictures Racchetti's are not unfrequently mistaken. They usually represent sea-ports embellished with magnificent buildings, which are drawn with precision, and handled with taste and spirit. There are many of his works in the private collections at Milan, where he died in 1702.

**RACINE, JEAN BAPTISTE**, a French engraver, born in Paris in 1747. He was a pupil of François Allamet, and has engraved several vignettes and other plates for books, after Cochin. We have also some prints of landscapes after different masters, and a few subjects from the pictures in the Orleans Gallery. Among others the following are by him:

Hagar and Ishmael; after P. F. Mol.  
A Pastoral Subject; after B. Greenberg.  
A Pair of Landscapes; after Pillement.

**RACLE, FRANÇOIS B.**, portrait painter, born at Liège, 1739, a pupil of Deprez, and studied also in Italy. He succeeded his father as painter in

ordinary to the chapter of S. Lambert's Cathedral. He died 1777.

**RADCYFFE, EDWARD**, an English mezzotint and line engraver, born at Birmingham in 1810. He studied under his father, W. Radclyffe, whom he assisted for some time. Coming to London in 1842, he worked for the *Annals* and the *'Art Journal.'* In 1862 he engraved a series of landscapes after David Cox for the Art Union of London. He died in Camden Town in 1863. Amongst his best plates are:

*The Windy Day; after D. Cox.*  
*A Welsh Funeral; after the same.*  
*Kenilworth Castle; after the same.*  
*The Hay-field; after Abbot.*  
*Rape of Europa; after Claude.*  
*The Beacon Tower; after the same.*  
*Morning: Sea Coast; after F. R. Lee.*

**RADCYFFE, WILLIAM**, an English engraver, born at Birmingham in 1780. His works are in the line manner, and are chiefly landscape. He practised in his native town, and had much to do with the encouragement of art there. Thus, in 1814, he was one of the founders of the first Birmingham school of art; in 1821 he assisted in the formation of the Society of Arts; and, in 1842, he aided in the establishment of the Society of Artists. Many of his works are to be found in the *Annals* of the time; perhaps his best efforts are in *'Graphic Illustrations of Warwickshire'* (1829), and Roscoe's *'Wanderings in North and South Wales.'* He died at Birmingham in 1855. The following are some of his best plates:

*Portrait of Dr. Milner; after Barber.*  
*Portrait of Lord Nelson.*  
*Rest in the Desert; after Müller.*  
*Crossing the Sands; after Collins.*  
*Church of St. Julian; after Turner.*  
*Horbury Castle; after the same.*  
*Deal; after the same.*

**RADCYFFE, WILLIAM**, an English portrait painter, was the son of W. Radclyffe, the engraver. He practised at Birmingham, and afterwards at London, exhibiting occasionally at the Royal Academy. He died young in 1846.

**RADMAKER, ABRAHAM**, probably the younger brother of Gerard Rademaker, was born at Amsterdam in 1676, and is said to have reached an eminent rank in art as a landscape painter, without the assistance of an instructor. His first productions were painted in water-colours, and were very highly finished; but he afterwards practised oil painting, with no less success. He was well acquainted with the rules of architecture, and embellished his landscapes with buildings and ruins, in a very picturesque manner. He engraved from his own designs a set of plates of the most interesting views of ancient monuments, &c. in the Netherlands. They are executed in a masterly style, and were published at Amsterdam in 1727. Rademaker died at Amsterdam, January 22nd, 1735.

**RADMAKER, GERARD**, born at Amsterdam in 1672, was the son of an architect, who taught him the first rudiments of drawing and perspective, with an intention of bringing him up to his own profession; but perceiving his son's inclination for painting, he placed him under the tuition of A. van Ghoor, a portrait painter of some reputation. He had made some progress in his studies when the death of his master deprived him of his assistance; but he was sufficiently advanced in the art to give lessons in design; and he was engaged by the Bishop of Sebasto to teach his niece drawing.

That prelate being afterwards obliged to visit Rome, Rademaker was invited to accompany him, and had the advantage of improving his talent by studying the most interesting objects in that capital. His genius led him to represent views of the principal ruins and other monuments in that city and vicinity, which he designed with accuracy and precision. On his return to Holland he met with the most flattering encouragement. He did not, however, confine himself to architectural views, but painted with considerable success historic and emblematic subjects which adorn the public edifices at Amsterdam and the other cities of Holland. In the Townhall at Amsterdam is an allegorical subject painted by Rademaker, representing the regency of the city; and in the collection of the family of Walraeven there is a view of the interior of St. Peter's at Rome, designed with great accuracy. He died at Amsterdam in 1711.

**RADET, JEAN B.**, a French painter and native of Dijon, where he was born in 1752. As an artist he had little success, but won some reputation with his pen. He died in 1830.

**RADI, BERNARDINO**, a native of Cortona, an Italian designer and engraver, whose name is affixed to a set of architectural ornaments, monuments, &c., published at Rome in 1618. They are slight, hasty etchings, and bear the title *Varie invenzioni per depositi di Bernardino Radi Cortonese.*

**RADIGUES, ANTOINE**, a French engraver, born at Rheims in 1719. He is said to have visited England, whence he went through Holland to Russia, and resided several years at St. Petersburg, where he engraved the portraits of the Prince and Princess Gallitzin, and other persons of distinction. He also engraved a plate for the collection of the Dresden Gallery, representing Angelica and Medoro, after Alessandro Tiarini.

**RADIN SALEH BEN JAGYA**, Prince, a native of Java, where he was born early in the present century. He was the pupil, in painting, of A. Schellfont and C. Kruseman. He lived for a time in Dresden, and afterwards accompanied Horace Vernet to Algeria. Among his best pictures are *'A Lion Hunt,' 'A Storm at Sea,'* and a copy of Paul Potter's *'Bull.'*

**RADL, ANTON**, a landscape painter and engraver, born at Vienna in 1774, received his early training in the Academy at Vienna, but in 1790 he went to Brussels, where he put himself under the painter Kormer. Thence he went to Frankfort, and worked at engraving under Prestel, whose chief assistant he became, and had a great share in the engravings by Prestel after Ruysdael. His chief excellence lay in his drawing, especially of foliage, for his colouring was hard. He died at Frankfort in 1842. His chief paintings are *'A Wood in Summer'* in the Darmstadt Gallery, and a *'Woodland Scene'* in the Stadel Institute. He has left seventy-five views of Germany in sepia and Indian ink; while of his aquatints the most worthy of notice are:

*A Moonlight Scene; after Van der Neer.*  
*A Cornfield; after Ruysdael.*  
*A Cattle Scene; after Potter.*  
*A Bear Hunt; after Snyders.*

**RADOS, LUIGI**, an engraver, born at Parma in 1780, was educated in the Academy of that city. His principal engravings are:

*The Emperor Francis II.; after Bosio.*  
*King Ferdinand; after the same.*

The Archduke Anton; after the same.  
 Prince Eugene; after Jacob  
 The Last Supper; after Leonardo da Vinci  
 Madonna Enthroned, after Raphael.  
 A Landscape, after Gonzaga

RAEBURN, Sir HENRY, an eminent portrait painter, was born at Stockbridge, now forming part of Edinburgh, in 1756. His father was a manufacturer, but at the age of six he was left an orphan, and was placed at Heriot's Hospital. At the age of fifteen he was apprenticed to a goldsmith in Edinburgh, but a propensity for sketching and drawing, which he had evinced at school, seemed more to occupy his mind than the business of his master. On discovering this propensity, and seeing some tolerably executed miniature which he had painted his master encouraged him in the pursuit by introducing him to David Martin, the leading portrait painter at that time in Edinburgh. The sight of that artist's pictures once lighted up a flame in the mind of young Raeburn, and the kind manner in which the painter received him made an impression which was not obliterated when he arrived at the summit of his reputation. By the further kindness of his master, the goldsmith he was permitted to practise art, and was so successful, that in a short time he was enabled to purchase the remainder of his apprenticeship, and to become professionally a painter of portraits in miniature. As his knowledge of art increased, so did his views expand; but as he had received no preliminary instruction he had many difficulties to contend with. By perseverance he overcame them. Martin lent him pictures with permission to copy them, but without offering any assistance as to the manner in which he was to proceed. The elder artist it is said, grew uneasy, when he saw the talent of the neophyte, and fearing that he was fostering a rival who might hereafter dispute his supremacy, he abruptly terminated the acquaintance. This seems to have been the end of Raeburn's early studies. He soon applied himself entirely to painting in oil, and his reputation, with his application, opened to him the doors of the rich, whose collections of pictures afforded a better opportunity to become acquainted with the beauties of art than he had hitherto enjoyed. At the age of twenty-two he married the widow of Count Leslie, a lady who had, as a maiden, been a Miss Edgar. With her he obtained a fortune which put him above money cares. He at once repaired to London to seek the advice of Sir Joshua Reynolds, who counselled him to go to Rome, and study Michael Angelo. This advice was strengthened by an offer of pecuniary assistance if needed, and letters of introduction to persons who might be useful during his stay in Italy. The latter he accepted, and with his wife departed for Rome. After two years' residence in Italy he returned to Scotland, and may be said to have commenced his real professional career. He soon took the lead in Edinburgh, and verified the justness of his former friend Martin's apprehensions. For years, application, improvement, and success went hand in hand, and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends. In 1818 he became an associate of the Royal Academy, and in the following year R.A., it is said without the usual solicitation. He now again turned his thoughts to the metropolis, and consulted Sir Thomas Lawrence on the subject, who persuaded him to be content with his Scottish supremacy. He took

the advice which Lawrence had given with so much disinterestedness, and the portraits of the mountain chiefs, the Mcdonalds, Mackenzies, Campbells, Bruce, Hays, Scots, Duffs, Gordons, Douglasses, Huttons, and many others, attest the fulness of his practice. In 1822, when George IV. visited Scotland, he was knighted, and the following year appointed "His Majesty's painter in that part of his dominions, with all the rights, privileges, and advantages thereunto belonging." Whatever these rights, privileges, and advantages might be, he did not long enjoy them, for he died in Edinburgh in 1823. It has only been within the last few years that Raeburn's high rank in art has been fully acknowledged. In 1876 a collection of 325 portraits by him was brought together in the galleries of the Royal Scottish Academy, and in 1877 several of the best were at the Winter Exhibition of the Royal Academy in London. Since then the Scottish painter has been fast rising in public esteem, and now he may be said to rank next to Reynolds and Gainsborough among British painters of portraits. The following list is confined to his more notable and more accessible portraits.

Edinburgh	<i>At Gull</i>	Mrs. Hamilton of Kames
"	"	Mrs. Kennedy of Dunoon
"	"	Mrs. Scott Moncrieff
"	"	Professor Wilson (at the age of twenty)
"	"	Dr. Alexander Adam, Rector of the High School of Edinburgh from 1768 to 1809
"	"	1st Hon. Francis Horner.
"	"	Lord Newton ( <i>a chei d'œuvre</i> )
"	"	John Wauchope
"	"	Lady Miller
"	"	Col. Alistair Macdonell of Glen-garry ( <i>when a most opiate</i> )
"	<i>Not Port Gull</i>	Neil Gow, the violinist
"	<i>Belair's Hall</i>	Dr. Nathaniel Spence
"	<i>Leopold House</i>	Lord Frederick Campbell
Leith	<i>Trinity House</i>	Portrait of Admiral Lord Duncan
London	<i>Not Gull</i>	Full length portrait of a Lady.
"	<i>Not Port Gull</i>	1st Hon. Francis Horner
"	"	Rev. John Home
"	"	Sir John Sinclair of Ulbster
"	"	Henry Mackenzie
Paris	<i>Touche</i>	A Greenwich Pensioner
Robert Bell, Procurator of the Church of Scotland		
The Hon. Henry Leckie		
Rt. Hon. Thomas Alder		
Dr. James Hutton		
Professor Joseph Black		
Sir William Mackenzie, Lord of Session Bannatyne.		
Rt. Hon. Sir Robert Liston		
Lady Liston		
George, fifth Duke of Gordon ( <i>twice</i> )		
Douglas, eighth Duke of Hamilton. ( <i>Hamilton Palace</i> )		
Commodore George Johnston		
Professor Adam Ferguson		
Sir David Dundas		
The Rt. Hon. Robert Blair of Avonton ( <i>Society of Writers to H. M. Signet</i> )		
Thomas Gladstone (grandfather of W. E. Gladstone)		
Adam Roland of Gaik		
Rev. Sir Henry Moncrieff Wollwood, D.D., Bart		
John Robinson, LL.D.		
Sir Walter Scott, Bt. ( <i>Duke of Buccleuch</i> )		
Henry Dundas, first Viscount Melville ( <i>Bank of Scotland</i> )		
William Tytler, W.S., F.R.S.E.		
Henry Mackenzie		
Baron Hume		
Professor Thomas Reid		
Rear-Admiral John Matland		
Professor Dugald Stewart		
Archibald Constable, the publisher		
Archibald Skirving		



Rev. W. Taylor, Principal of Glasgow University, 1803-1833.

Daniel Stewart.  
Lord Jeffrey.  
Lady Raeburn.  
Himself.

Many of Raeburn's portraits have been finely engraved in mezzotint and other methods. The best plate after him, perhaps, is Charles Turner's mezzotint from the 'Lord Newton' in the Scottish National Gallery.

RAEFUS, P., (or RAEFF,) a wood engraver, was a native of Paris. He flourished about the year 1575. He, with O. Gonjon, a relation of the famous sculptor Jean Gonjon, executed the cuts for a cosmographical work by André Thevet. His prints are very neatly finished, and are usually marked with the initials P. R. He also engraved on wood the figures dealing with masonry in Jean Martin's translation of Vitruvius.

RAET, (or DE RALT,) ARNOULD, painter, working at Léau, and in Louvain and the neighbourhood, in the second part of the 15th century. In 1473 he settled finally at Louvain, and by his second wife became the father of Louis Raet.

RAET, LOUIS, (or LOUIS DE STUBBLES,) painter, the son of Arnould Raet. Between 1505 and 1507 he decorated the walls of the church of Léau with paintings, which are now hidden under whitewash.

RAETH, IGNATIUS, painter, born at Antwerp, 1626, a member of the Order of Jesus. He practised for some years in Spain and in Germany, painting historical subjects and, more especially, portraits. In the church of St. Gandolph, at Bamberg, there is a 'Crucifixion' by him. He returned to Flanders in 1662, and died in 1666.

RAEVEN. See RALLEN.

RAFFAELLI, FRANCESCO, a native of Italy, who flourished about the year 1705. He engraved some historical plates of no great merit.

RAFFAELLINO DA REGGIO. See REGGIO.

RAFFAELLINO DA VITERBO. See ROMANELLI, GIOV. FR.

RAFFAELLINO DEL GARBO. See CAPRONI.

RAFFAELLO. See SAXZIO.

RAFFALT, IGNAZ, painter and engraver, was born at Weiskirchen in Upper Austria in 1800. He entered the Academy at Vienna. His earliest pictures were still life, but he afterwards devoted himself to landscapes. He died at Vienna in 1857. His principal works are:

A Mill in Obersteier.  
A Snow landscape.  
A River Scene with a Castle.  
Soup for the Convent. 1816.  
An Evening Scene with a Castle and Bridge.  
Fishermen's Huts. 1818.  
Postilions returning.  
River Landscape with a Castle. 1852.  
A Golden Wedding at Murau, in Styria.

RAFFALT, JOHANN GUALBERT, a son of Ignaz Raffalt, was born at Murau in Styria in 1834. He studied at Vienna under Pettenkofen, and afterwards travelled in Hungary and Dalmatia, the scenes of many of his pictures being placed in this latter country. He died at Rome in 1865. His principal works are:

Annual Fair in Hungary.  
A Gipsies' Camp.  
Pustabrunnen, Hungary.  
Calf-market, Hungary.  
The Waggon.

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RAFFET, DENIS AUGUSTE MARIE, a French draughtsman, lithographer, and painter, born at Paris in 1804. He lost his father, a soldier, while young, and learnt drawing during apprenticeship to a turner. Entering the Ecole des Beaux Arts in 1824, he studied under Gros and Charlet. In 1826 he published an album of lithographed studies, the first of a series which had a great success. His subjects were scenes from military life, to which he remained faithful throughout his career. In 1832 he went to the siege of Antwerp, and three years later exhibited a fine series of lithographs from the sketches he made there. The patronage of Prince Demidoff enabled him to make extended travels in Europe and Western Asia. During these tours he accumulated materials for a large number of valuable lithographs. In 1849 Raffet went to Italy, and drew the various picturesque costumes and uniforms that were to be found in the still divided country. After the siege of Rome his time was spent either at Paris or at Prince Demidoff's villa at San Donato, near Florence. In 1853 the two friends went to Spain, and when the painter died he left incomplete the resulting album of sketches. Raffet always had the pencil in his hand, and his innumerable lithographs form a valuable chronicle of the scenes visited by himself and his friends. Perhaps the series in illustration of the 'Expedition des Portes-de-fer' is the best. It is said that he was more than once commissioned to paint a picture for Versailles, but always postponed it to his favourite lithographs. Raffet died at Genoa in 1860. Amongst his best works are:

Revue des Ombres.  
The Evening after the Battle of Novara.  
Capture of Coblenz.  
Night Review by Napoleon.

RAGENEAU, JACQUES, painter, practising at the court of France in the first half of the 17th century, was appointed to the household of Marie de' Medici. He died in 1658.

RAGGI, PIETRO PAOLO, was born at Vienna about the year 1650; but his parents removing from thence to Genoa when he was young, he received his first education in art in that city, though it is not known by whom he was instructed. His picture in the Nunziata del Guastato, at Genoa, representing St. Bonaventura, is in the style of the Carracci, and is mentioned by Ratti as a production of great merit. After visiting Turin and Savona, he established himself at Bergamo, where he painted several pictures for the churches and private collections. In the church of St. Lorenzo is an admired picture of the 'Annunciation'; and in St. Marta, 'Mary Magdalene taken up into heaven.' He also distinguished himself as a painter of landscapes, which he embellished with figures representing pastoral or bacchanalian subjects, painted in the style of Benedetto Castiglione and Giulio Carpioni. He died at Bergamo in 1724.

RAGOT, FRANÇOIS, a French engraver, born at Bagnolet in 1641. He engraved some plates after Simon Vouet and Charles Le Brun; but he is chiefly distinguished for his ability in copying the prints engraved by Bolswert, Pontius, and Vorstermans, after the works of Rubens and Van Dyck. He executed about forty of these copies with such accuracy and precision, that they have been mistaken for the originals by inexperienced collectors. He is also said to have engraved a few portraits.

**RAGUENEAU**, (or **RAGUINFAU**), A., painter, was writing-master to William III. of Orange. He painted several portraits of Prince Frederick Henry, two of which were for the parliament of Orange, 1667.

**RAHL, KARL**, a German historical and portrait painter, born in 1812, at Vienna. He studied in the Academy of that city, and at the age of twenty gained the great prize for his 'David in the Cave of Adullam,' which enabled him to complete his art training at Rome. On his return to Vienna he obtained a high reputation and a large number of pupils passed through his studio. Politics occupied his attention almost as much as art, and more than once he had to leave Vienna through his inconvenient opinions. He practised fresco painting, and many of his works are to be seen in his native city, where he died in 1865. The Palais Todesco, the fane of the Grace Church, the interior of Baron Sina's palace, at Vienna, a Banqueting Hall at Oldenburg, and some other buildings were decorated by him. The 'Hermann' are also good examples of his art.

Berlin	Gallery	Surprise of the Christians in the Roman Catacombs
Hamburg	Gallery	Maudslott at Vienna Maudslott at Benevento
Munich	New Pinacothek	Portrait of Martin Wagner, the Sculptor
Vienna	Gallery	Scene from the 'Nibelungen Lied' 1855

**RAHL, KARI HEINRICH**, an engraver, was born at Heilbronn in 1779. His father, a clock-maker, apprenticed him to a silversmith, and to whom he displayed the first signs of his talent by etching small landscapes. In 1799 he went to Vienna to study under Euger, maintaining him self meanwhile by the proceeds of the sale of his works. In 1810 he became a Fellow of the Academy, in 1829 chief engraver, and in 1839 Professor. He died at Vienna in 1843. There is great power about his work, but an absence of delicacy. His principal plates are

Job and his Friends after *W. H. H. H.*  
The Blind Beggar after the same  
Presentation in the Temple after *Lia Batolommeo*  
'La Notte,' after *Canova*  
The Battle of Aspern, after *Krieger*

**RAHN, RUDOLPH**, engraver, born 1805, at Zurich, where he first studied. He came to Paris to complete his education, and finally settled at Munich. He engraved some excellent plates for Kaubich's 'Reineke Fuchs,' jointly with Ad. Schleich. We may also mention his portrait of Winkelman after *Angela Kufmann*.

**RAIBOLINI, FRANCESCO DI MARCO** (commonly called **IL FRANCIA**), was born at Bologna in the year 1450. His father was a carpenter, but although belonging to the artisan class, his family was highly respected, and owned lands in the neighbourhood. Francesco is said to have been remarkable for the charms of his person, manner, and conversation, which made him a general favourite, so that he numbered the noblest families of Bologna among his friends. He began life in the goldsmith's shop, and acquired considerable reputation by his designs for coins and medals, his gold and silver enamels, and especially his works in *niello*. Giovanni Bentivoglio II, the reigning prince at Bologna, became a munificent patron of Francia, and appointed him to be the Master of the Mint, an office which he held until

the end of his life. Most of his goldsmith's work was executed for this prince, and perished at the destruction of his palace. Francia's first inclination to the study of painting is attributed to the influence of a visit paid by Andrea Mantegna to Bologna in 1472, and his earliest instruction in the art has long been said to have been received from Marco Zoppo. Thus, however, Signor Morelli disputes, and maintains that no sign of Zoppo's influence is to be traced in Francia, whom he looks upon as the pupil of Costa, and partly of Francesco Cosna and Nicolo Roberti de Grandi. One of Francia's earliest known works, a small 'Crucifixion,' in the Public Library of Bologna—executed, Morelli thinks, in 1491—shows the influence of both these masters in the fine colour and good expression of the heads, while the draperies have the rather harsh folds of the *niellist*. Another excellent example of his earliest work is the 'St Stephen' of the Borgese Gallery at Rome; and another is the portrait of Bartolommeo Bianchini, formerly in the Northwick collection under the name of Raphael. A picture in the Berlin Museum, representing the 'Holy Family' was painted by Francia for this Bartolommeo, who was a senator in Bologna. An altarpiece, now in the Bologna Gallery, was painted for the same patron. It has been often declared, with insufficient justification, that the earlier works of Francia are Umbrian in feeling, being alloted by the example of Perugino, as seen in pictures brought to Bologna. His early manner seems to have been entirely Perugian, and so like that of Costa, that works by the one have been often ascribed to the other. That the two worked intimately together is proved by the fact that a piece he painted by Costa forms a part of an altarpiece by Francia in the Bologna Gallery. From about the year 1500 there is a gradual change perceptible in the style of Francia's painting. This has been attributed to his friendship with Raphael, and his study of Raphael's work. But within the last few years it has been thrown upon the existence of any such intimate friendship, and upon the documents, the letter and sonnet published by Malvasia on which its acceptance depends. These were published for the first time in Palma Pitture, in the year 1678, and it seems unlikely that if Malvasia had really possessed their originals nothing would ever have been found of them. The late style of the master, which he owed in all probability as much to his own maturing powers as to the influence of Costa, is to the influence of any work of Raphael that came before his eyes, as to be seen at its best in the great altar-piece of the National Gallery, especially the lunette, in a series of frescoes which he executed for the chapel of St. Cecilia, and in the Madonna of the Rose Garden, at Munich. In 1511, on the return of the Bentivoglio to Bologna, Francia was elected one of the Gonfalonieri of the people, in 1512 he was re-elected to the Mastership of the Goldsmiths' Guild, and in 1514 he attained a dignity described as "Master of the Four Arts." Vasari says of him that "he was revered as a god in Bologna, and not even his admiration for Raphael, and his desire to see the larger works of the great painter, could tear him away from his native city." It is said that he had as many as two hundred pupils; the best of whom passed into the school of Raphael. His two sons Giacomo and Giulio also became painters, and the works of the former are often wrongly



Vienna.

**Gallery.** Enthroned Madonna with Saints (Francis, Catharine, and John the Baptist). (Signed FRANCIA AURIFABRI BONON.)

" **Liechtenstein Coll.** Portrait of a Duke of Urbino (?), formerly assigned to Raphael

As to Francia's right to be catalogued as an engraver there has been much discussion. Some proofs on paper of his *maniera* have reached us (eight are described by Passavant), and he is stated by Calvi to have engraved on copper. Dr. Waagen thought the print in the British Museum inscribed 'Guerino dit Meschi' was his. He is believed, too, to have engraved the italic characters first used by Aldus in the 1501 edition of *Venerabilis*

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'Macmillan's Magazine' for February, 1871.

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RAIBOLINI, GIACOMO, the elder son of Francesco Raibolini, called FRANCIA after his father, was born about 1481. He studied under his father, and acted as his assistant. He executed two of the frescoes in the chapel of St. Cecilia at Bologna, namely, the 'Baptism of Valentin,' and the 'Martyrdom of St. Cecilia.' His masterpiece, perhaps, is the beautiful 'Madonna seated with SS. Francis, Bernard, Sebastian, and Mamice,' dated 1526, in the Pinacoteca at Bologna, although his 'St. Michael,' in San Domenico, is also very fine. Late in life Giuomo came under the influence of Dosso Dossi, as may be gathered from his two enthroned Madonnas at Milan. Giacomo died in 1557. By him:

Berlin. **Gallery.** The Virgin in Glory (jointly with his brother Giulio).

" " Chastity.

" " Madonna with Saints.

Bologna. **Pinacoteca.** Two Madonnas.

" " Virgin with Saints.

" *San Stefano.* Christ on the Cross.

" *San Giovanni.* Christ as a Gardener.

" *SS. Annunziata.* The Entombment.

" *San Domenico.* The Archangel Michael.

Florence. **Pitti Gall.** A Portrait.

Madrid. **Museum.** A Devotional Picture with St. Margaret in the centre.

Milan. **Brera.** Two enthroned Madonnas.

Parma. **S. Giovanni.** Adoration of the Shepherds.

A few scarce prints, dated about 1530, and signed I. F., are ascribed to Giacomo Raibolini. Among them we may name, 'A Muse,' 'Cleopatra,' and 'Venus and Amor.'

RAIBOLINI, GIULIO, younger son and pupil of Francia, was a painter of mediocre talents. He was born in 1487. He worked jointly with his brother on the pictures named below, which are now in the Bologna and Berlin Galleries respectively. He died in 1540.

Berlin. **Museum.** The Virgin in Glory.

Bologna. **Pinacoteca.** Four Saints. (Both signed J. J. FRANCIA.)

RAIMBACH, ABRAHAM, engraver, born in London in 1776. His father was a Swiss by birth, but had come to England at an early period of his life, and never left it. After receiving his education at Archbishop Tennison's Library School, the son was apprenticed to J. Hall, the engraver, and the first work of the young apprentice was the explanatory key to the engraving of Copley's 'Death of Chatham,' now in the National Gallery. After his apprenticeship he entered as a student at the Royal Academy, and took what casual employment he could obtain from the booksellers, and also occupied himself with miniature painting. He found the latter irksome, and abandoned it finally for engraving. The plates he executed for Smirke and Forster's edition of the 'Arabian Nights' made known his ability, and were also profitable. In 1812 he became David Wilkie's engraver, and the first work of that distinguished painter that he transferred to copper was 'The Village Politicians,' the next was 'The Rent Day,' and these were followed at intervals by 'The Cut Finger,' 'The Dand Boy,' 'Blindman's Buff,' 'Distraint for Rent,' 'The Parish Beadle,' and 'The Spanish Mother and Child.' After Reynolds he engraved a 'Venus' and the 'Ugolino.' Raimbach, it is said, never employed an assistant, but executed the whole of his plates himself. His prints after Wilkie are masterly works. They were boldly engraved, to enable the publishers to take numerous impressions, and therefore appear somewhat deficient in artistic freedom and delicacy of execution. They are, however, suited to the subjects, and very faithful to Wilkie's characters. Raimbach died at Greenwich in 1813. Besides the plates above named, he is also responsible for the following:

Leonard Parkinson, a Maroon Chief; after a drawing

by W. L. Edwards's 'Maroon War'.

Illustrations for Cooke's 'Tales of the Goni.'.

Illustrations for Forster's 'Arabian Nights.'

Five plates for 'Bassas.'

Plates for Sharpe's 'Spectator,' 'Tatler,' and 'Guardian.'

Plates for 'Don Quixote.' (Longman, 1818.)

Frontispiece to Scott's 'Arabian Nights.'

Initiation into 'the Mysteries of Isis; after Smirke, for

Barlow's 'Columbiad'

Rape of the Golden Fleece; the same.

A biography of Raimbach was privately printed by Frederick Shoberl in 1843.

RAIMONDI, MARC ANTONIO, the most famous and the finest of Italian engravers, was born at Bologna towards the end of the 15th century, according to Passavant in 1488. But there is much doubt as to his dates, some authorities putting his birth as early as 1470, and his death as late as a century afterwards. Most probably, however, he was a year or two younger than Raphael, while we have no trace of his existence after 1527, the year of the sack of Rome. His first master was Francia, who taught him to work in *nuovo*. He may have had another master for part of the technical work of the goldsmith's engraver. By the year 1505 he had engraved a plate for its own sake, a 'Pyramus and Thisbe,' and had made a journey through Upper Italy to Venice. About 1508-10 he was engaged, in Venice, in making copies of seventeen of Albert Dürer's cuts from the 'Life of the Virgin,' of the thirty-six cuts of the 'Little Passion,' and of the 'Adam and Eve.' Whether Marc Antonio did this with a fraudulent intention or not has been much disputed, but

there seems to be no doubt as to his desire to profit, in an unfair way, by Dürer's reputation, for to the seventeen plates from the 'Life of the Virgin' he affixed the Nuremberger's mark, while the 'Adam and Eve' is signed thus :

ALBERT  
DÜRER  
NORICUS  
FACIEBAT  
1504

exactly as the original is signed. The 'Little Passion' is marked with Dürer's tablet, in blank, much as Raimondi afterwards marked his own works. This, perhaps, was due to the representations made, as Vasari tells us, by Dürer, who very probably made use of his favour with the Emperor to get the prohibition to which Vasari refers made effective against the use of his name by the Italian engraver. It is not likely that he actually journeyed to Venice to prosecute his complaint. Marc Antonio's copies after Dürer are as faithful as copper-plates after woodcuts, by an artist with a great original genius of his own, could be expected to be.

About 1510 Marc Antonio was in Florence, and there engraved the famous plate after Michel Angelo's *Cartoon of Pisa*, which is known as 'The Climbers' (*Les Grimpeurs*). About a year later he went to Rome, where he at first continued his imitation of Dürer. Soon, however, he enrolled himself among the followers of Raphael, and worked for eight or nine years under his supervision. For a time he seems to have worked in Raphael's studio, but he afterwards set up a studio of his own, where he received pupils, among whom the most famous were Agostino di Musi and Marco Dente da Ravenna. No doubt much of the perfection to which the art was brought in this *atelier* was due to the taste of Raphael, for the spirit in which Raimondi engraved was curiously akin to that which distinguishes the Urbinate's work with the point. Design, expression, and purity rather than richness of technique, are the merits aimed at. Many of Marc Antonio's plates are after lost designs of Sanzio, while many others reproduce compositions still extant, but reproduce them with variations, suggested most likely by the master. After Raphael's death, in 1520, Raimondi engraved after Giulio Romano. This connection brought him into disgrace and into prison. Giulio made a series of twenty indecent designs in illustration of sonnets by Pietro Aretino. These Marc Antonio engraved, and so scandalized Pope Clement VII., that he was clapped into prison. At the intercession of the Cardinal Ippolito de' Medici and of Baccio Bandinelli he was released, and set to work on his plate of the 'Martyrdom of St. Lawrence,' after Bandinelli. The engraving when finished was submitted to the Pope, who was so pleased with it that he at once took its author under his special protection. Baccio, on the other hand, was not satisfied, and complained to Clement that his work had not been faithfully rendered. The Pope thereupon compared the design with the engraving, and decided that Raimondi had improved upon Bandinelli. The original red chalk drawing by the latter is in the Cabinet at Munich. In 1527 Marc Antonio lost all he had at the siege and subsequent sack of Rome. He fled to Bologna, and nothing more is known of him. From a statement by G. A. di Niccolini di Sabio, however, we may fairly con-

clude that he was no longer alive in 1534. For three centuries Marc Antonio has enjoyed a reputation among reproductive engravers comparable to that of Raphael among painters. Fine impressions of his best plates have steadily increased in value, until now they excite as fierce a competition at sales as the rarest plates of Rembrandt. His *œuvre* may be divided into four classes: first, the pieces he executed during his early days under the shadow of Francia; secondly, his imitations of Dürer, and other productions before his journey to Rome; thirdly, his work under Raphael; fourthly, his work after Raphael's death. In works belonging to the first class, the hardness of the *niellatore* and the immaturity of the youthful artist are both visible. In those of the second, the burin is managed more freely, and the individuality of a true artist is more traceable. In those of the third period the masterpieces of Raimondi are to be found. It begins with 'The Climbers,' which may have been finished at Rome, and includes 'The Massacre of the Innocents,' 'The Judgment of Paris,' 'The Dance of Cupids,' 'The Five Saints,' the 'Lucretia,' &c. The fourth period is marked by less care in drawing, less delicacy in the management of the burin, less patience, and a greater toleration for mannerism in the works reproduced; these were mostly from the hand of Giulio Romano. The following list of Marc Antonio's plates is taken from Passavant, but Bartsch's numbers are also given.

1. Adam and Eve. (B. 1.)
2. Adam and Eve driven from Paradise. (B. 2.)
3. God appearing to Noah. (B. 3.)
4. Joseph and Potiphar's Wife. (B. 9.)
5. David beheading Goliath. (B. 10.)
6. David with the Head of Goliath. (B. 11.)
7. David with the Head of Goliath. (B. 12.)
8. The Nativity. (B. 16.)
9. The Massacre of the Innocents (without the 'Chicot'). (B. 20.)
10. The Feast at Simon's House. (B. 28.)
11. The Last Supper. (B. 29.)
12. The Entombment. (B. 30.)
13. The Descent from the Cross. (B. 32.)
14. Pietà. (B. 35.)
15. The Marys weeping over the body of Christ. (B. 37.)
16. The Descent into Limbo. (B. 41.)
17. St. Paul at Athens. (B. 41.)
18. The Marys on the Steps. (B. 45.)
19. The Virgin Enthroned. (B. 46.)
20. The Virgin in Glory. (B. 47.)
21. The upper part of the Foligno Madonna. (B. 52.)
22. The Virgin with the long thigh. (B. 57.)
23. The Holy Family; after Michaelangelo. (B. 59.)
24. Holy Family. The Virgin suckling the Infant Christ. (B. 60.)
25. The Virgin with the Palm-tree. (B. 62.)
26. The Madonna with the Cradle. (B. 63.)
- 27-30. Jesus and the Twelve Apostles. (B. 74-76.)
40. St. Christopher. (B. 96.)
41. St. Francis. (B. 97.)
42. St. George. (B. 98.)
43. St. John Baptist. (B. 99.)
44. St. Jerome kneeling before a Crucifix placed in a tree trunk. (B. 101.)
45. St. Jerome with the small Lion. (B. 102.)
46. The Martyrdom of St. Lawrence. (B. 104.)
47. St. Sebastian. (B. 109.)
48. St. Francis, St. Anthony of Padua, and St. John of Capistran. (B. 110.)
49. The Five Saints. (B. 113.)
50. Saint Catherine. (B. 115.)
51. St. Cecilia, with four other Saints. (B. 116.)
52. The Martyrdom of St. Cecilia. (B. 117.)
53. Saint Margaret. (B. 118.)
54. SS. Lucy, Catherine, and Barbara. (B. 120.)
- 55-67. Christ and the Twelve Apostles. (B. 124.)
68. Christ on the Cross. (B. 137.)

69. The Holy Trinity. (B. 136.)
70. The Virgin standing. (B. 139.)
71. The young Tobias and the Guardian Angel. (B. 140.)
72. S. Anthony. (B. 141.)
73. S. Anthony of Padua. (B. 142.)
74. S. Benedict. (B. 143.)
75. S. Bernard. (B. 144.)
76. S. John of Capistran. (B. 145.)
77. S. Christopher. (B. 146.)
78. S. Stephen. (B. 147.)
79. S. Francis of Assisi. (B. 148.)
80. The Archangel Gabriel. (B. 149.)
- 81-2. S. John Baptist. (B. 150-1.)
83. S. Jerome. (B. 152.)
84. Job. (B. 153.)
85. S. Joseph. (B. 154.)
86. S. Lawrence (S. Leonard). (B. 155.)
- 87-8. S. Lawrence. (B. 156-7.)
89. S. Michael. (B. 158.)
90. Lazarus. (B. 159.)
91. S. Nicholas of Tolentino. (B. 160.)
92. S. Peter Martyr. (B. 161.)
- 93-5. S. Roch. (B. 162-4.)
- 96-8. S. Sebastian. (B. 165-7.)
99. S. Vincent. (B. 168.)
100. A Penitent Saint. (B. 169.)
101. S. Agatha. (B. 170.)
102. S. Agnes. (B. 171.)
103. S. Anne, the Virgin and Child. (B. 17.)
104. S. Apollonia. (B. 173.)
105. S. Barbara. (B. 171.)
106. S. Catherine. (B. 175.)
107. S. Catherine of Siena. (B. 176.)
108. S. Cecilia. (B. 177.)
109. S. Helena. (B. 176.)
110. S. Lucy. (B. 179.)
111. The glorified Magdalen. (B. 180.)
112. S. Margaret. (B. 181.)
113. S. Martha. (B. 182.)
114. S. Petronilla. (B. 183.)
115. Death. (B. 184.)
116. The Rape of Helen. (B. 200.)
117. Alexander placing Homer's poems in the tomb of Achilles. (B. 207.)
- 118-121. The Four Roman Knights. (B. 185-191.)
122. Dido. (B. 187.)
123. Isacotta. (B. 192.)
124. Cleopatra (Ariadne). (B. 190.)
125. Cleopatra. (B. 200.)
126. The Triumph of Titus. (B. 213.)
127. The Plague of Phrygia. (B. 417.)
128. Parnassus. (B. 271.)
- 129-131. Jupiter, Mars, and Diana. (B. 253-255.)
132. Vulcan, Venus, and Cupid. (B. 326.)
- 133-135. Jupiter embracing Cupid; Mercury descending in search of Psyche; Cupid and the Three Graces. (B. 342-344.)
136. Mars, Venus, and Cupid. (B. 345.)
137. The Judgment of Paris. (B. 245.)
138. The *Quos Ego*, or Neptune calming the Storm. (B. 252.)
139. Venus and two Cupids. (B. 251.)
140. Venus appearing to Æneus. (B. 388.)
141. Venus after the Bath. (B. 297.)
142. Venus stooping to kiss Cupid. (B. 311.)
143. Venus rising from the Sea. (B. 312.)
144. Venus crouching. (B. 313.)
145. Pallas standing on a Sphere. (B. 337.)
- 146-161. Apollo, Minerva, the Muses, and five other figures. (B. 263-278.)
162. The Apollo Belvedere. (B. 331.)
163. Apollo with left arm upraised. (B. 332.)
164. A Replica of the Last. (B. 333.)
165. The Standing Apollo. (B. 335.)
166. Apollo, Hyacinthus, and Cupid. (B. 318.)
167. Dance of Cupids. (B. 217.)
168. Cupid and Three Children. (B. 320.)
169. Hercules—full-face—standing in a niche. (B. 250.)
- 170-173. The Labours of Hercules. (B. 289-292.)
174. Hercules strangling Antæus. (B. 346.)
175. Two Fauns carrying a Child in a Basket. (B. 230.)
176. Bacchanalia, or The Offering to Priapus. (B. 248.)
177. A reversed Replica of the last, in which the Satyr is on the left of Priapus. (B. 249.)
178. A Satyr clasping a Nymph with his left arm, and defending himself against a Young Man. (B. 279.)
179. A Satyr seated, and a Child. (B. 281.)
180. Nymph surprised by Satyr. (B. 285.)
181. Two Votaries of Bacchus, one young and one old. (B. 294.)
182. Faun and Child. (B. 296.)
183. The two Satyrs and the Nymph. (B. 305.)
184. Pan and Syrinx. (B. 325.)
185. Nymph surprised by Satyr. (B. 319.)
186. The Vintage of Bacchus. (B. 306.)
187. Cupid rising from the Sea. (B. 293.)
188. The Three Graces. (B. 340.)
189. Orpheus and Eurydice. (B. 282.)
190. Orpheus delivering Eurydice from the Infernal Regions. (B. 295.)
191. Orpheus seated, playing the Violin. (B. 314.)
192. The Triumph of Galatea. (B. 350.)
193. Bacchus and Ariadne.
194. Pyramus and Thisbe. (B. 322.)
195. The 'Loves of the Gods.'
  1. The Torso of a Woman, her head on a cushion.
  2. A Bearded Man and part of a Leg.
  - 3, 4. Figures of Young Women.
  5. Back View of a Head.
  6. Head turned to the right, embraced by a Man's Arm.
  7. Head turned to the Left.
  8. Head of a Young Woman.
  9. Figure of a Young Man, standing, and stretching out his Right Arm. (These nine fragments are all that is left of the plates which brought Raimondi into disgrace with Pope Clement. They are quite inoffensive. A complete set, however, belonged to the collector Mariette, and after his death passed into the French Royal Library. They have been either lost, stolen, or destroyed.)
196. Trajan crowned by Victory. (B. 361.)
197. Fortune holding a sail swelled by the Wind. (B. 362.)
198. Love of Fame. (B. 363.)
199. Time
200. Prudence. (B. 371.)
201. Strength. (B. 375.)
202. Temperance. (B. 376.)
203. Philosophy. (B. 381.)
204. Poetry. (B. 382.)
- 205—211. The Seven Cardinal Virtues. (B. 386—392.)
212. Peace. (B. 393.)
213. 'Amadeus, Austritas, Amicitia, Amor.' (B. 355.)
214. The Four Doctors. (B. 401.)
215. 'Le Dâton Courbé.' (B. 369.)
216. The Woman with the Crescent. (B. 354.)
217. The Man with two Trumpets. (B. 356.)
218. Raphael's Dream. (B. 359.)
219. The Young Man with the Fir brand. (B. 360.)
220. Man and Woman holding a Sail. (B. 361.)
221. The Old Shepherd and the Youth. (B. 366.)
222. The Old Man and the Man with the Anchor. (B. 367.)
223. Woman with Winged Head. (B. 368.)
224. Man Beaten with a Fox's Tail. (B. 372.)
225. Woman with two Sponges. (B. 373.)
226. The Man and Woman with Globes. (B. 377.)
227. Young Woman watering a Plant. (B. 383.)
228. Man whipping Fortune. (B. 378.)
229. Man showing a Woman a Hatchet. (B. 380.)
230. Young Man with a Lantern. (B. 384.)
231. Two Naked Men, standing. (B. 385.)
232. Serpent speaking to a Young Man. (B. 396.)
233. The Two Women and the Zodiac. (B. 397.)
234. The Violin-Player, and the Three Naked Women. (B. 398.)
235. Young Woman in Classic Dress, between Two Men. (B. 399.)
236. 'Il Stregozzo,' or 'Sorcery.' (B. 426.)
237. Man Crowning an Eagle. (B. 425.)
238. The Shepherd and the Nymph. (B. 429.)
239. Old Man and Young Woman. (B. 430.)
240. The Old and the Young Shepherd. (B. 431.)
241. Young Mother conversing with Two Men. (B. 432.)
242. Man kneeling at the outskirts of a Wood. (B. 434.)
243. Man Asleep at the entrance to a Wood. (B. 438.)
244. The Old Shepherd and the Young Man with the Violin. (B. 435.)

245. The Old Man and the fat Young Man. (B. 436.)
246. Woman tearing her Hair. (B. 437.)
247. The Lion Hunt. (B. 422.)
248. Emperor sitting. (B. 441.)
249. Another Emperor sitting. (B. 442.)
250. Woman meditating. (B. 443.)
251. The Deformed Young Man. (B. 446.)
252. The Cardinal at Market. (B. 459.)
253. The Pilgrim. (B. 463.)
254. The Climbers. (B. 487.)
255. One of the Climbers. (B. 488.)
256. Man bearing the base of a Column. (B. 476.)
257. Man with a Flag. (B. 481.)
- 258-269. The Twelve Caesars. (B. 501-513.)
270. Equestrian Statue of Marcus Aurelius. (B. 514.)
271. Constantine the Great. (B. 495.)
272. Pope Leo XII. (B. 493.)
273. Pope Adrian VI. (B. 494.)
274. Charles V. (B. 497.)
275. Raphael resting. (B. 496.)
276. The Poet Alexander Achillini. (B. 469.)
277. Pietro Aretino. (B. 513.)
278. The Perfume Vase for Francis I. (B. 538.)
279. The Façade with Caryatides. (B. 538.)
280. The Three Marys.
281. SS. Lucy, Catherine, and Barbara.
282. The Triumph of Neptune.
283. The Glorified Magdalen.
284. Cupids at a Tomb.
285. Amymona carried off by a Triton.
286. S. Paul kneeling before Christ.
287. Pluto.
288. Venus wounded by a Thorn. (B. 321.)
289. Satyr and Bacchante.
290. Dance of Three Fauns and Three Bacchantes.
291. Pope Clement VII. (B. 493 and 494.)
292. Pius II.
293. Paul II.
294. Sixtus IV.
295. Innocent VIII.
296. Alexander VI.
297. Pius III.
298. Adam and Eve. (*Copy from Albrecht Durer.*)
299. The Last Supper. (*Do*)
300. Calvary. (B. 59.) (*Do*)
301. The Virgin with the Monkey. (*Do.*)
302. The Virgin by the Door. (*Do*)
303. Holy Family with playing Angels. (*Do*)
304. Holy Family in a vaulted Chamber. (*Do*)
305. The Prodigal Son (*Do*)
306. S. Jerome in his Cell. (*Do.*)
307. Three Bishop-Saints. (*Do.*)
308. The Two Cooks. (*Do.*)

RAIMONDO, was a Neapolitan painter, who flourished about the year 1477. There is a picture by him in the church of S. Francesco di Chieri, in Piedmont.

RAINALDI, DOMENICO, a painter, who flourished at Rome about 1665. He executed some works for the different churches in Rome, and seems to have been patronized by the Popes of his time. Nothing is known of his history.

RAINIERI, FRANCESCO MARIA, called LO SCHIVENOGLIA, was born at Mantua about the year 1690. He was a scholar of Giovanni Canti, and painted similar subjects, representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor; if they are less vigorously coloured, his figures are usually better drawn. He died in 1758.

RALPH, G. KEIRH, an English portrait and subject painter in the latter half of the 18th century. He was portrait painter to the Duke of Clarence, and exhibited at the Academy from 1778 to 1811.

RAM, JAN DE. See DE RAM.

RAMA, CAMILLO, painter, a native of Brescia, who flourished about the year 1622. He was a pupil of the younger Palma, and painted several altar-pieces and other considerable works for the

public edifices of his native city, which prove him to have been an able follower of the style of his instructor. In the refectory of the Carmelites, and in the churches of S. Giosèffo and S. Francesco, there are good examples of his work.

RAMACCIOTTI, GIOVANNI BATTISTA, amateur, a priest of Siena, who lived about the middle of the 17th century, and practised portrait and historical painting. In the Franciscan church at Siena there is a 'Nativity' by him, and at Florence (Uffizi) a 'Nativity of the Virgin.' Bloemart engraved after him the portrait of a Nun, Colomba da Tofaninis.

RAMAY, JEAN, (or DELLE RAMEGE,) an historical painter, born at Liège about 1530, was a pupil of Lambert Lombard, and became a member of the Corporation of Goldsmiths, of which he was dean in 1585. Very late in life he is said to have worked in the palace at Luxemburg, and to have died during his journey back to his native city. There is an 'Adoration of the Shepherds' by him in the church of Glains, near Liège. He was still alive in 1602.

RAMAZZANI, ERCOLE, born at Roccacontrada in the Roman territory, was a pupil of Perugino and of Raphael. He executed some works of art for his native place. The dates of his birth and death are unknown, but he is asserted to have been still alive in 1588. Lanzi saw a picture by one *Ramazani di Roccacontrada* in Matelica, which was dated 1573.

RAMBALDI, CARLO ANTONIO, born at Bologna in 1680, was a pupil of Domenico Viani. He painted history with some success. There are several of his pictures in the churches at Bologna, which show considerable merit. The most worthy of notice are the 'Death of St. Joseph,' in the church of S. Gregorio; the 'Visitation,' in S. Giuseppe; and a 'St. Francis Xavier,' in S. Lucia. Rambaldi died in 1717.

RAMBALDO, LAUDADIO, called RAMBALDO DI FERRARA, an inferior Ferrarese painter, who flourished towards the end of the 14th century. No details of his life are known.

RAMBERG, ARTHUR-GEORG, FREIHERR VON, painter, born at Vienna in 1819, was the son of Field-Marshal Ramberg, but instead of following his father's profession, he turned his attention to art. In 1840 he entered the University of Prague, but soon migrated to the Academy of Art, and then to Dresden, where he studied under Julius Hübner, and painted a 'Combat between King Henry and the Hungarians.' The revolution of 1848 drove him to Munich, where he painted humorous subjects. He afterwards supplied illustrations for Schiller's 'Laura at the Piano,' 'Dido,' 'Drinking-Song,' and 'Expectation.' He also furnished illustrations for Goethe's 'Hermann and Dorothea,' and Voss's 'Luise.' In 1860 he was appointed professor in the Art School at Weimar, and afterwards to the same position at Munich. He died at Munich in 1875. Of his genre pictures the best are:

Meeting on the Lake.

The Embroidery Frame.

The Water-party.

Frescoes in the Luther-hall of the Wartburg.

Frescoes in the Palace at Weimar (Legend of the Frog-King).

Sunday at Dachau.

The Walk with the Hofmeister.

After the Masquerade.

RAMBERG, JOHANN HENRICH, an historical and portrait painter and engraver, born at Hanover



in 1763. He came early to England, and became a scholar of Sir Joshua Reynolds and of Bartolozzi, working also in the schools of the Royal Academy. After travelling in Italy and the Netherlands, he became court painter to the King of Hanover. As a caricaturist he is at his best in his 'Beineke Fuchs' and 'Till Eulenspiegel.' He worked too hastily for his fame, and returned to Hanover in 1834, where he died July 6, 1840. Among his works we may further name

Alexander crossing the Granicus  
The Title-page for the edition de luxe of Wieland.  
Curtain for the Theatre at Hamburg  
Illustrations for the 'Taschenbuchern zum geseelligen Vergnügen'

**RAMBERT, LOUIS DE**, painter, born in Paris in 1614, son of Louis Rambert, who was keeper of the statues to Louis XIII. He studied under Vouet and Le Brun. The king was his godfather. He painted a portrait of Cardinal Mazarin, but finally abandoned painting for sculpture. He died in Paris in 1670.

**RAMBOUX, JOHANN ANTON**, painter, born at Treves in 1790, went in 1804 to Florence to the school of the Benedictine monk, Abraham, who was then engaged on plates after Rubens and in 1807 to David, under whom he became a good draughtsman. In 1812 he returned to his home, and there occupied himself with painting portraits. In 1815 he went to Munich, where he applied himself to study the art of the Middle Ages, and produced several portraits in the style of A. Dürer and Holbein. In 1816 he visited Rome, where he became affected by Overbeck, Veit, and Cornelius. He then took to studying early Christian art and to copying old wall paintings, votive pictures, and miniatures. In 1827 he was back at Treves, but in 1829 was again in Italy, returning to Treves in 1840, where he completed a collection of water-colour copies. The King of Prussia bought from him two hundred and forty-eight of these for the Academy of Düsseldorf. In 1843 he was appointed keeper of the Wallraf Museum at Cologne, where he made a reputation by his restoration of the old pictures, and by supplying designs for the cathedral tapestry. He possessed a collection of Italian pictures of the 15th and 16th centuries, from which he executed a number of drawings in pen and ink. These were reproduced in lithography, and published jointly with lithographs from a series of drawings made during a visit to Jerusalem in 1854. The whole collection runs to a total of 125 plates. He died at Cologne in 1866.

**RAMELLI, PAUL FRIEDRICH**, born at Asti, in the Piedmontese, in 1666. He was well known as a painter of historical subjects and portraits in miniature, and resided the greater part of his life in Rome, where he became an ecclesiastic, and was made a canon of S. Giovanni Laterano. The King of Sardinia invited him to his court, where he was for some time employed in painting the portraits of the most celebrated painters, many of which he copied from the originals, painted by themselves, in the Florentine Gallery. Ramelli died in 1740.

**RAMENGHI, BARTOLOMMEO**, called BAGNACAVALLLO, from a village near Bologna, where he was born in 1484, was a pupil of Francia, and painted in Bologna in the style of his master. He appears to have gone early to Rome where he studied the works of Raphael, and still more those of Dosso Dosso. Bagnacavallo's style is a combination of that of the three masters we have named,

the simplicity learnt from Francia preserving him from the affectation that spoils the work of too many of the painters influenced by Raphael. The 'Virgin in Glory' in the Dresden Gallery, and the large altar-piece with several saints in the Berlin Museum, are grand works, in them the pupil of Francia is to be readily recognized. After executing a certain amount of work in Rome, Ramenghi returned to Bologna, where he died in 1542. Morelli denies the influence of Raphael on Ramenghi, and sees in him nothing but a pupil of Francia and an able imitator of Dosso Dosso. Works

Berlin	Museum	SS. Petronius, Agnes, and Louis IX. of France
Bologna	Pinacoteca	Madonna with SS. Joseph, Paul, Benedict, and M. Magdalen.
"	S. Tullio	The Visitation and other scenes.
"	S. Michele	Copy of Raphael's 'Transfiguration.'
"	S. Silvestro	The Miracle of the Loaves and Fishes.
"	"	St. Augustine's Light from the Manichæans.
"	S. Felice	Christ crucified.
"	S. M. del Barbaiano	A Crucifixion and a Deposition (the figures in the last of which are St. Stephen, and the Madonna degli Scapoli).
Dresden	Gallery	The Madonna seated with SS. Gertrude, Peter, and Anthony of Padua.
Milan	Breia	Mystic Marriage of St. Catherine.
Paris	Loire	The Circumcision.

**RAMIRIZ, ANTONIA**, a miniature painter of Seville, who in 1555 and 1558 illuminated the choir books of the cathedral.

**RAMIREZ, BENIGNO JUAN**, learned drawing from his brother José, a sculptor. In 1753, exhibiting at the Academy a picture of the 'Lecture of King Pelayo,' he was elected a supernumerary Academician of S. Fernando. After studying under Giaquinto he neglected painting for music, and died at Surgososa in 1782.

**RAMIREZ, CRISTOBAL**, a native of Valencia, a skilful illuminator, was in the service of Philip II. in 1566, and did most of his work in his native city. Returning to the Escorial he died there in 1577, leaving his daughter and two sons under the king's protection. Among the books illuminated by this artist were the 'Oficio de difuntos,' the 'Intonario,' and the 'Breviario Nuevo en Cantoria,' for the Escorial.

**RAMIREZ, GERONIMO**, probably a relation of Gerónimo, flourished at the same period. He painted hunting-pictures, dead game, birds, and various other subjects. He was a correct draughtsman and understood the figure, as may be seen in his picture of the 'Martyrdom of St. Stephen' at Seville. His pictures of still-life are distinguished by their truth and freshness, and his work generally was held in much esteem in his lifetime.

**RAMIREZ, GERONIMO**, a painter of Seville, and a disciple of Roelas, flourished about the middle of the 17th century. In the church of the hospital de la Sangre, near Seville, there was a beautiful picture signed with his name, representing the pope surrounded by cardinals and other personages.

**RAMIREZ, JOSÉ**, a Spanish painter, born at Valencia in the year 1624. He was a scholar of Gerónimo le Espinosa, and painted history in the style of his master. Palomino mentions, as his

most esteemed performances, his works in the convent of San Felipe Neri at Valencia, particularly his picture of Nuestra Señora de la Luz. He died at Valencia in 1692. He was a learned ecclesiastic, and wrote the Life of St. Philip Neri.

**RAMIREZ, JUAN**, a Spanish portrait painter, who lived about the middle of the 16th century. A great number of his portraits exist at Seville and in its neighbourhood. Of his other works there are no vestiges, though it is supposed that, being employed in the chapel of St. Christopher and other places of note, he must have been an artist of considerable talent.

**RAMIREZ, PEDRO**, painter, another of the numerous artist-family of this name who flourished in Spain in the 17th century. He practised at Seville, and was one of the first members of the Academy established in that city.

**RAMSAY, ALLAN**, portrait painter, the son of Allan Ramsay, the author of the pastoral drama of 'The Gentle Shepherd,' was born at Edinburgh in 1713. He was a scion of the house of Dalhousie, his great-grandfather being the Laird of Cockpen, a brother to the chief. After acquiring the elements of design in London, under Hans Hysing, he returned to Edinburgh and worked for two years from such remains of ancient art as he could there encounter. He went to Italy in 1736, where he was first a scholar of Solimena, and afterwards of Imperiali. He did not, however, long prosecute his studies in historical painting, but devoted himself entirely to portraits. On his return from Italy he established himself for some time at Edinburgh, where he painted the portrait of Archibald, Duke of Argyll. He afterwards, about 1762, settled in London, where he met with very flattering success. He was introduced by Lord Bute, whose portrait he painted, to the Prince of Wales, afterwards George III., whose Painter in Ordinary he became on the death of Shickleton in 1767. From that year onward Ramsay conducted a sort of picture factory, from which he turned out Georges and Carolines by the score. His chief assistants were David Martin, Mrs. Black, Eikhart, Vandyck, Roth, and Vesperier; to whom was added in later years the well-known Philip Reinagle. Ramsay was a good linguist and an accomplished writer. Many of his essays were collected into a volume under the name of 'Investigator.' He corresponded with Voltaire, Rousseau, and Hume. For the last-named he painted a portrait of Rousseau. Of Ramsay Dr. Johnson said, "You will not find a man in whose conversation there is more instruction, more information, or more elegance than in Ramsay's." Without reaching the highest rank in his profession, he painted portraits with very considerable ability. He paid four visits to Italy during his lifetime, and it was on returning from the last that he died at Dover in 1784. Works:

Edinburgh.	Nat. Gallery.	David Hume.
"	"	Mrs. Allan Ramsay (a masterpiece).
"	Nat. Portrait Gall.	Himself.
"	"	Hon. Alex. Murray.
"	R. Coll. of Physicians.	Adam Austin, M.D.
"	Lord Young.	Andrew Fletcher, Lord Milton.
"	R. Scott. Academy.	Norrie, a Scotch decorative artist.
Glasgow.	Gallery.	John, second Duke of Argyll
London.	Nat. Port. Gall.	The Earl of Chesterfield.
"	"	Queen Charlotte.
"	"	George III.
"	"	Lord Mansfield.
"	"	Dr. Mead.

Patrick Grant, Lord Elchies.

Dr. John Rutherford, grandfather of Sir W. Scott.

Caroline, Marchioness of Lothian. (Lord Lothian.)

John, second Earl of Stair. (Lord Stair.)

John, third Earl of Hyndford. (Sir W. H. Gibson Carmichael.)

James Ferguson, F.R.S.

Sir Alex. Dick, of Prestonfield, Bart. (Sir R. K. A. Dick Conyngham, Bt.)

Patrick Boyle, Lord Shewalton. (Lord Inglis.)

Clementina Maria Sophia Walkinshaw, Countess of Albertstoft (mistress of the Young Pretender and mother of the Duchess of Albany).

**RAMSAY, JAMES**, an English portrait painter, born in 1784. He had a good practice in London, and exhibited at the Academy from 1803. He retired to Newcastle-on-Tyne in 1847, and died there in 1854. A good portrait of Grattan by him has been engraved. Amongst his other portraits are:

London.	Nat. Portrait Gal.	Thomas Bewick.
"	Royal Coll. of Phys.	Dr. Eliotson.
Newcastle-on-Tyne.	Town Hall.	Earl Grey.

**RANC, —**, the elder, painter, worked at Montpellier towards the end of the 17th century with much success, and was one of Rigaud's early masters. He was also the first teacher of his more famous son, Jean Ranc. He died at a comparatively early age. In the church of St. Pierre, Montpellier, there is a 'Christ giving the Keys to Saint Peter' by him.

**RANC, JEAN**, portrait painter, born at Montpellier in 1674, studied under his father, and under Rigaud, whose style he followed with much success, and whose niece he married. M. D'Argenville relates an absurd story respecting Ranc. He says that having painted the portrait of a gentleman, in which he had exerted all his art, the friends of the sitter persisted in declaring that it was in no way like him. Ranc promised to alter it, and having prevailed on his sitter to co-operate, he prepared a similar cloth, and having cut a hole to admit the head, he requested his model to place himself behind the canvas. The critics were sent for to examine the amended portrait, which they persevered in declaring was not yet like him, when the head answered, "You must be mistaken, gentlemen, 'tis I myself." De la Motte has introduced this adventure into his fables. In 1724 Ranc was invited to the court of Spain and appointed principal painter to the king. He painted the Royal Family, and also the King and Queen of Portugal, and died at Madrid in 1735. Works:

Madrid.	Gallery.	Portrait of Philip V. (on horseback).
"	"	Portrait of Philip V. (half length).
"	"	Portrait of the Queen, Isabel, second wife of Philip V. (half length).
"	"	Portrait of Philip V. (to the knees).
"	"	Portrait of Queen Isabel (to the knees).
"	"	Portrait of Queen Luisa, wife of Luis I. of Spain (half length).
"	"	Portrait of the Prince of Asturias.
"	"	Portrait of the Prince Carlos (afterwards Charles III.).
"	"	Portrait of a Maid of Honour. And several others.

**RANDA, ANTONIO**, a native of Bologna, was first a scholar of Guido, but afterwards studied under

**Lucio Masari.** He became of sufficient celebrity to be taken under the protection of the Duke of Modena, who appointed him his painter in the year 1614. His works are chiefly to be seen in the churches at Bologna and Ferrara. In the latter city, in the church of S. Stefano, is a picture by him representing S. Filippo Neri, and the great altar-piece of the church of S. Liborale, representing the Virgin Mary, with the infant Saviour and St. Francis, is by this master. He died in 1650.

**RANDALL, JAMES,** an English painter and draughtsman, who practised in London about the beginning of the 19th century. He exhibited architectural landscapes at the Academy from 1798 to 1814, and in 1806 published 'A collection of Architectural Designs,' in aquatint.

**RANDAZZO, FILIPPO,** painter, worked in Sicily in the 18th century, and executed some large wall-paintings at Palermo.

**RANDEL, FRIEDRICH,** painter and draughtsman, born 1801. A pupil of Kruger's. He devoted himself chiefly to genre pictures, into which he introduced animals, especially horses, whom he treated with much skill. He also executed portraits in oil and in coloured chalks. One of his best works is an equestrian portrait of General Tunning.

**RANDLE, FREDERICK W.,** born in London, 1847. He went to America in 1860, and became known in Philadelphia as a painter of still-life. He died at Liverpool, 1880.

**RANDOLPH, —,** painter, worked in England towards the close of the 16th century, for the Earl of Sussex. Directions for payment to him of sums owing are contained in the Earl's will (Walpole, vol. i. p. 187).

**RANDON, JOHN,** an engraver who resided at Rome about the year 1710, by whom we have several plates after antique and modern statues, for the collection published by Rossi; and other subjects after various masters. The date of his death is unknown, but he was still living in 1755.

**RANER, DANIEL,** painter. Nothing is known of this artist but that there was once a picture of an old man with a cat in the Schleissheim Gallery, signed *D. R.*, and attributed to him.

**RANFTL, JOHANN MATTHIAS,** a genre and animal painter, born in Vienna in 1805, where he studied at the Academy, and under Peter Krieff. His works are pleasing, and light in composition and colouring. His best pictures were his animals. His chief works are:

- A Scene in the Flood at Pesth. (*Bildere, Vienna.*)
- The Reapers' Siesta. (*Leichtenstein Gallery*)
- Children gathering Wood. (*The same.*)
- The Family of Dogs. (*The same.*)
- The Hunter's Spoil.
- The Labourer's Return.
- Congratulation.
- Kunts von Rosen in Prison.

He died at Vienna in 1854.

**RANKLEY, ALFRED,** a subject painter, born in 1819, was a student in the schools of the Academy. His name first appears as an exhibitor in the Academy in 1841, from which time he exhibited works mostly of a domestic nature. His pictures were carefully finished and generally had a moral. He died in Kensington at the end of 1872. Amongst his best works we may name:

- The Village Church.
- A Scene from Macbeth. 1841.
- The Guilty and the Innocent.
- The Lonely Hearth. 1867.
- The Day is Done. 1860.

- The Doctor's Coming. 1864.
- Follow my Leader. 1867.
- Following the Trail. 1870.
- The Hearth of his Home. 1870.
- The Pharisee and the Publican.
- The Benediction. 1871.

**RANSON, THOMAS FRAZER,** an English engraver, was born at Sunderland in 1784. He was apprenticed to an engraver at Newcastle, and gained prizes from the Society of Arts for his plates in 1814, 1821, and 1822. He was engaged in the bank-note controversy of 1818, and by a strange accident was tried for having a forged note in his possession. He was, however, acquitted. In 1821 he received the gold medal from the Society of Arts for a line engraving, and again in 1822 for his engraving after David Wilkie's 'Duncan Gray.' Among other good plates by him we may name:

- A Portrait of George IV.; after a drawing by Edmund Scott
- A Portrait of the Duke of Northumberland; after T. Phillips, R.A.

**RANSONNETTE, NICOLAS,** a French engraver, born in Paris in 1753. He engraved several mythological subjects, after Gabriel de St. Aubin, and other masters. We have also the following prints by him:

- The new Palais-Royal at Paris.
- A View of the new Palace of Justice.
- The Royal Seducers; from his own design.
- The Lover Revenged, from the same.
- Cupid and Psyche; after Raphael
- Italian Amusements, after Watteau.
- Diana of Poitiers; after L. Ponce.
- Agnes Sorel; after the same.
- The Dream of Voltaire; after St. Aubin.
- Nostradamus showing Marie de Medici the throne of the Bourbons.

**RANSPACH, CARL,** painter, working at Berlin in the first part of the 19th century. At the Berlin Exhibition, 1838, he exhibited several hunting and battle scenes, and was afterwards a frequent exhibitor of such subjects, and of other genre-pictures.

**RANUCCIUS,** an Italian painter, of whom it is recorded that he was one of the signatories of the Treaty of Peace made between Lucca and Pisa in 1228.

**RAOUL, JEAN,** miniature painter. In 1477 he executed a genealogy of the kings of France, adorned with paintings in miniature, and remarkable for the delicacy and finish of its workmanship.

**RAOUX, JEAN,** a French painter, born at Montpellier in 1677, was a scholar of Bon Boulogne, and having obtained a prize at the Academy, was sent to Italy with the king's pension. Although his studies were directed to historical painting, and he was on his return from Italy received into the Academy on that basis, he afterwards worked principally at fancy subjects and portraits, of which we have Mlle. Prévost as a Bacchante, Mlle. Quinant as Amphitrite, and Mlle. Carton as a Nymph. He is said to have been in England, where he was patronized by Sir Andrew Fontaine. His historical works are his picture of 'Telemachus in the Island of Calypso,' which has been engraved by Beauvarlet, and 'Venus reposing,' of which there is a print by J. Daulle. He died in Paris in 1734. Among his better works we may also name:

- The Four Ages.
- Scene in the Temple of Priapus.
- The young Bathur.
- Young Women at the Spinnet.
- Telemachus. (*Louvre.*)
- Girl reading a Letter. (*Louvre; La Caze Collection.*)

**RAPHON, (RAPHUN,) JOHANN**, a German religious painter, a native of Embeck, who flourished in the 16th and 16th centuries. There are two pictures known by him, both signed with his name, and bearing the dates 1499 and 1508. The latter picture is in the cathedral of Ulberstadt, it consists of a centie and wings, or shutters. In the middle is represented the Crucifixion, on the interiors of the wings the Annunciation, the Adoration of the Shepherds and Magi, and the Presentation in the Temple, on the exteriors, figures of Saints. The composition of the central picture is somewhat overcharged, and the heads are distinguished rather by energy and individuality than by feeling. Another altar piece, also a 'Crucifixion,' with saints on the wings, said to be by him, is in the library of the university at Göttingen. M. Hausmann of Hünover possesses two wings of a fourth altar-piece. A picture executed in 1499 for an altar piece in the Cistercian Monastery of Walkenried, was removed thence to Prague in 1631.

**RAPIANUS.** See OUDENDEK.

**RASCALON, JERÔME**, painter, born 1786. A pupil of Gérard and of Boulton. He practised in Paris towards the middle of the 19th century, painting landscape and genre-pictures, and was also employed as scene painter at the Vaudeville Theatre.

**RASPAY, PHILIP**, painter, born at Avignon in 1718, went to Paris and studied under Veret, but returned to his native place and was made director of the School of Art. His works are to be found in the Museum of Avignon, and include a 'View of the Pope's Palace at Avignon,' 'View of the Bridge of St Benoit' and a portrait of the Abbe Juvenet, first keeper of the Museum at Avignon. Raspay died at Avignon in 1825.

**RASPE, C. G.**, engraver, flourished at Leipzig and Dresden in the 18th century. His chief plates are—

Charles Bonnet, *after Jens Juel*  
Charles, Count of Saxony, *after Schmidt*  
H. P. Sturz, *after Gan*

**RASSEL, JEAN.** See VAUFENTIN.

**RASTELL, JOHN**, an English wood engraver of the 16th century, the brother-in-law of Sir Thomas More. He is remembered by 'The Pastyme of the People, or The Chronicles of Divers Realmes,' and more especially of 'The Realm of England,' which he published in 1529, with his own illustrations. These have been wrongly ascribed to Holbein. The book was republished by Dibdin in 1811. Rastell died in 1536.

**RATH, HENRIETTE**, painter, born at Geneva, 1772, a pupil of Isidore, painted portraits and also worked on enamel. She, with her sister, founded the 'Musée Rath' at Geneva, and was made an honorary member of the Société des Arts in 1801. She died in 1856.

**RATHBONE, JOHN**, a native of Cheshire, was born about the year 1750. He has been sometimes called 'The Manchester Wilson.' Without the help of an instructor he acquired a respectable talent as a landscape painter, and his pictures were frequently embellished with figures by Morland, Ibbetson, and other contemporary artists. His life, like those of the two friends just named, was irregular, and most of his pictures pass under other names. He exhibited at the Academy from 1785 till his death, which took place in 1807. The following are fair examples of his art.

Liverpool. *Walker Gall.* A Landscape.  
Salford. *Peel Park Museum* } Two Landscapes.

**RATTI, CARLO GIUSEPPE**, the son of Giovanni Ratti, born at Genoa in 1735, studied at first under his father, and then was taken under the patronage of Rafael Mengs, with whom he lived as a friend. He did not devote himself so much to painting as to writing, and among his works are, 'The Lives of the Painters of Genoa,' 'A Life of Rafael Mengs,' and 'Notices of Corrègio.' He was knighted by Pope Pius VI. He died in 1795.

**RATTI, GIOVANNI AGOSTINO**, painter, born at Savona in 1699, went early in life to Rome, where he frequented the school of Benedetto Luti. He occasionally painted historical subjects, of which the most deserving of notice are his pictures of the life of St John the Baptist, in the church of San Giovanni at Savona, of which the 'Decollation' is perhaps the best. But his principal merit was in painting scenes for the theatre, and caricatures, in which he discovered great ingenuity and invention. He died at Genoa in 1775. He engraved a few plates.

**RAUCH, ERNST**, engraver, born at Darmstadt in 1797, studied under Portmann, and then after working for some time in Switzerland, went in 1822 to Paris, where he worked under Hebert. In time he returned to Darmstadt, and became court engraver. He worked for a time with his brother Karl (q.v.), and with him completed most of the steel engravings in a collection of original views of German court cities and of their cathedrals (the latter after Ludwig Lange) and some of the plates for Silzberg's 'Altchristliche Denkmale von Konstantinopel.' The chief works he did alone are—

A Portrait of Dr Tachy  
A Portrait of Emily at Prayers, *after K. Schorn*

**RAUCH, FERDINAND**, painter, practising in Vienna in the first half of the 19th century. He was a brother of the artists Johann Joseph and Johann Nepomuk Rauch and painted animals.

**RAUCH, JOHANN JOSEPH**, painter and etcher, practised in Vienna, with his brothers Ferdinand and Johann Nepomuk, in the first half of the present century. He was educated at the Vienna Academy, and afterwards travelled much in Germany and Russia. He painted landscapes and animals, both in oil and water colours, and also etched similar subjects.

**RAUCH, JOHANN NEPOMUK**, a German landscape and animal painter, born in 1804 at Vienna. In the Vienna Gallery there is by him 'A Bull pursuing a C. w.' (1832). He died in 1847.

**RAUCH, KARL**, brother of Ernst Karl, born at Darmstadt in 1803, a pupil of his brother's and of Moller, went to London, and became a Fellow of the Society of British Architects. The two brothers worked together and engraved landscapes in Germany from their own drawings, the principal cathedrals, after Ludwig Lange, and a number of works after Silzberg. Karl engraved alone the principal door of the Cathedral of Freiburg.

**RAUCHER KAIT**, miniature painter, born at Ratisbon in 1727, was secretary to the Elector Maximilian III of Bavaria. He died at Munich in 1802.

**RAUFFLT, —**, a Swiss painter, who studied in France towards the end of the 17th century, and who in 1684 gained a prize from the Royal

**Academy of Painting** with an 'Enoch first invoking the name of the Lord.'

**RAUFT, FRANÇOIS LOUIS**, born at Lucerne in 1780, was first a pupil of his father, and then studied in Paris and Rome. After a visit to Holland and Germany, he settled in Hamburg. His chief work was the decoration of some ceilings in the Palace of Hesse Cassel. He died at the Hague in 1798.

**RAUSCHER, GEORG FRIEDRICH**, landscape painter, was first a pupil of his father, August Friedrich, and in 1813 studied at Munich under G. Dillis and W. Kobell. Was appointed Court painter to the Duke of Coburg, and Professor at the School of Art. He made many drawings in sepia and water-colour, besides his landscapes in oil.

**RAUWAERT, JAKON**, painter, a pupil of Martin Heemskerck. He appears to have been a man of property, and to have practised art for pleasure rather than as a profession. He flourished at Amsterdam about the middle of the 16th century. He had a fine collection of pictures, and commissioned Heemskerck to paint him one representing the 'Four Ends of Man,' for which he paid a large sum. When in 1572 Haarlem was besieged by the Spaniards, Rauwaert protected his old master, and received him into his house at Amsterdam.

**RAVANALS, JUAN BAUTISTA**, engraver, born at Valencia in 1678, studied under Evaristo Muñoz. His principal engravings, which displayed more skill in handling of the graver than in drawing, were: an equestrian portrait of Philip V., and a genealogical tree of the Royal family; a portrait of Father Gregorio Roldana, a print of San Rodrigo, a second portrait of Philip V., some plates for the first edition of a mathematical work by Toscani, the frontispiece for a book called 'Centro de la Fé Ortodoxa,' which represents the apparition of Our Lady 'del Pilar' to St. Francis and some of his disciples, and illustrations for another book of Devotion, in which St. Thomas Aquinas and other saints figure.

**RAVEAU, (Madame,) EMILIE**, painter, born in France 1785. A pupil of her father, Michael Honoré Bonniueu. She painted historical and mythological subjects. Died after 1830.

**RAVELLI, PILTER ANTONIJ**, painter, born in 1788. Practised at Amsterdam, and was first a pupil of B. Barbiers Pietersz, and afterwards of C. H. Hodges. He finally devoted himself chiefly to portrait-painting in miniature and in oils, but also painted genre-pictures.

**RAVEN, JOHN S.**, an English landscape painter, born in Suffolk in 1829. He was the son of the Rev. THOMAS RAVEN, a clergyman of the Church of England, who had considerable talent as an amateur artist, as may be seen from six water-colour drawings by him in the South Kensington Museum. John Raven was, however, almost entirely self-taught. He exhibited at the Academy as early as 1845, and his works also appeared at the British Institution. He at first fell under the influence of the Norwich school, and of Constable, but his maturer works, which show much poetic feeling, bear traces of pre-Raphaelitism. It was his custom to prepare elaborate cartoons for his pictures. He was drowned while bathing at Harlech in 1877. A collection of his works was exhibited at the Burlington Club in 1878. Amongst his chief pictures were:

**Salmsey Church** (his first picture, painted when he was sixteen years old).

**The Forest of Fontainebleau.** 1853.

**A Voice of Joy and Gladness.** 1860.

**The Skirts of a Mountain Farm.** 1862.

**Midsummer Moonlight.** 1866.

**The Crops Green.** 1867.

**The Shadow of Snowden.** 1867.

**A Hampshire Homestead.** 1872.

**The Heavens declare the Glory of God.** 1876.

**Barff and Lord's Seat from the Slopes of Skiddaw.** 1877.

**RAVENART, HENNEQUIN DE**, painter, worked at Bruges about the middle of the 15th century.

**RAVENET, SIMON FRANÇOIS**, a French engraver, born in Paris in 1706, was a pupil of Lebus. After practising the art with considerable reputation in his native country, he came to England, and settled in London about the year 1750. He was employed for a time at the Battersea Enamel Works, and gained a premium from the Society of Arts in 1761. In 1766 he was a member of the Incorporated Society of Artists. He is said to have been imported by Hogarth, who employed him upon the 'Mariage à la Mode.' The fourth and fifth plates in that series are by him. He was also employed by Alderman Boydell, for whom, perhaps, he did his best work. He gave both a fine suggestion of colour and great brilliancy to his engravings, and finished them with precision. Ravenet died in London in 1774. Among his plates we may name:

#### PORTRAITS.

**George I.**

**George II; after Mercur.**

**Lord Camden; after Reynolds.**

**Alexander Pope, Poet.**

**James Thomson, Poet.**

**David Hume, Historian.**

**Mr. Garrick and Miss Bellamy in 'Romeo and Juliet';**

**after B. Wilson.**

**Himself; after Zoffany, (lettered Gravé par lui même d'après un tableau peint par son ami Zoffany).**

#### VARIOUS SUBJECTS.

**The Emblem of Human Life, after Titian; Crozat Collection.**

**Venus and Adonis; a ter P. Veronese; the same.**

**The Adoration of the Shepherds; after D. Petti; the same.**

**Painting and Design; after Guido.**

**The Virgin, with the Infant Jesus sleeping; after the same.**

**Charity; after Carlo Cignani.**

**The Arcadian Shepherds; after N. Poussin.**

**Sophonisba taking Poison; after L. Giordano.**

**The Death of Seneca; after the same.**

**Tobit Anointing his Father's Eyes; after Ag. Caracci.**

**The Lord of the Vineyard; after Rembrandt.**

**The Prodigal Son, after Sal. Rosa.**

**Phryne tempting Xenocrates; after the same.**

**The Return of the Prodigal Son; after Guercino.**

**Lucretia deploring her Fate; after Canali.**

**Gunhilda, Empress of Germany, acquitted of a charge of adultery; after the same.**

**RAVENET, SIMON**, the son of Simon François Ravenet, was born in London about the year 1755 (according to others in 1749), and was instructed by his father in the art of engraving. He afterwards visited Paris, where he studied painting for a short time under François Boucher. On leaving that master he went to Italy, and settled at Parma, where he undertook to engrave and publish plates from all the works of Correggio in that city. This arduous undertaking occupied him from 1779 till 1785, in which time he

engraved the following prints after the Parmese master :

A set of twelve plates from the Cupola of the Cathedral.  
A set of twelve plates from the Cupola of S. Giovanni.  
The Madonna della Scodella.  
The Madonna della Scala.  
La Santissima Nunziata.  
The Madonna Inconornata.  
Christ bearing his Cross.  
The Descent from the Cross.  
The 'St. Jerome.'  
The Martyrdom of St. Placidus.

For these labours he was made 'Cavaliere.' We have also by him the two following prints :

Jupiter and Antiope; after Rubens.  
Thecus lifting the Stone, after N. Poussin.

Ravenet is believed to have been still alive in 1813.

RAVENNA, MARCO DA. See DENTE, MARCO.

RAVENZWAAY, JAN VAN, the elder, a Dutch landscape and animal painter, born at Hilversum the 29th November, 1789. He studied under P. G. van Os, and died the 2nd March, 1869. Among his works are :

Amsterdam.	Museum.	A Cow-Stable
Haarlem.	Pavilion.	Landscape with Animals.
"	"	Interior of a Stable.

RAVENZWAAY, JAN VAN, the younger, the nephew of Jan Ravenzwaay the elder, and his pupil, born at Hilversum, in Holland, 1810. He painted landscape in the manner of his uncle. Died 1849.

RAVESTEIN, ANTONI VAN, a painter of still-life, practising in Holland in the 17th century. Received a member of the Corporation of Painters in 1614 at the Hague, and was one of the founders of the Pictura Society in 1656.

RAVESTEIN, ARTHUR VAN, painter, born at the Hague 1616, was the son and pupil of Antonij van Ravestein, and practised portrait painting at the Hague, where he was a member of the Guild of Painters. He was dean in 1661, 1662, and 1680. He is stated by some writers to have been the son of Jan van Ravestein. He is mentioned in the accounts of William II. of Orange, as having received 500 florins for a picture representing Diana and Calisto. An ARNOLD VAN RAVESTEIN was inscribed on the books of the Guild at Haarlem in 1639. By some he has been supposed to be the same as Arthur. There are two portraits by him in the Cassel Gallery, and one, of a young man, at Copenhagen. Arthur van Ravestein died at the Hague in 1676.

RAVESTEIN, REGNER, a landscape painter of little note, who practised at Amsterdam in the 18th century.

RAVESTEIJN, HENDRIK VAN, painter, studied at the Hague about the middle of the 17th century, and then travelled in Austria and Germany to complete his education. He practised for a time at Vienna, painting portraits of persons at the Court, and then settled at Bommel, in Holland, and devoted himself chiefly to the painting of still-life. He died in 1672. He was the father and teacher of Nicolaas van Ravesteijn.

RAVESTEIJN, HUBERT VAN, painter, was born at Dort in 1640. His pictures represent the interiors of slaughter-houses, butchers'-shops, and similar subjects. He sometimes painted peasants' kitchens, and stables, which he treated with some power of chiaroscuro.

RAVESTEIJN, JAN ANTHONISZ VAN, a celebrated portrait painter, born at the Hague about the year 350

1672, was a pupil of Frans Hals, whose early style he closely followed. He was scarcely surpassed in the particular branch of art which he practised by any of his countrymen, if we except Rembrandt, Hals, and Vander Helst. He was received into the Guild of St. Luke at the Hague in 1698, and practised there for the rest of his life. Independently of the individual portraits by this painter, which are found in the private collections of Holland, there are two large pictures by him in the hall of the Company of Archers at the Hague, which establish his reputation as one of the ablest artists of the Dutch school. In one of these he has painted the portraits of the officers and principal members of the society, life-size. The figures, as well as the heads, are correctly drawn and finely coloured. The canvas is dated 1616. The other represents an assembly of the magistrates of the Hague seated at a table; the figures, twenty-six in number, are admirably grouped. There is also a picture of 'The Civic Guard issuing from the Doelen,' and the 'Banquet of the Town Council,' both of which are in the Town Hall. Examples of this artist are to be found in most of the European galleries. He died at the Hague June 21, 1657. Ravesteijn's manner has much of the hardness of the 16th century, reminding us often of Mirvelt than of Rembrandt or of Hals at his maturity; but his pictures are characterized by a peculiar nobility in the carriage of his sitters and by a fine largeness of conception. He signed his pictures with a monogram composed of *JA VR*, or with his name in full. Among his works we may name :

Amsterdam.	Museum.	Portraits of Jan Pietersz and Margriet van Snoek.
"	"	Portrait of Cominander Joris Cats.
"	"	Portrait of Prince Ernst Casimir of Nassau.
Berlin.	Gallery.	Portrait of Justina of Nassau.
Brunswick.	Gallery.	Portrait of a Savant with his little Daughter.
Dresden.	Gallery.	Portrait of a Professor.
Hague.	Museum.	Family Portrait.
"	"	An old Man in Armour.
"	"	A Series of Twenty-four Portraits of Colonels in the service of the United Provinces.
Lille.	Museum.	Two Fine Portraits.
Munich.	Pinakothek.	Three Portraits.
Nancy.	Museum.	Portrait of a Woman.

RAVESTEIJN, NICOLAAS VAN, painter, born at Bommel in 1661, was the son of Hendrik van Ravesteijn. His father instructed him in the elements of design, but died while he was young. After his father's death he studied first under Willem Doudijns at the Hague, and then under Jan de Baan. After leaving the latter, he settled in his native city, and soon acquired an extensive practice. He died at Bommel in 1750.

RAVIGNANO. See DENTE.

RAWLE, SAMUEL, an English engraver and draughtsman, who practised in London about the beginning of the 19th century. There is an engraving from a drawing by him of the Middle Temple Hall, in the 'Gentleman's Magazine' for 1798. Landscapes by him appeared at the Academy in 1801 and 1806. Specimens of his engraving are to be found in Murphy's 'Arabian Antiquities of Spain' (1806), and two of his water-colour drawings are in the Kensington Museum.

RAWLINS, —, an English engraver of portraits and frontispieces for books who flourished about the year 1760.

**RAWLINSON, JAMES**, an English portrait painter, born in 1769. He was a native of Derbyshire, and studied under Romney. He only once, in 1799, exhibited at the Academy, a picture of an old woman knitting. His portrait of Erasmus Darwin has been well engraved by Hoath. Rawlinson died in 1848.

**RAXIS, PEDRO**, painter, was living and working in Grenada with much credit about the end of the 16th century. It is supposed from his style that he studied in Italy. He was a good draughtsman, and displayed great delicacy in *groteschi*, on which he was much employed. According to a tradition noted by Berindez, Raxis had two brothers who were also painters, but were inferior to him in ability. Works:

Grenada.	<i>S. Geronimo.</i>	Saints above the High Altar.
"	<i>Sacramento.</i>	Immaculate Conception.
"	<i>Carmen Descalzo.</i>	Saints (in the Cloister).
"	<i>Agustinos Calados.</i>	St Augustine
Lucena.	<i>S. Juan de Dios.</i>	The life of S. Juan de Dios (a series of pictures in the Cloister).

**RAYMOND, PIERRE**, (**RAYMOND, REXMONT**), one of the most famous of the Limoges enamellers of the 16th century. His activity extended from 1584 to 1592. In 1567 he was mayor of Limoges. He and his contemporaries, **JEAN** and **MARTIAL RAYMOND**, were the chief rivals of the Penicards. Good specimens of his work are to be found in the Basilowsky collection, now at St Petersburg, in the Louvre, at Berlin, and in the most famous private collections, such as those of the Rothschild family and Mr. Spitzer.

**RAZALI, SEBASTIANO**, a Bolognese painter and scholar of the Carracci. There is a 'St. Benedict among Thorns' by him in San Michele in Bosco, Bologna.

**READ, CATHERINE**, a painter of portraits, both in oil and in crayons, practised in London in the early part of George III.'s reign. About the year 1770 she went to the East Indies, where she resided a few years. On her return to England, she continued to exercise her talent with respectable success until her death, which happened about the year 1786. There are several mezzotints after her portraits. She painted a portrait of Queen Charlotte, and a group of Princess George and Frederick.

**READ, DAVID CHARLES**, an English landscape draughtsman and painter, born in 1790. He taught drawing at Salisbury, and published a series of etchings in 1832. He died at Kensington in 1851.

**READ, RICHARD**, an English engraver in mezzotint and in stipple, who flourished about the year 1780. He was born about 1745, became a pupil of Caldwell, and was preminated by the Society of Arts in 1771. Among other prints by him we have the following:

Moses saved from the Nile; after *Le Sueur*.

A Portrait of a Dutch Lady; after *Rembrandt*.

Mary, Queen of Scots, resigning her crown in favour of her Son; after *G. Hamilton*.

**READ, SAMUEL**, was born at Needham Market, near Ipswich, about 1816. As a boy he was placed in the office of a lawyer, but showed so decided an inclination for art, that he was transferred to the office of an architect. In 1841 he came to London, and drew on the wood with Mr. Whymper, which brought him into connection with the 'Illustrated London News,' for which he worked for more than forty years. He was the first special artist ever sent abroad by a newspaper, going in 1853 to Con-

stantinople, just before the outbreak of the Crimean War. In 1857 he was elected an associate, and in 1880 a full member of the Old Water-Colour Society. He made many effective drawings of interiors and exteriors of churches and cathedrals. He died at Sidmouth on May 6, 1883. Works:

The Moated Grange. (*S. Kensington Museum.*)

The Corridor, Brewer's Hall, Antwerp. (*The same.*)

**READ, THOMAS BUCHANAN**, painter, born in Chester county, Pennsylvania, in 1822, went in 1839 to Cincinnati, and was first an architect and then a painter. In 1841 he worked in New York, and then in Boston and Philadelphia, and went in 1850 to England and Italy, making a prolonged stay in Florence, where he painted fancy pictures, such as 'The Lost Ploiad,' 'The Water Sprite,' 'The Star of Bethlehem.' He also painted portraits, among which were those of George Peabody and of Longfellow's children. In 1848 he published a volume of 'Songs and Ballads,' and in 1850 'Idylls,' 'Silvia the last Shepherdess,' and 'Sheridan's Ride,' illustrated by himself. He died at New York in 1872.

**READER, WILLIAM**, portrait painter, born at Maidstone, was the son of a clergyman, and practised in the 17th century. There is a portrait by him of Dr. Blow the musician; it is engraved. Reader died in London, a pensioner of the Charter House.

**READING, BURNET**, an English engraver, born at Colchester about the middle of the 18th century. He held the somewhat incongruous positions of riding and drawing-master to Lord Pomfret. He worked in the dot manner, and appears to have practised in London about 1770-90. Amongst his plates are:

Lavinia and her mother; after *W. R. Begg*.

Charlotte at the tomb of Werther.

Portrait of himself, after a drawing by himself.

**READING, SARAH**, probably a relative of the last named, was at work at the same time and in the same fashion. An oval of 'Olivia and Sophia' by her has been preserved.

**READY, WILLIAM JAMES DURANT**, an English marine painter, born in London in 1823. The son of a Custom House clerk, he was entirely self-taught, and worked directly from nature. Of a retiring and timid disposition, he only exhibited once at the Royal Academy; and though his works showed marked ability, he never obtained an extended reputation. He paid a visit of some years' duration to America, and on his return resumed his former retired mode of life. Nearly all his pictures were sold to one dealer. They were both in oil and water-colour, and in either case were nearly always finished on the spot. David Roberts was his intimate friend. He died at Brighton in 1873.

**REALFONSO, TOMMASO**, an Italian painter of the 18th century, one of the pupils of A. Belvedere. He occasionally painted landscapes, but his principal productions were flower and fruit pieces, and studies of still-life.

**REATTU, JACQUES**, a French historical painter, born at Arles about 1760. He studied under Regnault, and obtained the *grand prix* in 1791, which enabled him to complete his studies at Rome. The theatre at Marseilles was decorated by him, and at Beauvais is his 'History of St. Paul.' He attained some reputation in his own country, and was elected a corresponding member of the Institute. He died in 1832.



**REBACCA, BIAGIO**, an ornamentist and historical painter of Italian descent, who lived in England. He was born in 1735, and was admitted into the schools of the Academy in 1769, being elected an Associate in 1771. He was chiefly employed as a decorative artist, working as such on the rooms of the Academy at Somerset House, at Windsor Castle (by which he was brought to the notice of the Royal Family), at Audley End, and at Harwood House. He died in London in 1808.

**REBEL, JOSEPH**, a German landscape and marine painter, born at Vienna, January 11, 1787. He was a pupil of Th. Wutky. In 1809 he travelled through Switzerland to Milan, where he stayed two years at the Court of Eugene Beauharnais. He afterwards studied at Rome and Naples, being favoured in the latter city by Murat. His Italian sojourn afforded him many subjects. The Emperor Francis took great interest in his work, and in 1824 he was appointed director of the Belvedere Gallery. He died at Dresden, December 18, 1828. Among his works are:

Berlin.	<i>Nat. Gal.</i>	Tempest on the Coast near Cumæ.
Innsbruck.	<i>Museum.</i>	Two Italian Landscapes.
Munich.	<i>Pinakothek.</i>	The Mole at Portici.
"	"	Tempest at Sea.
"	"	The Canal.
"	"	The Environs of Capri.
Vienna.	<i>Belvedere.</i>	Italian Landscape. 1819.
"	"	Viatri and the Gulf of Salerno. 1819.
"	"	The Grotto of Foccia. 1819.
"	"	Portici. 1819.

**REBELLO, JOSE D'AVILLAR**, an historical painter of little note, who flourished in Spain about the middle of the 17th century.

**REBOUL, THÉRESE.** See VIEN.

**RECCHI, GIOVANNI BATTISTA**, painter, a pupil of Mazzuchelli, and brother of Giov. Paolo Recchi. He became well-known at Turin, where he was working about 1660. He painted historical subjects, and was assisted in his studio by his nephew Giovanni Antonio.

**RECCHI, GIOVANNI PAOLO**, brother of Giovanni Battista Recchi, an Italian painter of the 17th century, who, in conjunction with his nephew Giovanni Andrea, worked in Piedmont about 1660. He was a pupil of Mazzuchelli.

**RECCO, GIUSEPPE**, born at Naples in 1634, was a scholar of Aniello Falcone and of Porpora. He particularly excelled in painting hunts, dead game, fish, and similar subjects. His pictures are found in the best collections at Naples. He was invited to the Court of Madrid, where he was knighted at the time when Luca Giordano flourished there. His pictures were held in the highest estimation by the Spanish king. There are three pictures by him in the Madrid Gallery, representing fish and game. He died at Madrid in 1695.

**RECCO, PIETER**, portrait painter, born at Amsterdam, 1766. He was a pupil of A. de Lelie, and settled at Basle, where he spent the greater part of his life. Hence he is often called a Swiss by biographers.

**RECHAMBAULT, PIERRE**, a painter upon glass and enamel, who flourished at Limoges about 1555. He was associated with the Penicauds in some of their works, especially those for the confraternity of the Blessed Sacrament, at Limoges.

**RECHBERGER, FRANZ**, an eminent designer, etcher, and landscape painter, was born at Vienna

in 1771, and was a scholar of F. Brandt at the same time as Martin von Molitor, with whom he afterwards continued to practise. His landscapes are natural, his etchings spirited. In general his plates represent wild, romantic scenery, richly ornamented with trees, or frowning with rocks, in the style of Jacob Ruissdael, or Albert van Everdingen. He also etched a number of landscapes after Dietrich. The care of the fine collection of prints formerly belonging to Count Fries was confided to him, and he was also keeper of the prints and drawings of the Archduke Charles at Vienna. His etchings are marked F. R., which has occasioned them to be sometimes erroneously attributed to Frederic Rehberg, a contemporary artist, whose works are historical, and belong rather to the Roman school. He died in 1842. By him:

Landscape with the Temple of Vesta. (*Vienna*.)

**RECHLIN, KARL**, a painter of battle-pieces and scenes from military life, born 1804, practised at Berlin. His principal works are:

Duke Charles of Mecklenburg at Goldberg, 1813.

Painted for the King of Prussia. 1839.

Battle of Leipzig, 1813. Painted for the Emperor of Russia.

Blucher at La Belle-Alliance.

Vandamme taken Prisoner.

**RECHTERS, T.**, a native of Amsterdam, where he lived from 1700 to 1768. Among his pictures is a portrait of Jan Wagenaar. He has also left a history of his native city.

**RECK, DAVID VAN**, a portrait painter of the 17th century, born in Flanders, and a pupil of Van Dyck. Queen Christina invited him to the Swedish Court, and he settled in Stockholm, where he obtained a large practice among the aristocracy. He painted portraits of the Queen, and of many Swedish generals and persons of distinction.

**RECLAM, FRIEDRICH**, born at Magdeburg in 1734, after learning the rudiments of design in his native country, went to Paris, where he became a pupil of J. B. Pierre. In 1755 he visited Rome, and after a residence of seven years in that capital, he established himself at Berlin. He painted landscapes and portraits with considerable success, and died in 1774. We have the following etchings by him:

A set of eight Views in Italy. 1755.

A Landscape, Morning; after Moucheron.

The Companion, Evening; after Dubois.

Two Views in the Environs of Paris; from his own designs.

A View near Rome, with a Waterfall; the same.

**RECOUVANCE, ANTOINE DE**, a French painter, born at Avignon. The works of this artist are little known, though he was appointed painter to the king in 1688, and held his post till 1641. In the collection of Duplessis-Mornay, who died in 1611, there were portraits by him. There are still in existence by him some interiors of churches, with groups of persons assembled for worship, which are apparently portraits.

**REDEL, JOSEF**, a German historical painter, born in 1774. He worked in the style of Füger, and was considered a good colourist. He was appointed a professor in the Academy at Vienna, where he died in 1836.

**REDENTI, FRANCESCO**, painter, born at Correggio in 1820, was employed in drawing caricatures for the Fischietto. He died at Turin in 1876.

**REDER, CHRISTIAN**, called **LEANDER**, born in Saxony in 1656, visited Rome in 1686. In that year Buda was taken and Reder gained considerable reputation for his battle-pieces representing the fights that took place between the Ottomans and the Christians. He afterwards visited Venice, Hamburg, England, and Holland, and died in 1729.

**REDGRAVE, SAMUEL**, was born in London, 3rd October, 1802. His father, who at the time of his son's birth was in the office of Mr Joseph Bramah, the inventor, placed him in an office connected with the Home Department. There he showed in time that he was possessed of talents of an unusual kind, and was intrusted with various responsible tasks under the Home Secretary. But much of his leisure was given to matters concerning art and artists. He became a probationer at the Royal Academy, in the architectural class, having in his leisure moments acquired considerable proficiency as a draughtsman. In 1812 he became secretary to the Pictorial Club, in succession to his brother Richard. He was intrusted with the collection of a historical series of English pictures in oil and water colour, for the 1862 Exhibition, and was employed in much the same capacity for the Paris Exhibition of 1867. Two years earlier he had submitted a proposal for a Loan Exhibition of Miniatures to the Committee of Council, which had been acted upon while in 1866 his aid was invoked by Lord Derby for the organization of the Exhibition of Portraits, which was open at Kensington for three years. In 1861 he helped the Royal Academy in starting the series of Winter Exhibitions at Burlington House. But of all his claims to remembrance the chief, perhaps, are his 'Dictionary of Artists of the British School,' and his share in 'A Century of Painters,' published jointly by himself and his brother Richard. Samuel Redgrave married in 1839, but lost his wife in 1845. He died himself on the 20th March, 1876.

**REDI, GIOVANNA**, a pupil of Gubbiani together with Tommaso Redi, to whom she was, in all probability, related.

**REDI, TOMMASO**, born at Florence in 1665, after receiving some instruction in his native city went to Rome, where he frequented the Academy established in that city by the Grand Duke Cosimo III, which was at that time under the direction of Carlo Maratti and Ciro Ferri. His studies at Rome were prosecuted with considerable success, and on his return to Florence he was employed by the Grand Duke in several works for the Palazzo Pitti. He also painted some pictures for the churches, and other public edifices, and is spoken of as an eminent portrait painter. When the Czar Peter visited Florence, he was particularly struck with the works of Redi, and being desirous of establishing an academy for the promotion of the fine arts at Moscow, made very liberal proposals to that master to prevail on him to undertake the superintendence of it, but his engagements at Florence prevented his accepting the offer. Redi died at Florence in 1736.

**REDIG, L.**, a Belgian painter of genre and landscape, died 1861. His best known work is a 'Village Fête.'

**REDMOND, THOMAS**, an English miniature painter, born at Brecon about 1745. As a boy he was apprenticed to a house-painter at Bristol. Coming to London, he studied in the St. Martin's

Lane Academy, and was in 1763 a member of the Free Society of Artists. Migrating to Bath, he obtained a good practice, and exhibited at the Royal Academy from 1775 to 1779. He died at Bath in 1785.

**REDONDILLO, ISIDORO DE**, a Spanish painter of the 17th century, and pupil of Angelo Nardi. He practised at Madrid, and was appointed painter to Charles II in 1685. He painted portraits and historical pictures, which are often confounded, says Remuendez, with those of other painters.

**REDOUTE, ANTOINE FERDINAND**, the son of Charles Joseph Redouté, born at St. Hubert, 1756. The pupil of his father. He was a decorative artist of much repute in his day, and decorated the Palais de l'Elysée, the Palais Bourbon, the Château de Compiègne, and other large houses. In 1776 he settled in Paris where he died in 1809.

**REDOUTE, CHARLES JOSEPH**, painter, the son of Antoine Jacques Redouté, and father of the three artists Pierre Joseph Henri Joseph, and Antoine Ferdinand Redouté, was born at Jaimagne, near Philippeville in 1715. He was his father's pupil until 1735, when he came to Paris and studied at the Academy. Later he settled at Saint Hubert, where he worked much on commission for the Abbey, and for the great houses of the neighbourhood, and where he died in 1776.

**REDOUTE, HENRI JOSEPH**, a painter of flowers, fruit, and insects, born at St. Hubert, 1766. He was the son of Charles Joseph Redouté, and studied under his brother Pierre Joseph at Paris. He was appointed draughtsman to the 'Jardin des Plantes,' and was chosen as one of the members of the Art and Science Commission which Bonaparte sent into Egypt.

**REDOUTE, JEAN JACQUES**, an obscure artist, born at Dinant in 1687, and remarkable only as having been the father of Charles Joseph, and grandfather of Pierre Joseph Redouté. He died in 1762.

**REDOUTE, PIERRE JOSEPH**, flower painter, born at St. Hubert in Belgium in 1759, learned the principles of art from his father, and then went to his brother, Antoine Ferdinand, in Paris. In 1792 he was appointed draughtsman to the Academy of Sciences and to the Institute, and in 1805 flower painter to the Empress Josephine. Among his pupils were Marie Antoinette, Josephine, and Hortense. His chief works are lilies and roses, 'The Flower of Malinaison.' He died in Paris in 1840.

**REID, JOSEPH CHARLES**, an English landscape painter in water-colours, born in 1822. He was elected an associate of the Water Colour Institute in 1860, and a member in 1866. His subjects were confined to the scenery of the United Kingdom. He died in London in 1877.

**REEDER, MARTIN**, a painter of still-life, born at the Hague in 1802. He was a pupil of Van Cuylenburgh and of J. Peneman.

**REEKERS, HENDRIK**, a painter of flowers and fruit, born at Haarlem, 1815. He was a pupil of his father, whom he greatly excelled in his art, and of G. J. J. Van Os. He lived for a time at Brussels but returned in 1848 to Haarlem, where he died in 1854.

Rotterdam Museum Fruits, Vegetables, and Game.

**REEKERS, JAN**, born at Haarlem, 1790, was a pupil of Horstok, and a painter of portraits and landscape. He died 1858.

**REESBRONCK.** See **RYSBROECK, VAN.**

**REGAMEY, GUILLAUME**, a French military painter, born in Paris in 1837. He studied under Leooq de Boisbaudran and Bonvin, and afterwards under Barye at the Academy, where he gained two medals. His pictures were not at first successful; they were rejected for years at the Salon, and it was not till 1863 that he first appeared there, as a painter, with a 'Turco.' His first important contribution, however, was a 'Batterie de tambours des Grenadiers de la Garde,' which was exhibited in 1865, and is now in the Musée at Pau. This was followed two years later by 'Sapeurs: tête de colonne de 2<sup>me</sup> Cuirassiers de la Garde,' which made a great sensation, and is now in the Chalons Museum. Régamey was troubled all his life with ill health, and his work went on in very intermittent fashion about this time. He contrived, however, to finish a third important picture for the Salon of 1870 ('Tirailleurs Algériens'), and then the Franco-German War interrupted his studies. Partly on account of his weakly constitution, partly because he could be of use to his family by earning money for their support through the exercise here of his talent, he left Paris for London, where he lived and worked to the end of the war. Many of his designs appeared in English periodicals, especially the 'Illustrated London News.' In 1872 he returned to Paris, where he arrived in the midst of the 'Commune.' During the last three years of his life his work was again much interrupted by ill-health, but at his death, on January 3, 1875, he left finished the two last of the pictures named below:

Pau.	Museum.	The Drummers.	1866.
Chalons-sur-Marne.	Museum.	Sappers.	1868.
Marsailles.	Museum.	Tirailleurs Algériens.	1869.
		Cuirassiers in a Cabaret.	
		Drummers of a Grenadier Regiment.	

Régamey's life is the subject of a sympathetic notice by M. Ernest Chevreau ('Librairie de l'Art,' 1879).

**REGEMORTER, IGNATIUS JOSEPHUS VAN**, a Flemish historical, landscape, and genre painter and engraver, born at Antwerp in 1785. He studied under his father, Petrus Johannes, also in Paris, Antwerp, Brussels, and Ghent. He died at Antwerp in 1873. Amongst his works are:

Amsterdam.	R. Museum.	The old Fish-Market at Antwerp.
"	"	The Mönage of Jan Steen.
"	Fodor Mus.	Jan Steen and F. Van Mieris.
Brussels.	Museum.	Au Autumn Morning.
Munich.	Pinakothek.	Interior of a Garret.
"	"	The Ruined Cottage.

**REGEMORTER, PETRUS JOHANNES VAN**, a Flemish landscape and genre painter, born in 1755 at Antwerp. He was a pupil of the Academy of that city, but he owed much to his study of the pictures in some private collections. He became a professor in the Academy, and Dean in the Painters' Guild in 1786. Many artists of note studied under him, and he had a large practice as a picture-restorer. In 1814 he was engaged in bringing back the pictures taken by the French to Paris. He died in 1830. In the Antwerp Museum is a 'Shepherd and Flock' by him. He excelled in painting moonlights.

**REGGIO, LUCA DA.** See **FERRARI.**

**REGILLO.** See **LICINIO.**

**REGNARD, VALÉRIEN**, a French engraver, who was a scholar of Ph. Thomassin, flourished at Rome about the years 1630-50. Among other things he

engraved several of the plates for the collection of prints from the antique statues, &c., in the Christiani Gallery. He also engraved some plates after the works of Giovanni Antonio Lelli, Pamerancio, Agostino Ciampelli, &c.

**REGNAULT, ALEXANDRE GEORGES HENRI**, born in Paris in 1843, was the son of the director of the Gobelins. He studied under Montfort, Lamothe, and Cabanel, competed unsuccessfully in 1863 for the Prix de Rome, but won it in 1866 with his 'Thetis presenting Arms to Achilles.' In 1864 he sent two portraits to the Salon. From 1866 to 1868 he was in Rome, where he illustrated A. Wey's 'Journey to Rome,' with twenty-seven drawings of the modern city, and painted several good portraits and pictures of horses. In 1868 he went to Spain, where he painted his famous portrait of Marshal Prim, and copied the 'Lanzas' of Velasquez. From Spain Regnault went to Tangiers, to which he took a strong liking, but in 1869 returned to Rome. In 1870 he was again in Africa, but was recalled to his own country by the Franco-German War, in which he was killed at the attack on Buzonval towards the evening of January 19th, 1871. No one saw him fall, but next day the driver of an ambulance found his body, which had the last honours paid to it eight days later in the church of St. Augustin. Works:

Portrait of the Comtesse R——.	1869.
Portrait of Marshal Prim.	1869. Paris, Louvre.
Execution in the Alhambra.	do. do.
Salomé.	1870.
La Madrilène, water-colour.	Paris, Luxembourg Museum.
Payan de la Manche.	do.
The Alhambra; entrance to the Hall of the Two Sisters.	do.
The Alhambra; interior of the Hall of the Two Sisters.	do.
do; and a series of fifteen sketches presented by V. Regnault, Member of the Institute.	

**REGNAULT, ÉTIENNE**, born in Paris, 1649, a painter of little note, who became a member of the Academy in 1703. He died in 1720.

**REGNAULT, JEAN BAPTISTE**, historical painter, was born in Paris in 1754. When he was ten years old his father took him a voyage to America and Africa on board a merchant vessel. He was away four years. When he was fifteen, he went to Rome, where he studied under Bardin, and then to Paris, where in 1776, with his 'Alexander at the House of Diogenes,' he won the Prix de Rome. Returning to Paris from Rome he was elected Fellow of the Academy in 1783, with his 'Deliverance of Andromeda.' His pictures are numerous, and consist of historical, poetical, and allegorical subjects. Of these Gabet has given a tolerably long list in his 'Dictionnaire des Artistes de l'École Française, au XIX<sup>e</sup> siècle,' but says that it is confined to his principal productions. At his death, in addition to his pictures, he left numerous academical studies, designs, and finished sketches; many of the latter illustrative of Ovid's Metamorphoses, and other poets. As a teacher Regnault was the great rival of David. Among his scholars were Guérin, Crespin, Robert le Febvre, Menjaud, Lafitte, Boisselier, Blondel, and many others. Regnault died in Paris in 1829. Works:

The Baptism of Christ;	Louvre.
The Education of Achilles;	the same.
The Descent from the Cross;	the same.
Pygmalion begging Venus to animate his statue;	the same.
The Origin of Painting;	the same.
The Three Graces.	

*The Judgment of Paris.  
Venus on the Clouds.*

*Portrait of a Young Woman; Orleans Museum.*

**REGNAULT, NICOLAS FRANÇOIS**, a French painter and engraver, was born in Paris in 1749. His wife **GENEVIEVE** (*née* **NANGIS**) engraved a few plates after her own and her husband's designs. Among Regnault's plates may be named:

*Le Vœu de la Nature; from his own design.  
The Fountain of Love, after Fragonard.  
Truth and Tenderness; after Lagend.*

**REGNAULT, THOMAS CASIMIR**, a French painter and line-engraver, was born at Bayeux in 1823. He was a pupil of De Juine and of Henriquel-Dupont, and is best known by his engraved portraits, among which are those of Voltaire, Mademoiselle Mars, and the painter Meissonier, the last after a miniature painted by Regnault himself. He died in Paris in 1871.

**REGNE**, —, a native of France, who flourished about the year 1760. Among other prints he engraved a set of plates of animals, which are neatly executed.

**REGNESSON, NICOLAS**, a French draughtsman and engraver, was born at Rheims about 1625. There are by this artist a considerable number of historical portraits engraved from his own drawings, and after Philippe de Champaigne, Beaubrun, François Chauveau, &c., besides compositions after other painters. He was the master of Robert Nanteuil, who married one of his sisters. His daughter Madeleine became the wife of Gérard Edelinck. He died in Paris in 1670.

**REGNIER, FRANS**, an obscure Dutch portrait painter, who was at work in the Hague in 1776.

**REGNIER, JACQUES AUGUSTE**, landscape painter, born in Paris, 1787. He was a pupil of Bortin. For more than forty years he exhibited landscapes at the Salon, and was often premiated. Two paintings by him decorate the chapel of St. Denis, in the church of Saint Roch, at Paris, and another is in the Palace at Fontainebleau. Regnier's last years were passed in poverty and neglect, and he committed suicide by drowning, in the Canal de l'Ourocq, in Paris, in 1860. Among his better works we may also name: 'The Tomb of King Arthur,' a 'Joan of Arc,' and a 'Chartreuse en Auvergne' (1837), in the Museum of Toulouse.

**REGNIER, JEAN**, a Belgian painter of interiors and of genre pictures, practising in 1853. He was professor at the Industrial School at Verviers.

**REGOLIRON, BERNARDO**, an Italian portrait painter, practising in the second half of the 18th century, was a pupil of P. P. Cristofani. At Vienna there are portraits by him of the Emperor Joseph II. and of his brother Leopold.

**REGTERS, TIBOUT**, portrait painter, born at Dordrecht, 1710. He was the pupil successively of Ten Hage at Arnheim, of Meyer at Rotterdam, and of Quinkhard at Amsterdam. He died at Amsterdam in 1768. In the Ryks Museum there is a portrait by him of the historian Jan Wagenaar, and one of the painter Jan Ten Compe.

**REHBERG, FRIEDRICH**, historical painter, born in Hanover in 1758, studied first with Oeser in Leipzig, then with Casanova and Schenau in Dresden, and went in 1777 to Rome, where he studied the old masters under Mengs, and measured himself with David. In 1783 he returned to Hanover, painted several portraits, became teacher of drawing in Dessau in 1784, in 1786 Fellow, and in 1787 Professor of the Berlin Academy, and then

returned to Rome. There he painted a 'Belshazzar,' an 'Œdipus and Antigone,' 'The Death of Abel,' 'Bacchus,' 'Orpheus and Eurydice,' 'Jupiter and Venus.' In 1791 he went to Naples and made a series of drawings from Lady Hamilton, which were published. In 1813 he went to London, and in 1814 painted an allegory of Napoleon's fall. In the same year he returned for a time to Rome, but eventually settled in Munich, where he published, in 1824, 'Raffael Sanzio von Urbino;' the Elements of Lithographic Drawing ('Anfangs grunde des Steinzeichners'), with thirteen of his own lithographs. Rehberg died at Munich the 20th August, 1835.

**REICH, WENDEL**, was an engraver on wood, who, about the year 1515, flourished at Lyons, where he published several cuts marked with a W. and an R. joined together. We cannot, however, specify any of them. He was also a bookseller, and lived at Strasburg in 1540. Bartsch ('Peintre-Graveur,' ix. 170) has described a print bearing his cipher, supposed to be by him.

**REICHEL, JAKOB**, in the first part of this century was working as a miniature painter at St. Petersburg, and painted portraits of the Emperor Alexander I., the Empress Marie, and most of the principal personages of the empire. He died at Brussels in 1856.

**REICHENBACH, LUD. VON**. See **SIMANOWITZ**.  
**REICHENTHAL, ULRICH VON**, a writer of the 15th century, who illustrated a 'History of the Council of Constance,' which he himself wrote, with a number of well-executed paintings in miniature.

**REICHMANN, GEORG FRIEDRICH**, painter, born at Munden in 1798, went through the campaign of 1813-1815, and then went to the Academy at Cassel. In 1821 he went to Munich, where he made himself a name with his 'Œdipus and Antigone.' He afterwards devoted himself to portrait-painting, and produced among others a portrait of the Duchess of Cambridge. He died at Hanover in 1853.

**REIGLEI, PAUL**, landscape painter, practising in Belgium about 1845. He was a pupil of the Spa School of Painting.

**REIGNIER, JEAN**, flower painter, was born at Lyons, August 3, 1815. He was a pupil of the Lyons school of art, and until 1845 employed his talents in designing for the silk manufacturers. Afterwards he turned his attention to fine art, and in 1854 became a professor in the school in which he had been a pupil. He formed many scholars. His flower-pieces and fan-paintings are very clever, though a little stiff and academical. Reignier had much official recognition. He died in 1885.

**REIMER, GEORG**, painter, produced small cabinet pictures and died in Berlin in 1866. His best known work is 'Before the Sermon.'

**REINAGLE, GEORGE PHILIP**, marine painter, son of Richard Ramsay Reinagle, and grandson of Philip Reinagle, was born in 1802, and instructed by his father. He gave early proofs of great talent as a painter of marine subjects. After successfully copying pictures by Evdingen, Backhuysen, and William van de Velde, he accompanied the expedition to Navarino, for the express purpose of giving a representation of the expected action, and was also with Admiral Napier's Fleet in the action with the Portuguese. His works cause regret at the shortness of his career. He died in London in 1835.

**REINAGLE, PHILIP**, a landscape, animal, and panoramic painter, born in 1749, was a scholar of Allan Ramsay, the court painter, whom he assisted in his official portraits of George III and Queen Charlotte. It is recorded that on one occasion Ramsay left England for some months, and deputed Reinagle to paint fifty pairs of 'Kings and Queens' at ten guineas a piece. This task was duly performed, but it disgusted Reinagle with portrait painting, and he turned his attention to the study of animals, with which he succeeded to admiration. His pictures of hunting subjects, sporting dogs (particularly the spaniel), shaggy ponies, and dead game, were among the best of the day. He studied rather the manner of the old Dutch painters than that of his contemporaries, and was an excellent copyist of their works, and many pictures now called Paul Potter, A van de Velde, Berchem, Karel du Jardin, &c., were really painted by him. He assisted Barker, too, in his panoramic Views of Rome, the Bay of Naples, Florence, Gibraltar, Algiers Bay, and Paris. The work by which he is best known, however, is 'The Sportsman's Cabinet,' or correct delineations of the various dogs used in the sports of the field, taken from life, and engraved by John Scott. Reinagle was elected A.R.A. in 1787, and R.A. in 1812. He died at Chelsea in 1833.

**REINAGLE, RAMSAY RICHARD**, an English animal and landscape painter, born in 1775. He was the son of P. Reinagle, by whom he was instructed, completing his art training in Italy and Holland. He exhibited at the Water Colour Society, of which he was a member from 1806 to 1813. In the following year he was elected an Associate of the Academy, becoming a full member in 1823. His later years were clouded by his enforced retirement from the Academy, which was brought about by his exhibiting, as his own, a picture which he had only purchased. This took place in 1848. He afterwards sunk into poverty, and was generously treated by the Academy, on the funds of which he became a pensioner. He died at Chelsea in 1862. Amongst his works are

London	<i>Bridgewater House</i>	Landscape
"	<i> Grosvenor House</i>	Landscape
South Kensington	<i>Museum</i>	Rydal Mountains
"	"	Three landscapes in water-colours
Edinburgh	<i>National Gallery</i>	A very fine copy of the 'Coup de Lance,' by Rubens.

**REINDEL, ALBERT CHRISTOPH**, a German engraver, was born at Nuremberg in 1784. He was apprenticed to Heinrich Guttenberg in 1798, and worked from 1803 to 1809 under his direction in Paris. In 1821 he was entrusted with the restoration of the baths at Nuremberg, in which he acquitted himself very well. In 1811 he was appointed director of the school of art in Nuremberg, keeper of the picture gallery, and a member of the Munich Academy. He died at Nuremberg in 1863. His chief plates are.

*The Virgin and Child, after Leonardo da Vinci*  
*Charlemagne, after Dürer*  
*The Four Apostles, after the same*  
*The Shrine of St Sebald, after P. Fischer*  
*Louis I, King of Bavaria, after Stieler*  
*Silence, after Annibale Carracci*  
*St Paul preaching, after Le Sueur*  
*Dorot, after Rauch*  
*Madonna, after a Nuremberg woodcut*  
*Christ blessing Little Children, after Heinrich Hess*

**REINER, WENZEL LORENZ**, born at Prague in 1686, and son of Joseph Reiner, a sculptor of little note, by whom he was instructed in the rudiments of design. He also took lessons of Peter Brandel, a painter of some reputation, and of Schweiger. By the assistance of this master, and the study of nature, Reiner became a painter of some repute. His talents were not confined to any particular branch, and he painted with considerable success historical subjects, landscapes, and battles. His best productions, however, were landscapes with cattle, and battle pieces, in which he resembles Peter van Florenen. His figures and animals are correctly drawn, and handled with freedom and spirit. His works are chiefly confined to his own country, where they are found in the best collections. He died in 1743. Works:

Dresden	<i>Gallery</i>	<i>The Campo Vaccino, Rome</i>
"	"	<i>Golden House of Nero, and Barberini Fountain, Rome.</i>

**REINERMANN, ANNA MARGARETHE**, wife of Friedrich Christian Reinermann, lived from 1781 to 1855, and painted flowers and fruit in oil and water colour. Her maiden name was Hollenbach.

**REINERMANN, FRIEDRICH CHRISTIAN**, born at Weitzlar in 1764, received his first instruction in Frankfurt from Nothnagel, and then went to study in 1789 in the Gallery of Cassel, after Potter, Berchem, and Claude Lorraine. He also visited Rome, and lived in Switzerland for ten years, where he painted several landscapes. From 1803 to 1811 he worked in Frankfurt, from 1811 to 1818 in Weitzlar, and then again in Frankfurt. He died at Frankfurt in 1835. Works.

*The Cascades at Tivoli*

#### PIAÏFS

*An Animal piece, after Il Loos*  
*Goats on the Apennines, after Berchem*  
*Study of a Horse, after Housserman*  
*Several Views in the Neighbourhood of the Moselle; in a quatern, after his own drawings*

**REINHARD, ANNA MARIA**. See KUSIER, JOHANN KASIAF.

**REINHARDT, EMILIE**, born at Amsterdam, 1809, was a flower painter, and a pupil of Pierre Joseph Redouté.

**REINHARDT, KARL AUGUST**, painter, born at Leipzig in 1818, was originally destined for the Church, but turned his talents to art. He travelled through Norway, the Tyrol, and Italy, but afterwards abandoned landscape for caricature, and produced humorous pen and ink sketches for the comic papers. He died at Kotzschbroda, near Dresden, in 1877.

**REINHARDT, LUDWIG**, an obscure painter of genre pictures who committed suicide at Munich in 1870.

**REINHARDT, SOPHIA**, born at Kirchberg in 1775, studied under Becker, and travelled through Italy, Austria, and Hungary. In the Kunsthalle at Carlsruhe, are a 'St Elizabeth and the infant St. John,' 'The Death of St. Katharine of Siena,' and 'Death of Torquato Tasso' by her. She died in 1843.

**REINHART, HANS** called GRIFNINGER, a printer and engraver of the 15th and 16th centuries, who flourished at Strasburg, was a native of Gruningen in Wuttemberg. He engraved the plates for several works, among which were Brandt's 'The Ship of Fools,' 1497; Jerome of Brunswick's 'Book of Surgery,' Terence, 1496; Boccaccio's 'Cento Novelle,' 1519, Adelphus's 'Barbarossa,'

1520; *Virgil*, with two illustrated plates, 1502; *Ptolemy's Geography*, with forty-seven wood-cuts, 1523. His works show him to have been a pupil of Martin Schongauer.

**REINHART, JOHANN CHRISTIAN**, a German landscape painter, born at Hof (Upper Franconia) in 1761. When young, he studied theology at Leipzig, but preferring to devote himself to art, became a scholar of Oeser. About 1785 he made the acquaintance of the Duke of Meiningen, who invited him to his court, where he painted both portraits and landscapes. In 1789 he settled at Rome, where he became one of the pioneers and most influential spirits in the so called regeneration of German art. In 1825 he painted a room in the Villa Massimo, with eight historical landscapes in tempera, and four years later four large tempera landscapes for King Ludwig, of Bavaria. Reinhart fell into reduced circumstances in his latter years, and died at Rome in 1847. The following are some of his pictures:

Frankfort.	Stadel Gall.	Landscape, Cain and Abel
Gotha.	Gallery	Landscape 1816
Leipz.	Museum	Landscape, Cupid and Psyche 1828
Munich.	Pinakothek	Landscape, Hypsipyle 1846

He devoted considerable attention to aquatint engraving, and published several volumes of plates. The chief of these are

*Thierstudien, in Rom gezeichnet und radirt*  
*Italienische Landschaften*  
*Alte Grabmaler*

**REINHOLD, URSULA MAGDALENA**, painter, born at Nuremberg. She was the daughter of Maria Prestel (*q v*), and practised for some time in London, painting landscape, portrait, and flower pieces. She afterwards settled at Brussels, where she died in 1845. She also engraved a few plates in aquatint.

**REINHOLD, FRIEDRICH PHILIPP**, landscape painter, born at Gera in 1799, worked at the Academy in Vienna, in which city he took up his residence. His principal works are, 'A landscape with thunder-clouds,' 'A landscape with the Wandering Jew,' a very original work, two pictures, 'Death and Life,' 'The Reapers at their Meal.' He died between 1840 and 1843.

**REINHOLD, HENRICH**, brother of Friedrich Reinhold, painter and engraver, born at Gera in 1789, went from Dresden, where he first studied, to his brother in Vienna, where he visited the Academy, and then in 1809 to Paris, to Denon, for whom he engraved several plates for his work on Napoleon's campaigns. In 1819 he returned to Vienna, and in 1820 travelled with an English family to Italy, and settled in Rome, where he painted heroic landscapes. Reinhold died at Albano in 1825. Works

Berlin.	National Gall.	A Sicilian Coast Scene.
Copenhagen	Thor-	} Hagar in the Desert
	waldsen Museum	
Munich.	New Pinakothek.	The Good Samaritan
		The Garden of the Capuchins at Sorrento.

**REINICK, ROBERT**, painter, born at Danzig in 1805, studied first at Berlin under Begas; worked at Düsseldorf from 1831 to 1836, then went to Italy, and finally settled in Dresden. He was also a poet, and issued several songs with illustrations, besides a few books for children. He died at Dresden in 1852.

**REINIGER, ERNST**, a landscape painter, was a native of Stuttgart. He was very ready with his brush, and his pictures were fresh and natural. He died at Munich in 1873. Works:

*The Maderanerthal.*  
*The Ramsau*  
*Muhlthal, on the Starnberger See*

**REINSPERGER, JOHANN CHRISTOPH**, a German painter and engraver, born at Nuremberg in 1711, was a scholar of Lotard, and practised for some time at Vienna. He painted portraits, some of which he has engraved in a coarse, heavy style, nearly as large as life, among which are

*The Empress Dowager, Elizabeth Christiana*  
*Joseph II., Emperor of Germany after Palko*  
*Maria Theresia, Empress of Austria, after Lotard*  
*The Archduke Leopold of Tuscany, after Palko*

He also engraved a plate of 'The Lute-player,' after Bernardo Strozzi. He died at Vienna in 1777.

**REISEN, CHARLES CHRISTIAN**, the well known medallist and seal engraver, was born in London about 1680. He merits a place here through his abilities as a draughtsman, and the work he did as Director of Kneller's school. He was much employed for foreign patrons, in seal engraving, and greatly helped by the Earl of Oxford. He lived in the neighbourhood of Covent Garden, but also had a house in Putney. He was a large collector of medals, books, and drawings. He died December 15, 1755, and was buried in St. Paul's, Covent Garden.

**REITER, BARTOLOME**, a painter and engraver of Munich, flourished during the first quarter of the 17th century. He was a scholar of Hans Ostendorf the younger, and of one Hennenberger, and, traditionally, one of the best painters of Munich in his time; it is also said that he had many pupils. In the chapel in Unter Ammergau is a picture of St. Vitus, signed *B. R. F. 1618*. He died at Munich in 1622. The following is a list of Reiter's prints, on which his reputation must now rest

- 1 Christ holding the Globe in His right hand
- 2 Christ seated, crowned with thorns, *Bartholome Reiter*  
—*Tutor Inv Monachij* 1615
- 3 Christ carrying His Cross, group of half length figures, *Georg Becham inv M nachm Bart Reiter fec* 1610
- 4 Christ exposed to the People, inscribed *Ecce Homo*  
*Bart Reiter pector figur Monachij* 1612 *fec*
- 5 The Holy Family with St. Francis or St. Jerome, half-figures, a copy after Palma, with both monograms
- 6 St. Jerome sitting in a Cavern, half-figure, the lion on the left, signed *Bart Reiter pector inv et excud*  
There is an impression signed *Bartholome Reiter*
- 7 A Nymph sitting in the lap of a Satyr, Cupid at their feet, *Bart Reiter fec Monachij* 1610
- 8 Venus holding a Mirror, and seated with Cupid under a Tree, half figures, *Georg Becham inv B Reiter fec* 1610
- 9 Neptune on a Sea-Horse holding his Trident, *Georg Becham inv Monachij*, with Reiter's mark, and the date 1610
- 10 A Child seated on a Skull and blowing Bubbles; *B. R. F. Monachij Zimmermann Excud*
- 11—18 Eight prints, a series of naked Children in different positions, marked B R

**REITZ, E.**, a native of Sweden, flourished about the year 1700. He engraved several plates of coins and architectural views for a work entitled '*Suecia Antiqua et Hodierna*.'

**REJHAN, JOSEF**, a Polish portrait painter of German origin, was born in Poland about 1762, and instructed in the rudiments of art at Warsaw. In



1794 he served in the Polish army, but in 1798 he settled at Lemberg in Galicia, where he died in 1832, aged sixty. Rejhan was chiefly engaged as a portrait painter, and in that branch of art occupies a high position among Polish artists, but his pictures of the 'Crucifixion' and the 'Nativity' in the Lutheran Church and the Church of St. Anne at Lemberg also show a high conception of art.

**REKTORZIK, FRANZ LORENZ JOSEPH**, painter, born at Brünn in 1793, was at first in the Foreign and in 1815 was Interpreter at Valence to the Austrian Governor, and then Director in the Chancery. He painted without having received any set instruction, and produced several etchings of landscapes, animals, and genre pictures.

**RELINDE**, Abbess of the convent of Alten-Eyck, near Masecyck, and her sister IERLINDE were skilful illuminators upon parchment and vellum, and flourished in Flanders in the 7th century. Some specimens of their work are still in existence in the treasury of the ancient church of Masecyck.

**REM, GASPAR**, a Flemish painter of little note, who was born in 1542, and died in 1614. In 1554 one Jasper Rem was inscribed as pupil to Willem van Cleve, at Antwerp, and he seems to have belonged to a large family of artists. In 1578 Rem was in Venice, where his portrait was painted by H. van Aken. Three other painters of this name, HANS, JONAS, and LOBEWYCK, are mentioned in a document of 1603, discovered by Mr. Brodinus. At Vienna there are two pictures by Gaspar Rem: a 'St. Jerome in the Desert' (engraved by Sadeler, not in 1605 as Nagler says, but in 1603), and a portrait of himself which is thus signed: A(NN)O D(OM)NI MDCLXIII EFFIGI(L)S GASPAR REM ARIAT SVE LXII.

**REMAUT, PIERRE**, portrait painter, born at Bruges in 1771. He studied at the Academy at Bruges, but without achieving much excellence in his art. He died in 1826. At the 'Hôpital St. Jean' at Bruges there is a portrait by him of one of the Superiors of the Hospital.

**REMAUX, DES**, an obscure painter, a native of Ypres, who practised in Flanders at the end of the 17th century. In the church of St. Bertin, at Poperinghe, there is a 'Holy Family' by him.

**REMBOLD, MATTHIAS**, was a German engraver, who flourished about the year 1635 in Ulm, and about 1654 in Stuttgart. His plates are generally signed with a monogram, but sometimes thus: *Math. Remb.* He engraved portraits, amongst others that of the Duke of Württemberg, and he also executed the architectural plates for Furtenbach's 'Architecture.'

**REMBRANDT.** See RIJN.

**REMEUS, DAVID**, painter, was Dean of the Guild of St. Luke at Antwerp in 1601.

**REMES, CHARLES**, a Belgian painter, born at Wetteren, practised in the first part of the 19th century. There are by him a 'Blind Beggar' and a 'Madonna of the Rosary.'

**REMOND, JEAN CHARLES JOSEPH**, landscape painter, born in Paris, 1794, a pupil of Bertin and of Regnault. He began by painting conventional heroic landscape, but after travelling much in France, Italy, and Sicily, he adopted a simpler and more natural style. He painted many views of the scenery of Auvergne, Dauphiny, Calabria, and Sicily. He won the usual honours from the French Government, and died in Paris in 1875.

**REMONDE, (ROMUNDE, RORMUNDE, ROANOWUNDE,)** EVERARD DE, a Flemish portrait painter, the details of whose life and works are unknown, but who, in 1616, received a commission from the *Chambre des Comptes* of Brabant to paint the portraits of Albert and Isabella. Paul van Somer received a similar commission at the same time.

**REMSDYKE, ANDREW**, a portrait painter and draughtsman of Dutch descent, who practised in England in the latter part of the 18th century. He gained a medal at the Society of Arts in 1767, and assisted his father, John Remsdyke, in a series of natural history illustrations. He died at Bath in 1786.

**REMSDYKE, JOHN**, a natural history draughtsman, born in Holland in the first half of the 18th century. He settled at Bristol and worked much for Dr. Hunter. Assisted by his son, he published, in 1778, a collection of natural history illustrations taken from the British Museum.

**REMSHARDT, KARL**, a German engraver, born at Augsburg in 1678, published a dictionary of monograms. His initials, *C. R.*, appear on some etchings of architecture after Paul Decker. Nagler mentions several others by him, some of which are copies from earlier engravings. He died at Augsburg in 1755.

**REMY, AUGUST**, painter, was a professor of the Academy of Berlin, born in 1800 or 1801. He painted portraits and historical subjects. His best known work is 'The Fisherman's Wife.' He died at Berlin in 1872. His daughter MARIA REMY, born at Berlin, 1829, practised fruit and flower-painting.

**RENANTO, J.**, is mentioned as the engraver of a wood-cut representing 'The Wise Men's Offering,' which is very indifferently executed.

**RENARD, JEAN**, was a French engraver, who resided in Paris about the year 1710. He executed some plates for a collection of views of the palace and park at Versailles.

**RENATUS.** See BOIVIN, RENÉ.

**RENAUD, MARIE HONORÉ**, miniaturist and painter upon porcelain, was born in Paris, 1797. Amongst his miniatures we may mention a 'Holy Family,' after Raphael, and 'Van Dyck painting his first picture,' after Ducis.

**RENAUDIN, ROSALIE**, a pupil of Girodet, practising in France in the early part of the 19th century. She painted portraits, flowers, and fruit, both in oil and water-colour, and occasionally miniatures. There are by her a 'Sleeping Endymion,' after Girodet, and a 'Zephyrus on the Waters,' after Prud'hon.

**RENDEUX, ENGLEBERT**, marine painter, born at Liège, 1719. He worked for a time under Joseph Vernet, and eventually became a priest, and settled in Rome, where he held the office of almoner to Prince Borzone. He died in 1777.

**RENE of Anjou**, King of Naples, Duke of Lorraine, and Count of Provence (father to Margaret, wife of Henry VI. of England), born in 1409, was a good painter. He painted his own portrait, which was extant some years ago in the chapel of the Carmelites at Aix; and there is a print from it in Montfaucon; he is supposed to have painted that of Charles VII. of France, also. He painted a large number of miniatures in missals and on glass, and was lauded as one of the best artists of his age. He also employed himself in writing poetry, and works on agriculture, and in the improvement of the condition of his people, by whom



he was called 'le bon roi René.' The events of his life belong to history. Examples of his works exist at Aix, Villeneuve near Avignon, and the Hôtel de Cluny. At Aix is an altar-piece consisting of a centre representing Moses on the ground taking off his shoes, and the burning bush; and two shutters, the left one, his own portrait, with Saints, and the right one, his second wife, Jeanne de Laval, with Saints. The work in Cluny ascribed to him is a curious old picture on panel of 'Mary Magdalene at Marseilles.' In the foreground appear the figures of King René and his wife Jeanne. Around them are grouped the Marseillais, in a circle of which the Magdalen is the centre. She stands upon a tribune and addresses the assembly. In the background are the city of Marseilles and the sea. To quote the words of César Nostradamus ('Hist. et Chron. de Provence,' edit. 1614), René, "besides his sublime and royal qualities, was a good musician, a very good poet both in French and Italian, and above all things loved, with a passionate love, the art of painting, and had so excellent a taste for that noble profession, that he was famous among the most excellent painters and illuminators of his time, as we may judge from the number of masterpieces achieved by his royal and divine hand." He died at Aix in 1480.

RENEDO, JUAN DE, an engraver of Zaragoza, executed in 1666 a bold title-page adorned with heraldic and allegorical devices for Diego de Sáyus Rabanera's 'Anales de Aragon.'

RENESSE, CONSTANTIN ADRIAN, was a clever designer and etcher, of whose history nothing is known, except what may be gathered from his prints. These bear a considerable resemblance to the etchings of Rembrandt, and may be mistaken by the unwary for the work of that master. Bartsch has admitted one in his Catalogue (tom. ii. p. 104, No. 18). Renesse flourished, as we know from his prints, between the years 1649 and 1661; the probability is that he lived in Holland, though his name may belong to France, or Flanders. Nagler describes six etchings by him, of which the titles are given below; but Brulliot says there are eleven, and that one bears his monogram (C. A. R. in a cipher), and this he supposes is the artist's portrait; it represents a half-length figure of a man, full face, wearing a 'barret,' seated at a table and holding a basin in his left hand. The other prints have, most of them, the monogram accompanied by *renesse*. Dutch writers mention a J. Renesse, who painted landscapes and sea-pieces, and who is probably identical with this engraver.

The following list of Renesse's prints is taken from Nagler:

- A half-length figure of a Man seated at a table; with the monogram.
- A Clergyman seated at a table, with books, &c.; signed *Renesse*.
- A half-length figure of a young Man.
- Full-face Portrait of a young Man, with long hair escaping from under his cap; signed *C. A. Renesse*, 1651.
- Christ bearing His Cross.
- A Village Fair, with Mountebanks and a crowd of People.

RENI, GUIDO, commonly called GUIDO, was born at Calvenzano, near Bologna, in 1575. His father, a music master, placed him first with Denis Calvaert, and afterwards in the studio of the Carracci. He also studied fresco painting under Ferrantini. His first works, however, betray the imitation of

Caravaggio, combined with a sincere regard for nature. To this period of his life belong some frescoes on the façade of the Palazzo Zani, and a 'St. Benedict in the Wilderness,' in the church of San Michele in Bosco, as well as two famous pictures in the Bologna Gallery, the 'Massacre of the Innocents' and the 'Pieta.' In 1596 Guido went to Rome. There he added the study of Raphael to the knowledge he had gathered in his native city, and under the new influence painted what is now usually considered his best picture. This is the famous 'Aurora preceding the Chariot of the Sun,' in the garden-pavilion of the Palazzo Rospigliosi. About the same time he produced the 'St. Michael' at the Capucini, and the 'Fortune' of the Academy of St. Luke. After painting the 'Aurora' he revisited Bologna, but was soon recalled to Rome. He also spent some time in Naples, whence, like so many other artists, he was driven by the jealousy of the Neapolitan painters. But in Naples he left a specimen of his talent in what is looked upon by some of the best authorities as really his finest work. This is a 'Nativity.' It is in the choir of San Martino, and is unfinished. About this period of his life Guido finally abandoned the energetic style of his youth, and adopted one in which a rather invertebrate grace and a preference for almost neutral tints are conspicuous. His heads were often modelled on the antique. His 'Ecce Homos' recall the Laocoon; his 'Penitent Magdalene,' the weeping Niobe. The impersonality of Greek art seems, too, to have, perhaps unconsciously, fascinated him, until his figures at last became mere abstractions of humanity. He had three distinct manners. His first, in which colour was used in a harsh, gaudy fashion, is illustrated by a small 'Coronation of the Virgin' in the National Gallery. His second is the vigorous style, much too black in the shadows, borrowed from Caravaggio. His third is characterized by thinness of impasto, by a pearly silveriness of colour, and by extreme facility of handling. Towards the end of his life Guido is said to have been an inveterate gambler, and to have forced his gift of rapid execution in order to supply the losses thus incurred. He died at Bologna in 1642.

Guido had *ateliers* for pupils both in Rome and Bologna. The painters he formed were very numerous. The following are, perhaps, the best known: Giacomo Semenza, Francesco Jessi, Guido Cagnacci, the Sianis, father and daughter, Simone Contarini da Pesaro, Flaminio Torre, Marescotti, Girolamo Rossi, Rugieri, Domenico Canuti, Bolognini, and Pietro Ricci. All these are well represented in the Gallery of Bologna. Guido's own pictures are so numerous that space can here only be found for the names of the best known and more accessible. In the first half of the 19th century Guido was one of the most popular of masters, and very large sums were given for his pictures in England and France. The churches and Palazzi of Italy are full of them, and scarcely a gallery in Europe is without at least one example of his work.

Berlin.	Museum.	Mater Dolorosa.
"	"	The Hermits, Paul and Anthony, in the Desert.
Bologna.	Gallery.	Massacre of the Innocents.
"	"	The Madonna and Child, adored by SS. Petronius, Domenic, Francis of Assisi, Francis Xavier, Proculus and Florian, the patrons of Bologna.

<b>Bologna.</b>	<b>Gallery.</b>	<b>Samson.</b>	<b>Munich.</b>	<b>Gallery</b>	<b>St Jerome in the Desert,</b>
"	"	Christ crucified, with the Virgin, St John, and St Mary Mag- dalen	"	"	reading
"	"	Pietà, with Saints	"	"	The Magdalen, in a cavern, gazing at two floating angels.
"	"	Coronation of the Virgin	<b>Nantes</b>	<b>Musée</b>	St John the Baptist and the Lamb.
"	"	St Sebastian, martyr	"	"	St Francis in Ecstasy.
"	"	St Andrea Corsini, bishop of Fiesole	"	"	A Roman Charity ( <i>and four others</i> )
"	<b>S Petronio</b>	The Glory of St Dominic (Fresco)	<b>Paris</b>	<b>Louvre</b>	David, the Conqueror of Go- liath
"	<b>S Michele in Borso</b>	St Benedict in the Wilderness	"	"	The Annunciation
<b>Brunswick</b>	<b>Gallery</b>	Cephalus and Proetus	"	"	The Purification of the Virgin
<b>Brussels</b>	"	The Flight into Egypt	"	"	Madonna and Child
"	"	A Sibyl	"	"	A Holy Family
<b>Darmstadt</b>	"	Two Pictures	"	"	Christ and the Samaritan Woman
<b>Dijon.</b>	<b>Musée</b>	Triumph of Venus	"	"	Christ's Charge to Peter
<b>Dresden</b>	<b>Gallery</b>	Venus and Cupid	"	"	Christ in the Garden of Olives
"	"	The Child Bacchus	"	"	An Ecce Homo
"	"	Ninus and Semiramis	"	"	The Penitent Magdalen ( <i>two versions</i> )
"	"	The Virgin adoring the Infant Christ	"	"	St Sebastian
"	"	Ecce Homo ( <i>three examples</i> )	"	"	The Union of Design and Colour
"	"	Christ appearing to Mary after the Resurrection	"	"	Hercules killing the Lyræan Hydra
"	"	Carlo Borromeo, an Angel, and Adam and Eve in the background	"	"	Hercules and Achelous
"	"	St Jerome	"	"	Dejanira and the Centaur Nessus ( <i>and two others</i> )
"	"	Enthroned Madonna, with St Jerome and other Saints	<b>Petersburg</b>	<b>Hermitage</b>	David with Goliath's Head
<b>Dulwich</b>	<b>Gallery</b>	St John the Baptist preaching	"	"	Adoration of the Shepherds
<b>Edinburgh Nat</b>	<b>Gallery</b>	Death of Lucretia	"	"	Adoration of the Magi
"	"	An Ecce Homo ( <i>copy</i> )	"	"	A 'Riposo'
"	"	Venus sitting by the Graces	"	"	Madonna, with St Francis adoring
"	"	The Dead Christ in the Arms of the Father	"	"	The Penitent Peter
<b>Florence</b>	<b>Pitti Palace</b>	Portrait of an Old Man	"	"	The Dispute of the Fathers upon the Immaculate Con- ception
"	"	Bacchus	"	"	St Jerome
"	"	St Peter	"	"	The Rape of Europa
"	"	Rebecca at the Well	"	"	Cleopatra
"	"	Cleopatra	"	"	The Seamstresses (once called 'the Youth of the Virgin')
"	"	Charity	"	"	Frescoes in the Chapel of the Sacrament
"	"	St Elizabeth	<b>Ravenna</b>	<b>Cathedral</b>	St Andrew on his way to martyrdom
"	<b>Uffizi</b>	The Cuman Sibyl	<b>Rome</b>	<b>Capella S Andrea</b>	A Concert of Angels ( <i>fresco</i> )
"	"	Bradamante as a Warrior	"	<b>Capella S Silvia</b>	Aurora and the Hours, with the Chariot of the Sun
"	"	The Virgin with the Child Christ	"	<b>Pal Capitoline</b>	Judith with the Head of Holo- fernes
"	"	The Blessed Virgin ( <i>in the lunette</i> )	"	<b>Pal Barberini</b>	Beatrice Cenci (?)
<b>Glasgow</b>	<b>Gallery</b>	The Penitent Magdalen	"	<b>Capitol Museum</b>	Lortune
<b>Hampton Court</b>	"	Judith with the Head of Holo- fernes	<b>Toulouse</b>	"	Apollo slaying Marsyas.
<b>London.</b>	<b>Nat Gallery</b>	Coronation of the Virgin ( <i>early manner</i> )	"	<b>Gallery</b>	Christ holding His Cross
"	"	Lot and his Daughters leaving Sodom ( <i>second manner</i> )	"	"	St Jerome in the Desert.
"	"	Susannah and the Elders	"	"	Apollo slaying Marsyas
"	"	St Jerome	"	"	Group of Children
"	"	The Penitent Magdalen ( <i>third manner</i> )	<b>Vienna</b>	<b>Gallery</b>	The Virgin adoring the Sleep- ing Christ
<b>Madrid.</b>	<b>Museo</b>	Ecce Homo	"	"	Madonna and Child with St John
"	"	Lucretia	"	"	The Baptism of Christ
"	"	Cleopatra	"	"	Ecce Homo ( <i>two versions</i> )
"	"	Madonna and Child	"	"	The Presentation in the Temple
"	"	St Sebastian	"	"	The Penitent Magdalen.
"	"	St James	"	"	The Penitent Peter
"	"	The Assumption	"	"	The Youthful David.
"	"	Martyrdom of St Apollonia	"	"	A Sibyl
"	"	St Apollonia in Prayer	"	"	The Seasons.
"	"	St Mary Magdalen			
"	"	St Jerome in the Desert			
"	"	St Peter			
"	"	St Paul			
"	"	St Paul writing ( <i>and two others</i> )			
<b>Milan.</b>	<b>Brera Gallery.</b>	St Paul reproaching St Peter			
"	"	An Apostle reading in an open book			
<b>Modena</b>	<b>Gallery</b>	Christ on the Cross			
<b>Munich</b>	<b>Gallery</b>	The Assumption of the Virgin			
"	"	Apollo slaying Marsyas			
"	"	The Penitent Peter			
"	"	The Apostle John.			

Guido has left a considerable number of etchings. They are free and bold in execution, and show the same qualities of grace that we find in his pictures. Simone Contarini, one of Guido's pupils, imitated his work with the point with skill. Guido sometimes marked his plates with his initials, *G. R.*; sometimes with this monogram *GR*. The following are perhaps his best plates: *GR*. The

FROM HIS OWN DESIGNS.

The Bust of Pope Paul V., inscribed *Paulus V. Pont. opt. max.*

The Holy Family, in which the Virgin is seated, with her face towards the Infant Christ.

The Virgin, with the Infant Jesus sleeping on her breast. (He has engraved this subject in three different manners.)

The Virgin embracing the Infant Christ, and holding a book in her hand.

The Virgin, and Infant Jesus giving His hand to St. John.

The Holy Family, with two Angels scattering flowers. (He engraved this subject four times, with variations.)

St. Christopher carrying the Infant Jesus on his shoulders.

St. Jerome praying in a Cave, with a book and a crucifix.

The Virgin seated in the Clouds, with St. George, St. Francis, St. Lawrence, and others.

AFTER VARIOUS MASTERS.

A Glory of Angels; after *Luca Cambiaso*.

The Entombment of Christ; after *Parmigiano*.

The Holy Family, with St. Clara; after *A. Carracci*.

The Virgin suckling the Infant Jesus; after the same.

The Charity of St. Roch; after the same. 1610.

W.A.

RENI, LORENZO DEL SIGNOR. See LOLI.

RENNOLDSON, —, was an engraver, who practised in mezzotint in London in the middle of the 18th century. His best known plate is 'The Dancing-Mistress,' after John Collet.

RENODI, ABRAHAM, an obscure portrait painter, born at the Hague, practising in Holland at the close of the 18th century.

RENOU, ANTOINE, a French painter, poet, and actor, born in Paris in 1731, was a scholar of Pierre and Vien, and passed some time at the court of Stanislaus, King of Poland, as painter to that prince; and at the same time exercised his talents as an actor and writer of verses. On his return to Paris he was admitted a member of the Academy of Painting, and was employed on part of the ceiling of the Apollo Gallery in the Louvre. He was the author of a tragedy on the subject of Tereus and Philomela, and translated Dufresnoy's poem on Painting from Latin into French. He also painted a picture of 'Christ among the Doctors,' 'Agrippina with the Ashes of Germanicus,' an 'Annunciation' for the church of St. Germain-en-Laye, and the ceiling of the Hôtel de la Monnaie at Paris. Renou died in Paris in 1806.

RENOU, LOUISE ANTOINETTE (*née* LUCAS), the wife of Antoine Renou, was born in Paris in 1754. There are by her a few plates engraved after the modern French painters; among which is:

Alexander and his Physician; after *Colin de Vermont*.

RENOUX, CHARLES CAIUS, a French landscape painter, was born in Paris in 1795, and died there in 1846. He painted landscape and interiors. There are by him the following:

Monks bearing a Coffin.

Subterranean Church at Basle.

View on the Durance.

RENTINCK, ARENT, or AART, a Dutch painter of portraits and genre, was born at Amsterdam in 1712. He was a pupil of Arnold van Boonen and of Nicolaas Verkolje. Later on he studied under Karel de Moor. He spent many years at Berlin, and there he died in 1775. He painted many good copies from the old masters, and also practised as an engraver.

RENTINCK, JAN, a Dutch painter, born at Nieuwerbrug, near Bodegraven, in 1789. He was a pupil of P. C. Wonder, and of Jan van Ravenswaay, and painted chiefly interiors and still-life. He died in 1846.

RENTON, JOHN, an English portrait and landscape painter, who exhibited at the Royal Academy from 1799 to 1840. He contributed altogether some forty pictures, one of which was a 'Charles I. raising his Standard at Nottingham.' In the year 1840 he sent some intaglios to the exhibition, after which all trace of him is lost.

RENTZ, MICHAEL HEINRICH, a German painter and engraver, was born at Nuremberg in 1701, where he studied under Preisler and Montalegre. He executed several plates for books, some by himself, others in conjunction with Montalegre. He settled in after life at Kukus in Bohemia, where he had been invited by a Count Spork, whose portrait he had painted, and where he died in 1758.

RENTZCH, (RENSCH, RENSCH,) JOHANN FRIEDRICH JAKOB, painter, born at Dresden in 1792, studied under J. Schubert, and became professor of drawing at the industrial school at Dresden. His works are well drawn and warm in colour. The best known are an altar-piece for a votive chapel, 'Hagar in the Wilderness,' and 'Gretchen at the Distaff,' the latter engraved by Kuchler.

RENZI, CESARIO, an historical painter of little note, born at San Ginesio in Italy. He was a pupil of Guido, and practised late in the 17th century.

REQUENA, VINCENTE, a Spanish painter of the 16th century, born at Concastayna. In 1690 he was practising at Valencia. He painted the 'Conception,' and the 'St. Jerome and Anne,' in the church of the monastery of San Miguel de los Reyes. A 'St. Michael' in the convent of San Domingo has also been attributed to him.

RESANI, ARCANGETO, was born at Rome in 1670, and was a scholar of Gio. Battista Boncuore. He chiefly excelled in painting animals and hunting scenes. His works were highly esteemed at Siena, Bologna, and Venice. His portrait, with dead game in the background, is in the Florentine Gallery. He died about 1740.

RESCI, ERNST, painter, born at Dresden in 1808, painted portraits and landscapes, and trained excellent pupils. He died at Breslau in 1864.

RESCI, WOLFGANG, was a German engraver on wood, who flourished at Nuremberg about 1530. He executed the woodcuts for 'Ein schöner Dialogus, oder Gespräch von zweyen Schwestern,' 1533, a half-length portrait of Jacob Fugger, and heads in profile of the Emperors Maximilian I. and Charles V. His works are described in Bartsch's 'Peintre-Graveur,' vii. 473, and Passavant's 'Peintre-Graveur,' iii. 252.

RESCI, PANDOLFO, born at Dantzio in 1643, went to Italy when he was young, and became one of the ablest scholars of Giacomo Borgognone. He painted battle-pieces with considerable success, and imitated cleverly the landscapes of Salvator Rosa. He also excelled in painting perspective and architectural views, of which there are several in the collections at Florence. He died in 1699.

BESTALLINO, CARLO, miniature painter, born at Zornasco (Domo d'Ossola) in 1776, in early life went to Munich, and there studied engraving under J. Dörner and M. Klotz. After that he visited Dresden, Berlin, and Italy. In 1808 he

was appointed court painter at Munich, and in 1820 teacher to the household of Maximilian Joseph. There are portraits by him of King Maximilian and Queen Caroline. He died at Munich in 1864.

**BESTLEIN**, GEORG, painter and engraver, an obscure German artist, who practised in the 17th century, and was born at Zwabach, near Nürnberg.

**RESTOUT, JEAN**, 'the elder,' painter, born at Caen, 1663, the son and pupil of Marc Restout, and father of the more famous Jean Restout the younger. He had a fair reputation in his day as an historical painter, and his wife CATHERINE, the sister of Jean Jouvenot, also practised painting. He died in 1702.

**RESTOUT, JEAN**, 'the younger,' was born at Rouen in 1692, and studied in Paris under his uncle, Jouvenot, whose style he followed with considerable success. He was a member of the Academy of Paris, and painted for his reception, 'Venus getting arms from Vulcan for Æneas,' and for his admission as Fellow, 'Arethusa flying into the arms of Diana to escape from the pursuit of Alpheus.' In 1733 he was made professor, and in 1760 a director of the Academy. As a technical artist he was characterized by a soft, woolly touch, by design in which there was little nobility, and by drawing in which there was much mannerism. His colour, too, was poor. He died in Paris in 1768. His principal works are:

Dijon.	Musee.	St. John the Baptist adoring Christ.
Lille.	Musee.	Christ on the way to Emmaus.
Naucy.	Musee.	Portrait of the architect, Boffrand (?).
Paris.	Louvre.	Christ healing the paralytic.
"	"	St. Paul before the High Priest, Ananias.
"	Library of St. Genevieve.	Ceiling.

**RESTOUT, JEAN BERNARD**, painter, the son of Jean Restout the younger, born in Paris, 1732. He was the pupil of his father, to whom he was greatly inferior in talent. He attained, however, to a respectable proficiency in his art, gained the 'Prix de Rome' in 1758, and was made an Academician in 1769. He resigned his membership in 1771, in consequence of certain regulations which were distasteful to him, and after this time almost abandoned the practice of his profession. Some suspicion having fallen upon him in connection with the affair of the 'Garde-Meuble,' he was thrown into prison, but the events of the 9th Thermidor led to his release. He died in Paris in 1797. There is in Paris a 'St. Bruno' by him, and in the Museum at Toulouse a 'Diogenes,' and a sketch for his reception picture at the Academy, the 'Philemon and Baucis.'

**RESTOUT, MARC**, painter, was born at Caen in 1616, and was a pupil of Noel Jouvenot. His father was one Murguérin Restout. He visited Rome in company with Poussin, and acquired a certain reputation in that city and in Holland. He was the first of the Restout family of artists; several of his ten children became painters. He died at Caen in 1684. Amongst his sons were: EUSTACHE, born at Caen, 1655. He became Premonstrat of the abbey of Mondaye, practised decorative painting, executed some fine ceilings, and died in 1743. JACQUES, born before 1655. He was a pupil of Letellier de Vernon, and became prior of the abbey of Moncel, near Vitry. He was a painter and a writer. **JEAN** (the elder), *q. v.* **CHARLES**, the fifth son,

born at Caen in 1688, became a Benedictine monk. He was a good preacher, and painted ceilings and pictures for churches. \***THOMAS**, born at Caen, 1671, visited Rome and Holland to study his art, and practised portrait painting. He died at Caen in 1754.

**RETHEL, ALFRED**, born at Aix-la-Chapelle, May 15, 1816. His precocious talent displayed itself in drawings made in his childhood, and at the age of thirteen he went to study at Düsseldorf. There he astonished his masters and fellow-pupils by the vigour of his invention, especially on the occasion of the gala reception given to Schadow on his return to Düsseldorf. Afterwards, in 1837, being dissatisfied with the poverty of the technical system there taught, he migrated to Frankfort, where he came under the influence of Schwind, Passavant, and, above all, of Philip Veit. At Frankfort he painted his 'Daniel,' his 'Justitia,' and three emperor pictures for the Römersaal (Philip of Swabia, Maximilian I. and II., and Charles V.), besides making the cartoon for his 'Resurrection.' In 1841 his *project* gained the prize in the competition for the decoration of the 'Kaisersaal' at Aix-la-Chapelle. It was a series of ambitious designs of much merit, representing incidents in the career of Charlemagne. After preparing himself by a two years' sojourn in Italy for their execution, he completed four pictures of the series, when his health failed, and he was obliged to relinquish the work. It was finally completed by Kehren. Whilst engaged on his frescoes at Aix-la-Chapelle, Rethel also made some bizarre drawings for a 'Dance of Death,' to which Reinick wrote verses. Another fantastic composition was a set of water-colour drawings illustrative of Hannibal's passage of the Alps. In 1848 Rethel went to Dresden, where he remained a few years. In 1852 he made a second pilgrimage to Italy, where he began to show symptoms of mental disorder. After his return to Dresden his malady made rapid progress, and he ended his days in an asylum at Düsseldorf, where he died, December 1, 1859. Among his works we may name:

Procession of the Longobards.  
Charles Martel's Castle.  
Justitia.  
Rudolf of Hapsburg.  
The Swiss in prayer before the Battle of Sempach.  
St. Boniface. (*National Gallery, Berlin.*)  
Daniel in the Lion's Den. (*Frankfort, Städel Museum.*)  
Nemesis.  
Peter and John healing the lame man. (*Leipzig Museum.*)  
Joshua crossing the Jordan.  
The Crowning of Sophocles.  
The Burial of Frauentuch.  
And a set of Illustrations for Luther's Hymn, 'Ein feste Burg.'

Five of the cartoons for the Charlemagne series are in the Berlin National Gallery, also the cartoon for the altar-piece, 'The Resurrection,' in the Nicolaikirche at Frankfort. Rethel also etched, and drew much on the wood. He wished to breathe new life into the latter art, on the lines followed by Dürer.

**RETZSCH, AUGUST**, brother of Moritz Retzsch, born in 1777, was a pupil of Klengel, and painted winter landscapes. He died in 1835.

**RETZSCH, FRIEDRICH AUGUST MORITZ**, a German draughtsman and painter, born at Dresden, December 9, 1779. He studied in the Dresden Academy, which he entered in 1798, and of which he was elected a member in 1816, and professor in 1824. It was not till he was about twenty years of age

that he applied himself seriously to the study of painting; for though he had previously some skill as a designer, he disliked all restraint, and would have preferred following the bent of his genius as a haunter of the forests, and as a student of nature in solitude. His fame does not rest on his work with the brush, but on his illustrations to the German poets and to Shakespeare, which he interpreted with extraordinary vigour and sympathy. As a portrait painter he was successful, especially with his likenesses; one of his best is a portrait of King Friedrich August of Saxony. The Dresden Gallery possesses a portrait of a lady by him. Retzsch died at Hoflossnitz, near Dresden, June 11, 1857. His principal engraved works are:

Twenty-six illustrations to Goethe's 'Faust.' (1828.)  
 Sixteen " " Schiller's 'Fight with the Dragon.'  
 Eight " " " 'Frislin.'  
 Forty-three " " " 'Song of the Bell.'  
 Eighteen " " " 'Pegasus in Har-ness.'  
 Eighty " " Shakespeare. 1827-1840  
 Fifteen " " Burger's Ballads.  
 Eight 'Fantasien und Wahrheiten.'  
 The Chess-player.  
 The Goblet.  
 Faust and Margaret. (Two lithographs.)

REUTER. See REITER, also REIDER.

REUTERN, GERHARD CHRISTOPHOROWITSCH VON, painter and etcher, born at Rosthof in Livonia in 1791. He entered the Alexander regiment of Hussars, and at Leipzig in 1813 lost his right arm. He had made his first essay in drawing in 1811, while in 1817 he studied in Berlin, in 1819 in Heidelberg, in 1821 in Dorpat. In 1827 he devoted himself entirely to art, and painted in water-colours scenes of Hessian peasant life. In 1834 he went to Düsseldorf, where he studied under Schadow and Hildebrand. Afterwards he painted historical scenes, landscapes, and genre pictures, and in 1835 became Russian court painter. He died at Frankfurt (where he had settled in 1844) in 1865. His principal works are:

The Sacrifice of Isaac. (In the Hermitage at St. Petersburg.)  
 St. George.  
 A Madonna.  
 Three Singers. (Palace of Tharskoe-Selo.)  
 Girl Knitting.  
 The Infant School.  
 Family Devotion. (In the collection of the Empress of Germany.)

He also etched eleven plates, mostly of animals.

REUTLIMANN, RUDIMAN, (or REUTIMAN,) JOHANN CONRAD, is mentioned by Strutt as the engraver of some plates of foliage, and other ornamental designs, published at Augsburg; he was a goldsmith, and lived in the first half of the 17th century.

REÜVEN, PIETER, born at Leyden in 1650, studied at Antwerp in the school of Jacob Jordaens. He painted history and allegorical subjects, and was employed to design the triumphal arches for the reception of William III. at the Hague, by which he acquired some celebrity; and he was afterwards engaged to ornament some of the principal apartments in the palace at Loo, in which he showed a fertile invention, and great facility of execution. One of his best productions was a ceiling in the hotel of M. de La Court Vandervoort, at Leyden; it is an ingenious composition, and the colouring possesses much of the brilliancy

which is found in the productions of the best painters of the Flemish school. He died in 1716.

REUVER, THEODORE DE, born at Utrecht in 1761, imitated the old masters and painted landscapes. He died in 1808.

REUWICH, ERHARD, a painter of Utrecht, practising in the 15th century, and known only as having accompanied Breydenbach on his travels from 1474 to 1483, and having executed all the designs in illustration of the various editions of the narrative published by the latter.

RÉVEIL, ÉRIENNE ACHILLE, a French engraver and draughtsman, born in Paris in 1800, was a pupil of Gros, Girodet-Trioson, and Abel de Pujol. He made drawings from many famous pictures and statues, and engraved them in outline for various publications. Examples of his work are to be found in the 'Musée de Peinture et de Sculpture,' the 'Galerie des Arts et de l'Histoire,' and the 'Musée de Versailles.' He also engraved in outline the works of Ingres, published by Didot.

REVEL, ALFRED, a French engraver, was a native of Paris, and exhibited at the Salon from 1831 to 1852. He died in 1865. He was largely employed upon vignettes for books, but also engraved the following plates:

Paul Potter sketching from Nature in the environs of the Hague; after *Le Pottierin*.  
 The Broken Pitcher, after *Grenu*.  
 St. Catharine; after *Ch. Landelle*.

REVEL, GABRIEL, painter, born at Châteaui-Thierry, 1643, was a pupil of Charles Le Brun, and an artist of some reputation in his day. He became a member of the Academy in 1683. He assisted in the decoration of Versailles, and finally settled at Dijon, where he died 1712, and where are to be found the following:

Portrait of Pierre Lenet, procureur général du Parlement de Dijon. 1641.

Portrait of Jean Dubois, the sculptor of Dijon.

His son JEAN, born in Paris, 1684, was a skilful designer of patterns for the silk-manufacture, and died at Lyons 1751.

REVELLO, GIOVANNI BATTISTA, called IL MUSTACCHI, a Genoese painter, born in 1672, studied under Antonio Raffner, and formed a close friendship with Francesco Costa. For twenty years these two in concert executed landscape and other accessories for historical painters. Their masterpiece is said to be at Pegli in the Palazzo Grillo, consisting of the decorations of a set of rooms. He died in 1732.

REVERDINO, CESARE, was an Italian engraver, who flourished from 1531 to 1564. His figures are very indifferently drawn, and his plates have little to recommend them, except their neatness. He sometimes marked his plates with the monogram **Rv**. The following prints by him are

apparently from his own designs:

Moses striking the Rock. 1531.  
 The Wise Men's Offering.  
 A small Frieze, representing a Bacchanalian subject. 1564.  
 Venus coming to Vulcan for the arms of *Æneas*.

Those that are marked with his name in full, and are undoubtedly his work, are in a style between that of Giulio Bonasone and Agostino Veneziano, and seem to prove that he was of the school of Marc-Antonio. A descriptive catalogue of his engravings will be found in Passavant's 'Peintre-Graveur,' vi. 107-117.

**REVEST, CORNÉLIE LOUISE**, painter of genre pictures and of portraits, born at Amsterdam, 1795, studied in Paris under Sérangely and Vaffiard. By her:

Magdalen at the feet of Christ. (*In the Marseilles Gallery.*)

The Toilet of Psycho.

**REVETT, NICHOLAS**, an architect and painter, born in Suffolk in 1721, went in 1742 to Italy, and studied under Benefial in Rome. While he was there practising as a painter he formed a friendship with 'Athenian' Stuart, and in 1748 went to Naples and Greece to study Greek monuments. He arrived at Athens in 1751, and was there till 1764, but on going to other parts of Greece he was seized by corsairs, to whom he paid a ransom of six hundred dollars for his release. He then continued his researches, but under great difficulties, till 1755, when he returned to London. In 1764 he visited Ionia with Dr. Chandler and William Pars, A.R.A., where he remained for two years. He published the fruits of his travels under the headings of 'The Antiquities of Athens,' and 'Ionian Antiquities.' He also published a work entitled 'Baalbec and Palmyra.' He died in London in 1804.

**REVOIL, PIERRE HENRI**, a French historical and subject painter, born at Lyons in 1776. He came to Paris and studied under David. His works first appeared at the Salon in 1804. In early life he was content to shine in his native province. He returned to his native city in 1809, as professor of painting in the Royal Academy of Lyons. He belonged to the school which formed the transition between the Classicism of David and the Romanticism of the fourth decade of the century. The cross of the Legion of Honour was awarded to him in 1814, and he was elected a correspondent of the Institute in 1825. His works are bold but mannered, and frequently over-weighted by the accessories. He died in Paris in 1842. The following are some of his pictures:

<b>Aix.</b>	<i>Museum.</i>	Release of Christian Captives.
<b>Fontainebleau.</b>	"	Jeanne d'Albret. 1819.
<b>Lyons.</b>	<i>Museum.</i>	The Tournament. 1812.
<b>Versailles.</b>	<i>Palace.</i>	Philip Augustus raising the Oriflamme.
		Tancred at Bethlehem. 1840.

" The Chevalier Bayard at Brevia.

Mary Stuart led to Execution.

Francis I. arming his grandson Francis II.

Louis XII. at Plessis-les-Tours.

**REWICH.** See **REUWICH.**

**REXMON.** See **RAYMOND.**

**REY, ETIENNE**, landscape painter, born at Lyons, 1789, was a pupil of Pillement and of Cogel. He died in 1867. By him:

Ruins of a Roman Portico.

**REYERS, NICOLAS**, painter, born at Leyden, 1719. An artist of little note, who was a pupil of Jerome Van der My, and painted portraits and genre pictures.

**REYHER, ROBERT**, an engraver, born in Berlin, in 1838, entered the Academy in that city, and studied under Mandel. He engraved portraits of Beethoven, Goethe, Liszt, Chopin, Schiller, Raphael, and Cary. His best works are, Maria Mancini, after Mignard; and the Countess Potocka, after Tonci. He died in 1877, through falling into the Havel.

**REYN, JAN DE.** See **DE REYN.**

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**REYNA, FRANCISCO DE**, painter, a native of Seville, was a disciple of Francisco de Herrera, the elder. He had given proof of most promising talents, in a picture of the 'Souls in Purgatory,' in the church of All Saints, at Seville, when he died, in the bloom of life, in 1669.

**REYNELL, THOMAS (RENNELL)**, portrait painter, born near Chudleigh in Devonshire, in 1718, was educated at the Exeter Grammar School, but was afterwards sent to London, where he became a pupil of Hudson. He then returned to Exeter, where he settled as a painter. The Duke of Kingston offered him assistance to go to London again, but he refused. He painted portraits, and was a musician; but his habits were so idle and improvident that he fell very low in the world. He lived at Dartmouth in a state of the most abject poverty till an asylum was provided for him by the kindness of a friend. He died at Dartmouth in 1788.

**REYNOLDS, FRANCES**, the sister of Sir Joshua Reynolds, whose house she kept for many years in Leicester Fields, was born at Plympton in 1729. She practised as a miniaturist, and made many copies of her brother's pictures. Frequent mention is made of her in the literary and artistic history of the time. On her brother's death she took a large house in Queen Square, Westminster, where she exhibited her own works, and where she died in 1807.

**REYNOLDS, SIR JOSHUA**, was born at Plympton, near Plymouth, on July 16, 1723. His father, Samuel Reynolds, was the master of Plympton Grammar School, and intended his son for the medical profession; but at a very early age the child was attracted to the study of art, and it is said that before his eighth birthday he had mastered the rules of perspective from the Jesuit's 'Perspective,' and had produced a correct drawing of a colonnade under his school-house; this was quickly followed up by an attempt at portrait painting. His first work, on the canvas of an old boat-sail, was the portrait of a tutor in the family of the Earl of Mount Edgecumbe, and is still in existence. Ultimately—after some difficulty in raising the required premium—his father sent him in October 1740 to London, to Hudson, then the first portrait painter in England. Hudson was, however, incompetent to develop the genius of Reynolds; and the apprenticeship, which was to have continued four years, was abruptly closed at the end of two. Reynolds then returned to Devonshire, and for a time was very fully employed in painting portraits in the Plymouth district. When he had exhausted the neighbourhood, he returned, in 1744, to London, armed with an introduction, obtained through Hudson, to the Artists' Club. At Christmas in 1746 Reynolds was recalled to Plymouth by the death of his father, who expired on Christmas Day. This broke up the home at Plympton, and the young painter took a house in Plymouth Dock for himself and two of his sisters, and there made the acquaintance of William Gandy, under whose influence he greatly modified his style of painting. A portrait of himself in the National Portrait Gallery illustrates this period of his art. During the years 1747 and 1748 Reynolds appears to have maintained himself and his sisters by his portrait painting; he also studied landscape, and visited occasionally at the house of the Earl of Mount Edgecumbe. There he was so fortunate as to acquire the friendship of Admiral Keppel, who had been appointed to the command of the Medi-



terranean squadron, and had put into Plymouth for repairs. He offered to take Reynolds to Italy in his own ship, the 'Centurion,' and his offer being gratefully accepted, Reynolds set out in May, 1749.

During the campaign of Algiers, Reynolds, who found friends wherever he went, was landed in the island of Minorca, and remained there as the guest of the English governor, General Blakeney, painting the portraits of all the leading men of the station. From Minorca he finally sailed to Leghorn, and thence to Rome. Here he spent two years in study and in the occasional copying of pictures. He does not appear to have done much original work. His Italian note-books, which have been preserved, display the growth of his critical faculties, and account for much that is to be found in his famous discourses. During his studies in the Vatican he caught a cold from which the deafness arose which afflicted the remainder of his life. In April 1752 he left Rome, and after spending four months in visiting Florence, Venice, and other cities, and three months in Devonshire on his arrival home, he settled down once more in London as a portrait painter. Assisted by the patronage of Lord Mount Edgumbe and welcomed by Hudson, he became immediately popular. His portraits of the beautiful Miss Gunnings and of Admiral Keppel secured his position from the first, and his career henceforward was one of uninterrupted enjoyment and success. He possessed a wider circle of friends eminent by rank or talents than any contemporary. His friendship with Edmund Burke, Dr. Johnson, Goldsmith, Garrick, Hogarth, and others, was consolidated by the formation of The Club, of which Reynolds was the president, and which included among its thirty-five members, at the date of Reynolds' death, Fox and Windham, Malone and Steevens, Boswell and Sheridan, Bishop Percy and Dr. Burney.

The Society of Artists opened its first exhibition of pictures in 1760, and Reynolds became a regular contributor to its shows; but in 1768 the Royal Academy was founded, on 10th December, with him as its first President. In the following year the President was knighted. The annual Academy dinners, and the custom of an annual address from the President, were instituted by Reynolds. Among his portraits of this period, those of ladies are commonly in some mythological disguise, or have an allegorical intention in design. His portraits of Dr. Johnson, Goldsmith, Garrick, Sterne, Sheridan, and other men of distinction are more simple. His classical works won the same popular admiration as his simple character studies, and, although his name is less connected with them by posterity, such pieces as the 'Ugolino,' the 'Nativity,' the 'Infant Jupiter,' and the 'Cardinal Beaufort,' augmented his fame as much as his portraits, or such studies of children as the 'Strawberry Girl,' 'Muscipula,' 'Boy with the Cabbage Nets,' 'Master Crewe,' &c. The only important rivals to Sir Joshua Reynolds were Gainsborough and Romney. In 1773 Reynolds was selected mayor of his native town, and sent his portrait to hang between two of his pictures of which the corporation had become possessed years before. In this portrait he appears in his D.C.L. robes, for at the Encomenia of this same year he had been honoured with that degree by the University of Oxford. In 1777 Reynolds was again in the neighbourhood of Oxford, at Blenheim, to paint the great Marlborough

family pictures, and in 1779 he was occupied with the designs for the windows in New College. In 1780 took place the first exhibition of the Royal Academy in their rooms at Somerset House. To it Sir Joshua's chief contribution was the famous portrait of the three ladies Waldegrave. In 1781 Reynolds made the tour of the Netherlands, and the notes that were published after his death contain interesting records of his judgment on the great masters of the 17th century. Two years later, in 1783, Reynolds paid a second visit to the Low Countries.

It was in 1781 that he painted Mrs. Siddons as the Tragic Muse, now in the Dulwich Gallery, which with the 'Garrick between Tragedy and Comedy,' and the 'Mrs. Abington as the Comic Muse,' make a fine triad of theatrical portraits. The work that Reynolds is said to have taken more pains with than he ever did with any other, is the 'Infant Hercules,' painted for the Empress Catherine, and now in the Hermitage. It was exhibited in 1788 with sixteen other pictures from the President's brush. In 1790 occurred his disagreement with the majority of the Academy, over the election of Bonomi as associate and professor of painting, which resulted in his tender and subsequent withdrawal of his resignation. In December the same year he delivered the fifteenth and last of his famous discourses, and a few months later an affection of the eyesight came to a crisis which resulted in his becoming almost totally blind. He lost his spirits, and again tendered his resignation of the P.R.A.-ship. This was again refused, and West was appointed Deputy President, to relieve Reynolds of the duties he was no longer able to perform. But in spite of this the break-up of his health went on apace, and on February 23, 1792, he died.

Sir Joshua was buried in St. Paul's, close by the tomb of Sir Christopher Wren. He left the whole of his property, after certain legacies had been paid, to his niece, Miss Palmer, afterwards the Marchioness of Thomond. The value of her inheritance has been estimated at £100,000.

The following includes most of Reynolds's best known and more accessible works:

Copenhagen.	Christian-bory.	Portrait of a Man.
Dublin.	Nat. Gallery.	Portrait of Lord Mount Edgumbe
Dulwich.	Gallery.	Sketch of a Knight in Armour.
"	"	Mother and Sick Child.
"	"	Sketch for the Death of Cardinal Beaufort.
"	"	The Prophet Samuel.
"	"	Mrs. Siddons as the Tragic Muse. (Replica of the picture at Grosvenor House.)
"	"	Portrait of himself.
Edinburgh.	Nat. Gal.	Unfinished portrait of Edmund Burke.
"	"	Portrait of Sir David Lindsay.
"	"	Portraits of Sir Thomas Miller of Barskimming and his wife. (Deposited on loan.)
Glasgow.	Gallery.	Death of Cleopatra.
"	"	Sketch for 'Miss Linley as St. Cecilia.'
"	"	Two Male portraits.
"	"	Two Female portraits.
Liverpool.	Walker Gal.	Portrait of Mrs. Bower.
London.	Nat. Gallery.	The Holy Family.
"	"	The Graces decorating a Term of Hymen.
"	"	A Man's Head in profile.
"	"	The Banished Lord.



London.	Nat. Gallery.	Portrait of Lord Heathfield.	London.	Bridgewater House.	A Family Portrait.
"	"	Portrait of Lord Ligonier.	"	Spencer House.	Portrait of Lady Bayham, afterwards Lady Camden.
"	"	The Infant Samuel.	"	"	Portrait of Lavinia Bingham, Lady Spencer, and her son.
"	"	Angels' Heads. ( <i>Studies from Frances Isabella, daughter of Lord William Gordon.</i> )	"	"	Portrait of the second Earl Spencer, in his seventeenth year.
"	"	Portrait of Sir Abraham Hume, Bart.	"	"	Lord Althorp, at the age of four.
"	"	The Age of Innocence.	"	"	Richard Burke.
"	"	Portrait of Captain Orme.	"	"	Lady Anne Bingham.
"	"	Portraits of Two Gentlemen.	"	"	Lavinia Bingham, when Lady Althorp.
"	"	The Snake in the Grass. ( <i>Pel Collection</i> )	"	"	Margaret Georgiana, Lady Spencer, and her daughter, Georgiana.
"	"	Portrait of Admiral Keppel. ( <i>Do.</i> )	"	"	William, fifth Duke of Devonshire.
"	"	" Dr. Johnson. ( <i>Do.</i> )	"	Stafford House.	Hope nursing Love.
"	"	" Boswell. ( <i>Do.</i> )	"	"	Portrait of Lawrence Sterne.
"	"	" George IV. as Prince of Wales. ( <i>Do.</i> )	"	"	Sleeping Girl.
"	"	" A Lady. ( <i>Do.</i> )	"	Hertford House. ( <i>See R. Wallace.</i> )	Miss Bowles.
"	"	Robin'ta. ( <i>Do.</i> )	"	"	Mrs. Braddy.
"	"	Portrait of himself. ( <i>Do.</i> )	"	"	Mrs. Robinson ('Perdita').
"	"	Portrait of himself. ( <i>Deposited by the Dilettante Society</i> )	"	"	Nelly O'Brien.
"	"	Two Portrait Groups of Members of the Dilettante Society. ( <i>Do.</i> )	"	"	The Strawberry Girl. ( <i>Replicas in the possession of Lord Lansdowne and Colonel Copley Wray</i> )
"	"	Portrait of himself.	Oxford.	Univ. Gallery.	Charity. ( <i>Study for the New College Window.</i> )
"	National Portrait Gallery.	Portrait of Lord Ashburton.	"	"	Sketch portrait of Admiral Keppel.
"	"	" Lord Bath.	"	"	Portrait of the Rev. Joseph Warton.
"	"	" Sir W. Blackstone.	"	"	Portrait of Mrs. Meyrick.
"	"	" Admiral Boscawen.	"	"	Portrait of James Paine, architect, and his son.
"	"	" Lord Camden.	"	"	Study of a Head. ( <i>Painted from White, the pavour, who sat for the Ugoles.</i> )
"	"	" Sir W. Chambers.	"	"	The Snake in the Grass.
"	"	" Duke of Cumberland.	"	"	Hercules strangling the Serpents.
"	"	" Admiral Keppel.	"	"	The Continence of Scipio.
"	"	" Lord Lansdowne.	"	"	John, third Earl of Bute, and his Secretary, W. Jenkinson, afterwards Lord Liverpool. ( <i>Marquis of Bute's Collection.</i> )
"	"	" Edmund Burke.	"	"	Another portrait of the third Lord Bute. ( <i>Do.</i> )
"	"	" Sir W. Hamilton.	"	"	Mary Wortley Montague, Countess of Bute. ( <i>Do.</i> )
"	"	" W. Windham.	"	"	Mrs. Abington in the character of 'Miss Prue.' ( <i>Lord Hillington</i> )
"	"	" Edmund Malone.	"	"	Mrs. Pelham feeding Chickens. ( <i>Earl of Yarborough.</i> )
"	"	" Himself.	"	"	Mrs. Nesbitt as 'Circe.' ( <i>Done. Lady Stanley of Alderley.</i> )
"	South Kensington Museum.	Portrait of Mrs. Thomas Whittell. 1757.	"	"	Miss Theophila (Offie) Palmer. ( <i>E. W. Currie, Esq.</i> )
"	Soane Museum.	The Snake in the Grass. ( <i>Replica from the collection of Lady Thomson</i> )	"	"	The Three Sisters Waldegrave.
"	"	Portrait of himself	"	"	Nymph and Boy. ( <i>Done. Lady Castletown of Upper Ossory</i> )
"	"	" Sir W. Chambers.	"	"	Anthony Channier, M.P. for Tamworth, one of the original members of The Club. ( <i>A. W. MacDougall, Esq.</i> )
"	"	Theory. ( <i>Painted sketch for ceiling in Royal Academy's old room, Somerset House</i> )	"	"	Lord Henry and Lady Charlotte Spencer (The Young Fortune-Tellers.) ( <i>Duke of Marlborough.</i> )
"	"	Portrait of Giuseppe Marchi.	"	"	Group of the Marlborough Family. ( <i>Do.</i> )
"	"	" Francis Hayman	"	"	Crossing the Brook (Miss Cholmondeley, afterwards Lady Bellingham). ( <i>Mrs. Buchanan Kiddell.</i> )
"	"	" George III. and Queen Charlotte.	"	"	The Infant Academy. ( <i>Lord Mount Temple.</i> )
"	City Gallery.	Portrait of Lord Camden.	"	"	Girl and Dog (Hon. Frances Harris, afterwards Lady Frances Cole). ( <i>Earl of Darley.</i> )
"	"	" Thomas Townkins.	"	"	The Calling of Samuel. ( <i>Do.</i> )
"	Buckingham Pal.	Cymon and Iphigenia.	"	"	Follia. ( <i>Earl of Feversham.</i> )
"	"	Death of Dido.	"	"	The Hon. Mrs. Seymour Damer. ( <i>Earl of Portarlington.</i> )
"	Grosvenor House.	Mrs. Siddons as the Tragic Muse.	"	"	Mrs. ('Perdita') Robinson. ( <i>Earl Granville.</i> )
"	"	Portrait group of a Mother and Child.	"	"	Warren Hastings. ( <i>Lord Northwick.</i> )
"	Montague House.	Portrait of Elizabeth, Duchess of Buccleuch.	"	"	James, thirteenth Earl of Erroll. ( <i>Earl of Erroll.</i> )
"	"	Portrait of the fourth Duke Buccleuch.	"	"	Mrs. Thrale and her Daughter. ( <i>Done. Lady Ashburton</i> )
"	"	Portrait of Georgiana, Duchess of Devonshire.	"	"	Maria Walpole, Duchess of Gloucester. ( <i>Earl of Walgrave.</i> )
"	Devonshire House.	Portrait of Lord Richard Cavendish.	"	"	Mrs. Hartley and her Child. ( <i>Earl of Northbrook.</i> )
"	"	Portrait of the Duke of Cumberland.	"	"	David Garrick as Kitey. ( <i>Louis Huth, Esq.</i> )
"	"	A Group of Satirical Portraits.			
"	"	Portrait of Margaret Georgiana, Countess Spencer.			
"	"	Lady Betty Forster, afterwards Duchess of Devonshire.			
"	Holland House.	Muscipula.			
"	"	Portrait of Joseph Baretti.			
"	"	Portrait of Lady Caroline Fox, afterwards Lady Holland.			

Lady Gertrude Fitz-Patrick 'La Collina.' (*Dow. Lady Castletown of Upper-Ossory.*)

The second Marquis of Rockingham. (*Earl of Hardwicke.*)

Angelica Kauffman, R.A. (*F. Fagon Watson, Esq.*)  
The Gleaners, 'Macklin Family picture.' (*Robert Gosling, Esq.*)

William Beckford, Esq., M.P. (*Duke of Hamilton.*)

Elizabeth Gunning, Duchess successively of Hamilton and Argyle. (*Do.*)

Lord Mayor Beckford. (*Do.*)

The second Marquis of Rockingham and Edmund Burke, his secretary; unfinished. (*Sir Frederick Leighton, Bart., P.R.A.*)

Portrait of the Rev. Zachariah Mudge. (*Mrs. Gwatkin.*)

Lady Cockburn and her Children.

Master Crews.

Mrs. Payne Gallwey.

Oliver Goldsmith.

Garrick between Tragedy and Comedy.

Studies for New College Window. (*Lord Normanton*)

Onai, the Otaheitan. (*Earl of Carlisle*)

Girl with a Muff. (*Marquis of Lansdowne*)

Hope nursing Love. (*Do.*)

Mrs. Sheridan as St. Cecilia. (*Do.*)

Ugolino and his Sons in the Tower.

The Death of Cardinal Beaufort. (*Earl of Leconfield.*)

Master Yorke.

Mrs. Baldwin.

Miss Penelope Boothby.

The Masters Gowler.

Puck. (*Painted for the Boydell Gallery.*)

Nymph and Piping Shepherd. (*W. C. Quilter, Esq.*)

In the winter of 1883-4 an exhibition of 231 pictures by Sir Joshua was held at the Grosvenor Gallery, at which most of the more notable pictures in this list were hung.

About seven hundred plates have been engraved after Reynolds, by McArdell, J. R. Smith, Valentine Green, J. Watson, T. Watson, E. Fisher, J. Dixon, R. Houston, W. Dickenson, J. Jones, G. Marchi, Sharp, Doughty, Haward, Sherwin, and Samuel Cousins.

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REYNOLDS, SAMUEL WILLIAM, an engraver in mezzotint, was descended from a family who possessed property in the West Indies, and was born in London in 1773. He studied in the schools of the Academy, and was a pupil of Charles Howard Hodges. His works are very numerous in portraits, and in historical and fancy subjects, chiefly after pictures by modern painters. He

engraved, on a reduced scale, upwards of three hundred portraits and compositions by Sir Joshua Reynolds, which were published in three folio volumes. He also engraved many portraits of distinguished persons, after Dance, Northcote, Jackson, Edridge, Owen, Dawe, and Phillips. The best of these are Reginald Heber, Bishop of Calcutta, and other prelates of the English Church, after Owen; and Lady Georgiana Agar Ellis, after Jackson, which was intended as a pendant to the 'Chapeau de Pail,' also engraved by him after the picture by Rubens in the National Gallery. In 1826 he went to Paris, and during his stay there he engraved several plates after Horace Vernet, Géricault, Delaroche, and Dubufe. Reynolds was also a skilful draughtsman of landscape, and made numerous sketches in oil; of these there is a good example at South Kensington. He also gave lessons in drawing to the daughters of George III. The distinguished engraver, Samuel Cousins, was one of his pupils. He died in London in 1835. His second daughter, ELIZABETH, who married William Walker, the engraver, was a good painter of miniatures. The following are his chief plates:

Jacob's Dream; after *Salvator Rosa*.

Lot and his Daughters; after *A. van der Werff*.

The Judgment of Korah, Dathan, and Abiram; after *Maria Conway*.

The Preservation of Shadrach, Meshach, and Abednego; after the same.

The Massacre of the Innocents; after *Leon Cogniet*.

The Crucifixion; after *Paul Ponce*.

Cymon and Iphigenia; after *Sir Joshua Reynolds*.

The Death of Dido; after the same.

Filippo Lippi enamoured of the Nun his Model; after *Delaroche*.

Raphael and the Fornarina; after *Sebastiano del Piombo*.

Joan of Arc, in prison; after *Delaroche*.

The Four Martyrs—Cranmer, Latimer, Ridley, and Bradford; after *Holburn*.

The Nun before the Judges of the Inquisition; after *Forbin*.

The Finding of the Body of Tippoo Sultan; after *Sir R. K. Porter*.

The Escape of Count de La Valette; after *Horace Vernet*.

Napoleon at St. Helena; after the same.

Mazeppa; after the same.

The Wreck of the Medusa; after *Géricault*.

Ann Page and Slender; after *Dubufe*.

Don Quixote; after *Honnigton*.

The Grandmother; after the same.

Children surprised by a Storm; after *Delaroche*.

The Farze Cutter; after *J. Barry*.

The Saltarello in Rome; after *Mme. Haudechout-Lesot*.

The Visit of the Poor Relations; after *Stephanoff*.

The Sisters; after *Robertson*.

The Five Senses, five plates; after *Dubufe*.

Lion and Snake. Vulture and Lamb, two plates; after *Northcote*.

The Fisherman's Dog; after *Moreland*.

The Setters; after the same.

#### PORTRAITS.

George III., profile.

George IV.

Princess of Wales and Princess Charlotte; after *Maria Conway*.

Leopold I., King of the Belgians; after *Dawe*.

Maria II. da Gloria, Queen of Portugal; after *Fowler*.

Earl Howe, full-length; after *Singleton*.

Admiral Lord Keith; after *Danloux*.

Right Hon. William Pitt; after *Sir Thomas Lawrence*.

Right Hon. William Dundas; after *Hopner*.

Right Hon. William Windham; after the same.

James Watt; from a bust by *Sir Francis Chantrey*.

Captain Forbes; after *Northcote*.

George Dance, R.A.; after *Sir Joshua Reynolds*.

Thomas Girtin, water-colour painter; after Opie.

John Opie, R.A.; after the same.

Charles Smith, painter to the Great Mogul.

Pierre Jean de Béranger, poet; after Ary Scheffer.

Mlle. Sontag, in 'Der Freischütz'; after Grosse.

Miss Stephens as Susanna, in 'Le Nozze di Figaro'; after the same.

**REYNOSA, ANTONIO GARCIA.** See GARCIA REYNOSA.

**REYNOUART, EDONARD**, a French landscape painter, born at Lille in 1802. He was a pupil of Liénard and Soucheon. In 1842 he was appointed Director of the Lille Museum, in the administration of which he displayed great ability. He was an officer of the Legion of Honour. His works appeared but seldom at the Salon. He died at Lille, from the results of an accident, in 1879.

**REYS, JENNY AUGUSTINE (née ALLAIS)**, born in Paris, 1798, a pupil of her mother and of Van Spaendonck, practised fruit and flower painting.

**REYSSCHOOT, ANNE MARIE VAN**, born at Ghent, 1758, the daughter of Emmanuel Reysschoot, and pupil of her brother Pieter Norbert. She married Egido Dogmant, and practised to a very advanced age, painting genre pictures and bas-reliefs.

**REYSSCHOOT, EMMANUEL PIETER VAN**, painter, born at Ghent, 1713. In 1739 he became a member of the Corporation of Painters, and on the occasion of the sixth jubilee of St. Bernard, celebrated at the Abbey of Banteloo, near Ghent, in 1753, he painted fourteen large pictures representing Christ, the Virgin, and the Twelve Apostles. He died in 1772.

**REYSSCHOOT, F. VAN**, a Dutch engraver of the 18th century, was probably related to the artists of the same name at Ghent. He engraved some small prints after Teniers, which are executed in a very neat and spirited manner.

**REYSSCHOOT, PIETER JAN VAN**, the brother of Emmanuel Reysschoot, was born at Ghent. He painted portraits and historical pictures, and visited England, where he remained for some time, from which circumstance he was known at home as 'The Englishman.' At Ghent, in the Augustine church, there are twelve 'Apostles' by him. He died at Ghent in 1772.

**REYSSCHOOT, PIETER NORBERT VAN**, painter, son of Emmanuel Pieter Reysschoot, born at Ghent, 1738, the pupil of his father and of his uncle, and first professor of perspective and architecture at the Academy at Ghent in 1770. Throughout East Flanders works by him are to be found in various churches and convents. In the church of St. Bavon, at Ghent, there are eleven paintings by him in imitation of bas-reliefs in white marble. He died in 1795.

**REYTER.** See REITER.

**RHEEN, THEODORUS JUSTINUS**, painter, an obscure artist, who practised at Amsterdam during the first half of the 18th century. When young he studied in Italy under Trevisani. He obtained a civil appointment in India, where he died.

**RHEIN, NICOLAS**, engraver and painter, born in 1767 at Vienna, was a pupil of Jacobé. He executed several good works in mezzotint, principally animal pieces; such as, 'The Lion lying in wait,' after a picture of his own; 'The Mad Bull,' after Casanova; 'The Eagle,' after Hamilton; 'The Tigress,' after Rubens; 'Hercules killing the Lion,' after Rubens; and 'The Waterfall,' after J. Veruet. He died in Vienna in 1819.

**RHELINGER, WELSER**, a native of Germany, executed a hundred and twenty wood-cuts, for

a German book entitled, 'Patricium Stirpium, Augustanarum Vindelicum, et earundem sodalitatatis insignia.' The principal figures are all represented on horseback, completely armed, with the arms of their respective families on their shields.

**RHENI, REMI VAN**, a history painter, born at Brussels in 1660, travelled through Germany, and then became a pensioner of the Count de Volfes. He died in 1619.

**RHODEN, JOHANN MARTIN VON**, landscape painter, born at Cassel in 1778 (1782), went to Rome in very early life, but returned in 1827 to his own country as court painter. After a stay of six years he returned to Rome, where he remained for the rest of his life. In his landscapes of Italian scenery he portrayed the vegetation in its full splendour. He also painted 'The Villa of Hadrian' and 'The Cloister of St. Benedict.' He died at Rome in 1868.

**RHODES, JOHN**, a landscape and animal painter, born at Leeds in 1809, son of JOSEPH RHODES, a self-taught artist, who died in 1854. He was brought up by his father, and painted rustic scenes and groups of cattle. He went to London, where he settled and, between 1832 and 1842, exhibited at the Royal Academy and the British Institution, but suffering from ill health, he returned to Leeds, where he died in December, 1842.

**RHODES, RICHARD**, an English line-engraver, born in 1765. He worked for many years for Charles Heath, and died in London in 1838. Specimens of his work are to be found in 'Ancient Terracottas in the British Museum' (1810).

**RHOMBERG, HANNO**, still-life painter, born at Munich in 1820, was the son of the historical painter, Joseph Anton Rhomberg, and received his first instruction from his father. He then entered the Munich Academy, and studied under Julius Schnorr. He did not remain there long, but took to painting portraits under Bernhardt, until a fourth master, Enhuber, induced him to try genre painting. The following pictures by him may be cited—'The Watchmaker,' in the Berlin National Gallery; 'The Boys going to School,' 'The Tight Boot,' and in the Pinakothek at Munich, 'The Sledge-Maker,' 'Two Boys trying to Smoke,' 'A Boy purchasing a Bird.' He died in 1869.

**RHOMBERG, JOSEPH ANTON**, an historical painter, born at Dornbirn in the Tyrol in 1786. Till he was twenty-two years of age he was employed in farming, but in 1808 he went to the Academy at Munich, and studied under Langer. In 1814, with his picture of 'The Sacrifice of Noah' he gained the first prize. He settled in Munich, and in 1827 was appointed professor of drawing at the Polytechnic School. His works show very plainly the influence of Langer. Among them may be named, 'Rebecca at the Well,' 'Abraham entertaining the Angels,' 'The Zither-Player.' He died at Munich in 1853.

**RIBALTA, FRANCISCO DE**, a Spanish painter, born at Castellon de la Plana between 1550 and 1560, was one of the greatest historical painters of Spain. He studied first in Valencia. His life affords a parallel to the courtship of Quentin Matsys. While a student he fell in love with his master's daughter, and demanded her in marriage, but her father refused his consent, alleging that he was not sufficiently advanced in his profession. Ribalta and his mistress, however, agreed privately to wait three or four years, and he immediately departed for Italy, with the determination of per-

fecting himself by the study of the works of the great masters there. He applied himself with great assiduity to those of Raphael, Sebastiano del Piombo, and the Carracci, and copied many of their pictures, particularly those of Sebastiano. He returned to his own country after an absence of three years, and the first place he visited was the atelier of his former master, the father of his mistress. Finding the sketch of a picture on the easel, he finished it and withdrew. On the return of the old painter he expressed much surprise at the excellence of the performance, and said to his daughter, "How readily would I give you to a painter of such ability as this, instead of that dauber Ribalta." "My father," replied the lady, "it is Ribalta that did it."

Ribalta acquired great reputation not only in Valencia, where his best works are to be found, but all over Spain. The College of Corpus Christi is a perfect Museum of Ribalta's, the gem of which is a 'Last Supper.' Ribalta also painted largely for the different churches and museums throughout Valencia. The Madrid Museum possesses by him 'The Body of Jesus Christ borne by two angels,' and a 'San Francisco de Asisi.' Besides these we may cite a 'Crucifixion,' the altar-piece in the chapel of Magdalen College, Oxford, a 'Conception' in S. Felipe Neri, and 'S. Antonius.' He died at Valencia in 1628.

RIBALTA, JUAN DI, the son of Francisco Ribalta, born at Valencia in 1597, was instructed by his father, and at the age of eighteen he painted a 'Crucifixion' which he inscribed "*Joannes Ribaltus pingebat et invent 18 etatis sue anno 1615*," a fine picture in composition, drawing, and colour. He painted for Don Diego de Vich above thirty portraits of illustrious persons in Valencia, which De Vich at his death bequeathed to the Monastery of St. Jerome. Of his other works we may name, a 'St. Cecilia' for the Monastery of La Murta, a 'Christ on the Cross' for the Dominicans of S. Catalina de Sena in Valencia. The Madrid Museum possesses pictures of SS. John, Matthew, Mark, and Luke, and a 'Singer with Music in his hand.' Juan di Ribalta died in 1628, the same year as his father.

RIBAULT, ATHALIE, was born in Paris 1781. She was a pupil of Lafitte, and practised portrait painting.

RIBAULT, JULIE, was born at Fresnay, France, in 1789, and was a pupil of Lafitte. She painted portraits and genre pictures, among which we may mention: 'Mignard painting Madame de Maintenon,' 'Piron at the Porte d'Auteuil.'

RIBAULT, J—F—, an historical engraver, was born in Paris in 1767. He was a scholar of Ingout, and engraved 'Christ crowned with Thorns,' after Titian; 'Marcus Sextus,' after Guérin; also 'Paris and Cénone,' after Vander-Werff; 'A Young Lady playing on the Guitar,' after Metzui, besides several other plates for the 'Collection du Musée Napoléon,' published by Laurent and Robillard. He also engraved the heads of Bernardin de St. Pierre, the poet Le Brun, the Empress Marie Louise; and a set of the costumes of the grand functionaries of the French court. Ribault died in 1820.

RIBERA, LUIZ A., painter, was practising at Seville in the second part of the 17th century. He was one of the artists who contributed in 1668 to the formation of the Seville Academy.

RIBERA Y FERNANDEZ, D. JUAN ANTONIO, painter, born at Madrid in 1779, first studied under

Bayeu, and in the Academy of S. Fernando, but afterwards went to Paris and became the pupil of David. There he painted his 'Cincinnatus,' which is now in the Museum at Madrid. In course of time he went to Rome, and in 1811 was appointed painter to Carlos IV., and member of the Academy of St. Luke; and in 1820 honorary member of the Academy of S. Fernando. In 1838 he was made professor, and two years afterwards Director of the Madrid Museum. He died at Madrid in 1860. Of his pictures we may cite:

Aranjuez.	Palace.	Christ crowned with Thorns.
"	"	The Resurrection.
Madrid.	Gallery.	Wamba.
"	"	Allegory of Summer.
"	"	Allegory of Autumn.
"	"	Afternoon.
"	"	Night.
"	Palace.	S. Fernando surrounded by distinguished Spaniards (ceiling).
Toledo.	Cathedral.	Portrait of Cardinal Ingranzo.

RIBERA, JOSEF or JOSEPE DE, called LO SPAGNOLETTO, painter and engraver, born January 12, 1588, at Xativa (now San Felipe), near Valencia, was the son of Luiz Ribera and of his wife Margarita. The Italians have claimed him as a compatriot, stating him to have been a native of Lecce in the kingdom of Naples. The fact of his true nationality has, however, long been established. On the 'Bacchus,' one of the finest of the few engravings by him still extant, is the following inscription: *Joseph de Ribera, Hispan' Valent' Scab. f. Partenop: 1628*. His parents designed him for the profession of letter, and with this idea sent him to Valencia to acquire classical learning, but he there became acquainted with Francisco Ribalta, and abandoning all less congenial pursuits, devoted himself to the study of art under that master, with whom he made rapid progress. He then determined to visit Italy, and to become acquainted with the works of the great Italians. He arrived in Rome entirely without resources, and for a time endured many hardships, but was fortunate enough to attract the attention of a cardinal, who, admiring his talent, received him into his house. At Rome Ribera remained for some time studying under Caravaggio, whose system of chiaroscuro had peculiar attractions for him, and became one of the most distinguished disciples of that master. A rupture with his patron caused him to quit Rome, and he is said to have become a soldier, and to have experienced many strange vicissitudes, amongst others a period of captivity as a galley-slave in Algeria. At Parma he studied for some time, and in his early works we may distinctly trace the influence of Correggio, and of other northern masters; but the rugged naturalism of Caravaggio was the element in which he truly delighted, and, abandoning the softer manner of his early efforts, he finally became the leader of the 'Naturalisti,' the eccentric school of realistic painters most sharply opposed to the graceful eclecticism of the Carracci.

From Rome and Parma Ribera passed to Naples, the scene of his greatest activity and of his highest fortunes. He became acquainted with a rich picture-dealer of the city, whose daughter he married, and thus he found himself relieved from all pecuniary embarrassments. At this period the 'Naturalisti' enjoyed an almost undisputed supremacy in Naples, would tolerate no intruders in their stronghold, and waged war against every follower of the

Carracci who came within their reach. Ribera, to his discredit, took an active part in the persecution with which his party assailed the eclectics, Guido Reni, Domenico, and Gessi, resulting in the expulsion of these artists from the city. The rulers of Naples in the early part of the 17th century being Spanish, Ribera naturally enjoyed a large share of favour; he was appointed court painter to the Viceroy, the Duke of Osuna, and, on a second visit, was patronized by his successor, the Count de Monterey, who recommended him to Philip IV. In 1630 he became a member of the Academy of St. Luke, and in 1644 he received the decoration of the Order of Christ from the Pope.

The final abandonment of his early style may be broadly said to date from his establishment at Naples. His conceptions became gradually more and more marked by a wild extravagance of fancy and by a stern vigour of execution. His skill in managing violent contrasts of light and shade is very remarkable, but as a colourist he is forceful rather than fine. His large historical pictures, in spite of great merits in execution, are generally terrible and repulsive, and his rendering of mythological subjects is deficient in beauty and dignity. He delighted in the delineation of emaciated figures, of flyings and scourgings, of scenes of torture and death. He was much patronized by the clergy, especially by the Jesuits, and painted many important works for churches and religious houses. The Madrid Gallery contains a large number of his works, and there are good examples in the most important public collections, the 'Pietà' in the National Gallery being excellent in quality. His colour darkens very much with age. Ribera had many pupils, among the more famous of whom are Salvator Rosa, Giordano, Falcone, and Giovanni Dò. His daughter, MARIA BLANCA, who was frequently his model, also practised painting. It has been asserted that her father's death was caused by grief at her seduction by Don John of Austria, but there seems to be no solid ground for the statement. Ribera died at Naples in 1656. The following is a list of his principal works:

Berlin.	Museum.	St Jerome.
"	"	A Holy Family
"	"	St. Sebastian
Dresden	Gallery.	Martyrdom of St. Bartholomew.
"	"	St. Mary of Egypt at prayer before her own grave, an Angel winding her shroud about her.
"	"	The Deliverance of St. Peter.
"	"	St. Francis of Assisi lying naked on a bed of Thorns, an Angel appearing to him.
"	"	Martyrdom of St. Bartholomew
"	"	Martyrdom of St. Lawrence.
"	"	The Hermit Paul fed by the Raven.
"	"	St. Andrew.
"	"	The Hermit Paul with a Cross.
"	"	St. Jerome.
"	"	Jacob tending Laban's Sheep.
"	"	Diogenes with a Lantern.
"	"	A Philosopher in deep meditation.
"	"	Portrait of a man in black clothes.
Dublin.	Nat. Gal.	St. Joseph.
Dulwich.	Gallery.	A Locksmith.
Edinburgh.	Nat. Gal.	A Mathematician.
Florence.	Uffizi.	St. Jerome.
"	Pitti.	St. Bartholomew.
"	"	St. Francis.
"	"	Portrait of Simone Paganucci
Glasgow.	Gallery.	Portrait of an Old Man.
Hampton Court.		Duns Scotus writing.

London.	Nat. Gal.	A Pietà. The Dead Christ and the Virgin, with St. John and Mary Magdalene.
Madrid.	Gallery.	Shepherd with a Lamb. The Martyrdom of St. Bartholomew.
"	"	Mary Magdalene.
"	"	St. Mary of Egypt.
"	"	St. Paul the Hermit.
"	"	St. Jerome praying.
"	"	Jacob's Ladder.
"	"	Prometheus.
"	"	St. Sebastian.
"	"	A Priest of Bacchus.
"	"	Head of a Sibyl.
"	"	The Conception.
"	"	The Holy Trinity.
"	"	The Saviour.
"	"	The Twelve Apostles.
"	"	An Anchorite.
"	"	The Blind Man.
"	"	St. Roch.
"	"	St. Francis of Assisi in ecstasy.
"	"	St. Christopher.
"	"	St. Joseph and the Child Jesus.
"	"	Isaac's Blessing.
"	"	Ision.
"	"	Archimedes.
"	"	St. Augustine.
"	"	Women fighting in a Circus.
Munich.	Gallery.	Deposition of St. Andrew.
"	"	The Dying Seneca.
"	"	The Penitent Peter.
"	"	St. Bartholomew.
"	"	St. Omphrius.
"	"	And two more.
Paris.	Louvre.	Adoration of the Shepherds.
"	"	Christ in the Tomb.
"	"	St. Paul the Hermit.
Petersburg.	Hermitage.	Martyrdom of St. Sebastian.
"	"	St. Jerome in the Desert.
"	"	St. Procopius.
"	"	And three more.
Vicenna.	Belvedere	Christ disputing with the Doctors.
"	"	Christ on the way to Calvary.
"	"	The Penitent Peter.
"	"	And two more.

RIBERA, JUAN VUENTE, a Spanish painter, practising at Madrid in the early part of the 18th century. He was one of the artists appointed by the Council of Castile in 1725 to tax pictures. He painted the pendentives of the cupola in the church of S. Felipe el Real, and is further known by two scenes from the life of S. Francis de Paul in the church of la Victoria, and a 'Martyrdom of S. Justus.'

RIBET, JEAN CONSTANTIN, marine painter, practised in France in the early part of the 19th century. He was a pupil of Forestier. There is by him a picture representing the taking of the two English frigates the 'Fox' and the 'Piedmontese' by the French vessels 'Venus' and 'Bellona.'

RIBOLT, WILHELM WILKEN, a Danish painter, practising in Germany about 1700. At Copenhagen there is by him a 'Group of Warriors seated and preparing to drink.'

RIBON, FR. M., painter, was born in Paris, 1790. He was a pupil of Baltz, and painted principally upon china.

RICAMATORE, IL. See NANNI.

RICARD, LOUIS GUSTAVE, portrait painter, was born at Marseilles in 1824, studied at Marseilles under Auber until 1844, but afterwards in Paris under Coignet. In the same year he exhibited a portrait of Mme. Sabatier at the Salon, which made a considerable sensation. He copied much in the Louvre. In 1847 he visited Rome, Florence,

and Venice, where he studied and copied Titian. Later on he came to England. In 1850 he painted a 'Gipsy Girl with a Cat,' which attracted attention at the Salon, and for the next nine years Ricard was a constant exhibitor. After 1861, however, he appeared no more until 1872, when he sent a portrait of Paul de Musset. His art, however, was unfitted to the crowd and glare of the Salon. Quiet and refined in effect, almost to excess, it had much affinity, technically, with that of Prud'hon. His portraits were popular. In 1863 the Cross of the Legion was offered him; "It is too late," he replied, and remained undecorated till his death, which took place in 1873, in Paris. Among his works we may name:

Paris. Luxembourg. Portrait of Paul de Musset.

"Portrait of Mme. Szarvady." "himself.

" "Mme. Paul Boul.  
 " "M. Heilbuth (*painter*).  
 " "M. Anatole de la Forge.  
 " "M. Ziem (*painter*).  
 " "M. Chaplin (*do*).  
 " "Eugène Fromentin (*do*).  
 " "M. Chénard.  
 " "Mme. von Kallergis.  
 " "Mme. de Calonne.

The German Student.

RICCA, BERNARDO, painter, a native of Cremona, where he was painting in the cathedral about 1512.

RICCARDI, LUIGI, a marine painter, born in 1807, whose pictures were painted rather for artificial effects than with a due regard for truth to nature. He was a professor at the Biera. He died at Milan in 1877.

RICCHI, PIETRO, called IL LUCCHESI, painter, born at Lucca in 1606, was first a scholar of Passignano, but afterwards studied under Guido Reni. He imitated the grace of the latter, though his colouring resembles that of Passignano. In the church of St. Francesco, at Lucca there are two altar-pieces, which evince the fertility of his invention and his readiness of hand. He also painted several pictures for the churches at Udine. There is a picture of his in the Dresden Gallery representing the 'Mystic Marriage of St. Catherine.' He painted in France, and in the Milanese and Venetian states, and was very rapid and indefatigable in execution. Ricchi died at Udine in 1675.

RICCHIEDEO, MARCO, was born at Brescia, but it is not known in what year, nor under whom he studied. He was, however, a very reputable historical painter. In the church of St. Thomas, in his native city, there is a fine picture of the Incredulity of that saint by him.

RICCHINO, FRANCESCO, painter, a native of Brescia. He flourished about 1668. He imitated the style of Moretto, but was also greatly influenced by Titian.

RICCI, ANTONIO, called BARRALUNGA, painter, born at Messina in 1600, studied under Domenico Zampieri, and was reckoned among the best painters of his country. Among his pictures are, 'St. Gregory,' in San Gregorio, and an 'Assumption,' in S. Michele in Messina, and an altar-piece in the church of S. Sylvestro in Capite in Rome. He died at Messina in 1649.

RICCI, CAMILLO, born at Ferrara in 1580, was the best pupil of Ippolito Scarsella, called Lo Scarsellino. Such was his progress that Baruffaldi reports Scarsellino to have declared that if Camillo had preceded him in the art, he would have chosen

him for his instructor. The style of Ricci is very like that of his master, but with less freedom and breadth. In the general harmony of his colouring, however, he has perhaps surpassed him. The churches of Ferrara abound in his works, of which Barotti gives a particular account in his 'Pitture di Ferrara.' His best productions are his 'S. Vincenzo' and 'S. Margherita' in the cathedral; an 'Annunciation,' in Spirito Santo; and his coiling in the church of S. Niccolo, representing, in eighty-four compartments, the life and miracles of that saint. Ricci died at Ferrara in 1618.

RICCI, DOMENICO DEL. See DEL RICCIO.

RICCI, FELICE DEL. See DEL RICCIO.

RICCI, GIOVANNI BAPTISTA, called DA NOVARRA, born at Novarra in 1545, went to Rome when young, and became a scholar and imitator of Raffaello da Reggio. According to Baglione, he was employed by Sixtus V. in the palace of S. Giovanni Laterano, and in the library of the Vatican. He was afterwards appointed by that pontiff superintendent of paintings in the palace of Monte Cavallo. He was also much employed by Clement VIII. Of his own productions in the public edifices of Rome, the following are the most considerable:—in the nave of the church of S. Maria Maggiore, he painted in fresco the 'Visitation,' the 'Ascension,' and the 'Assumption of the Virgin'; in S. Marcello, a series of frescoes from the Life of the Virgin and the Passion of our Saviour; but his best work is the 'Consecration of the Basilica of San Giovanni Laterano by S. Silvestro,' in that church. Giambattista Ricci is mentioned in the Abecedario by Orlandi, as an engraver, but none of his works are specified. He died in 1620.

RICCI, MARCO, the nephew of Sebastiano Ricci, was born at Belluno in 1680. After receiving his first instruction in art from his uncle, he visited Rome, where he was for some years occupied in drawing the most picturesque views in the neighbourhood, and the most remarkable fragments of ancient architecture. From these designs he painted perspective views, which were greatly admired. In 1710 he came to England, and his talents soon excited attention. His landscapes, with ruins and architecture, are to be found in many collections. There are several landscapes of his in the Dresden Gallery. Marco Ricci etched several plates from his own designs, consisting of views and landscapes, with ruins and figures, of which the most deserving of notice are those in a set of twenty-three prints, entitled 'Varia Marci Ricci Pictoris præstantissimi experimenta ab ipsomet auctore inventa, delineata atque incisa, et a me Carolo Osoluni Veneto incisore in unum collecta, &c. Anno 1730, Venetiis.'

RICCI, NATALE, painter, a pupil of Maratti, and a native of Fermo. He practised in Italy in the 18th century.

RICCI, PIETRO, painter of portraits and historical pictures, a pupil of Leonardo da Vinci. He practised at Milan in the 16th century.

RICCI, SEBASTIANO, (RIZZI,) born at Belluno, in the Venetian state, in 1662, was placed when he was young under Federigo Cervelli, at Venice, with whom he studied till he was twenty years of age. On leaving that master he went to Bologna, where he resided a short time, and was taken under the protection of the Duke of Parma, who employed him for some time at Piacenza, and then sent him to Rome for improvement. On the death

of his patron Ricci left Rome, and visited Florence, Modena, and Parma, studying the great masters of the Lombard school. He was soon afterwards invited to the court of Vienna by the King of Rome, where he was employed in decorating the imperial palace of Schoenbrunn. On his return to Venice from Germany, his nephew, Marco Ricci, who was at that time in London, encouraged him to visit England, which he did, and met with the most flattering encouragement. He painted the chapel at Bulstrode, for the Duke of Portland; and in the altar-piece, representing the Last Supper, he introduced his own portrait in modern dress. The hall of Burlington House, and some of the ceilings, and the altar-piece in the chapel of Chelsea Hospital, were also painted by him. During a residence of ten years in this country, he executed several other considerable works for the mansions of the nobility, and is said to have left England in disgust, on finding that it was determined that Sir James Thornhill should paint the cupola of St. Paul's. Like Luca Giordano, Ricci had a great facility in imitating the styles of other masters. His picture of the 'Apostles adoring the Sacrament,' in the church of S. Giustina, at Padua, is painted in imitation of the cupola of S. Giovanni, at Parma, by Correggio; and his 'S. Gregorio,' in S. Alessandro, at Bergamo, recalls the works of Guercino. But his most successful imitations were those of Paolo Veronese, many of which he is said to have sold as by that master. He is said to have deceived the French painter, La Fosse, who avenged himself by the sarcastic rebuke: "For the future," said he, "take my advice, paint no more Riccis." Sebastiano possessed a fertile invention, and a commanding facility. Although his design is often incorrect, his figures are graceful, and his colour, though sometimes feeble and cold, is often silvery and agreeable. Some of his very best productions are at Hampton Court. He died at Belluno in 1734. The following are his best pictures:

Bordeaux.	Museum.	Love and Fidelity.
Dresden.	Gallery.	The Ascension.
		A Sacrifice.
Florence.	Uffizi.	His own Portrait.
Hampton Court.	Palace.	The Continence of Scipio.
		The Dinner at Simon's House.
London.	" Nat. Gall.	Venus and Satyrs (unimportant).
Modena.		The taking down from the Cross.
Paris.	Louvre.	Allegorical subject. France as Minerva trampling Ignorance underfoot.
"	"	The Delivery of the Keys.
"	"	Polyxena sacrificed to the Maues of Achilles.
		The Continence of Scipio.
Venice.	Duc Pal.	The Venetian Magistrates revering the Body of St. Mark.

**RICCI, UBALDO**, an historical painter of some merit, a native of Fermo, practising in Italy in the 18th century. He was a pupil of C. Maratti.

**RICCIANTI, ANTONIO**, an obscure Italian historical painter of the 17th century. He practised in Florence and its neighbourhood, and was a pupil of V. Dandini.

**RICCIARDELLI, GABRIELE**, marine and landscape painter, practising in Italy about 1743. He was a pupil of J. F. Van Bloemen (called Orizonte), and was employed at Naples, at the court of Charles de Bourbon.

**RICCIARELLI, DANIELE**, commonly called **DANIELE DA VOLTERRA**, born at Volterra in 1509, was first a pupil of Giovanni Antonio Bazzi, called

**Il Sodoma**, but afterwards studied under Baldassare Peruzzi. Not meeting with the encouragement he expected in his native city, he went to Rome, and at first found employment as assistant to Pierino del Vaga, in the Vatican, and in the Capella Massimi, in the church of La Trinità de Monti. He was, however, chiefly indebted for the reputation he afterwards acquired to the friendship and instruction of Michelangelo Buonarroti, who assisted him with designs for work he executed for Agostino Chigi, in the Farnesina, and for others of his more important productions. But the chief support of his fame is the series of frescoes in the Capella Orsini, in the Trinità de Monti, which occupied him seven years. In these he was also aided by Buonarroti. The principal picture of the series is the famous 'Descent from the Cross,' which used to be considered the finest picture in Rome after Raphael's 'Transfiguration' and Domenichino's 'St. Jerome.' In another chapel of the same church are the 'Assumption of the Virgin' and the 'Presentation in the Temple,' painted from the designs of Ricciarelli by his disciples Gio. Paolo Rossetti and Michele Alborti. After the death of Pierino del Vaga, in 1547, Daniele was appointed by Pope Paul III., on the recommendation of Michelangelo, Superintendent over the works at the Vatican, and commissioned to finish the ornaments of the Sala Regia, which had been begun by Pierino. His last great work as a painter was his 'Murder of the Innocents,' for the church of St. Peter, at Volterra, which was afterwards purchased by the Grand Duke Leopold, and placed in the tribune at Florence. On the death of Pope Paul III., in 1549, Julius III. deprived Daniele of his post as Superintendent and of his pension, and it appears that the latter part of his life was chiefly devoted to sculpture. Daniele earned the nickname of **Il Bragghetone**, or the Breeches-maker, through being employed by Pope Paul IV. to put draperies on some of the nude figures in Michelangelo's 'Last Judgment.' Daniele died at Rome in 1566. His principal pictures are:

Florence.	Tribune of the Uffizi.	Massacre of the Innocents.
Lucca.	Duomo.	S. Petronilla. (A graceful figure, ascribed to Ricciarelli in his first maturity.)
Paris.	Louvre.	David's Victory over Goliath. (A double picture, on the two sides of a slate; it was long ascribed to Michelangelo.)
Rome.	S. Trinità de' Monti.	Scenes from the Life of the Virgin.
"	"	The Descent from the Cross. (Fresco transferred to canvas.)
"	Farnesina.	The Triumph of Bacchus.
"	"	Frescoes. The Punic Wars.
"	St. Putro in Montorio.	The Baptism of Christ.

**RICCIO, ANTONELLO**, the son, and probably the pupil, of Mariano Riccio, whose manner he followed. He was still living in 1576.

**RICCIO (BRUNASORCI)**. See **DEL RICCIO**.

**RICCIO, IL**. See **NERONI**.

**RICCIO, MARIANO**, historical painter, born at Messina, 1510. He was a pupil of Franco, and afterwards of Polidoro, whose style he successfully imitated.

**RICCIO, PIETRO**. See **PEDRINI, GIOVANNI**.

**RICCIOLINI, NICOLA**, painter, born at Rome, 1637, was a pupil of P. de Cortona. He competed against Franceschini with cartoons for the Vatican



mosaics. At Rome there are by him a 'Crucifixion of St. Peter' (in mosaic) and a 'Descent from the Cross.'

**RICCIOLINO, MICHELANGELO**, was born at Rome in 1654, and is noticed by Abate Titi, who mentions some of his works in the public places at Rome, particularly in the church of S. Lorenzo in Piscibus, and a ceiling in S. Maria in Campitelli. His portrait painted by himself is in the Florentine Gallery. He died at Rome in 1715.

**RICCO, BERNARDO**. See **RICCA, BERNARDO**.

**RICHARD, CHARLOTTE JOSEPHINE**, a painter of portraits and subject pictures, born in Paris, 1791, was a pupil of Chaudet and of Ducq.

**RICHARD, FLEURY FRANÇOIS**, painter of historical and genre pictures, born at Lyons, 25th February, 1777, was a pupil of David, and afterwards founded a school of his own at Lyons, where he died, 1842. By him we have the following:

*Vert-vert (in the Museum of Lyons).*

*Valentina of Milan bewailing the Death of her Husband. King Francis and his Sister, Margaret of Navarre (engraved by Boncho Desnoyer).*

*Charles VII. writing his last Farewell to Agnes Sorel. Tasso in Prison.*

**RICHARD, Monsieur**. See **TAURINI**.

**RICHARD, —**, painter upon glass, executed, in 1270, the fine paintings upon glass for the choir of the cathedral at Tours.

**RICHARD, THÉODORE**, landscape painter, born at Millau, 1782, was a pupil of Victor Bertin. He was appointed chief of the lands department in Cantal in 1802, and filled similar offices until 1819, in which year he was at Bordeaux. There he made the acquaintance of the young Biaseassat, and painted in his company with such success that in 1823 he resigned his appointments as an engineer, and set up as a painter at Toulouse. Thence he sent his pictures yearly to the Salon. He passed through the various degrees of honour up to the Cross of the Legion. He died in 1859 at Toulouse, where the following works by him are to be found in the Museum:

*View of the Pic du Midi.  
The Woodcutters.  
The Drinking Place.  
A Study of Oaks.*

**RICHARDS, JOHN INIGO**, an English landscape painter, born in the first half of the 18th century. On the foundation of the Royal Academy, he became one of the original members, and in 1788 was appointed its secretary. He contributed to its exhibitions from 1769 to 1809. His pictures were chiefly representations of English mediæval ruins. He was best known as a scene-painter, working at Covent Garden Theatre, and in this branch of art he obtained a great reputation. Hearne and McArdeall both worked after him, and one of his scenes for the 'Maid of the Mill' was engraved by Woollett, and won great popularity. Richards repaired the famous cartoon of a 'Holy Family,' by Leonardo da Vinci, which belongs to the Royal Academy. He died in his rooms at the Academy in 1810.

**RICHARDSON, JONATHAN**, portrait painter, born in 1665. His father dying when he was only five years of age, his mother married a second time, and he was, contrary to his inclination, article to his father-in-law, who was a scrivener; but the death of the latter enabled him, in the sixth year of his apprenticeship, to indulge an inclination he had long felt for painting, and to become a pupil of

John Riley, under whom he studied four years. Having made considerable progress in art, he married the niece of his instructor, and established himself as a portrait painter. Though Kneller and Dahl were then in great vogue, Richardson possessed sufficient merit to secure a share of the public favour even during their lives, and after their death he was considered at the head of his profession. He continued in enjoyment of his popularity for many years, and was enabled to retire long before his death. But Richardson is best known as a writer upon art. He published the following works: 1. 'The Theory of Painting,' 2. 'The Connoisseur, an Essay on the whole Art of Criticism, as it relates to Painting,' And, 3. 'An account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy, &c., with remarks by Mr. Richardson, sen. and jun.' The son made the journey, and from his notes, letters, and observations the two, on his return, compiled the work. In 1731 they also published 'Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author, and a Discourse on the Poem.' Richardson died in London in 1745. His pictures are of the solid, steady-going, heavy-handed kind, and scarcely deserve the oblivion into which they have sunk. A head, apparently of Gay, in the National Gallery, seems to be a more than usually excellent work by Richardson. Works:

London. *Nat. Port. Gall.* Portrait of Mr. Oldfield.

"	"	"	"	Alexander Pope.
"	"	"	"	Matthew Prior.
"	"	"	"	Sir R. Steele.
"	"	"	"	Lord Chancellor Talbot
"	"	"	"	George Vertue.

**RICHARDSON, JONATHAN**, the only son of the last named, was born in 1694. He painted only as an amateur, but, having been blessed with a good education, he assisted his father in his literary productions. His portrait of Matthew Prior has been engraved. He died in London in 1771.

**RICHARDSON, THOMAS MILES**, an English landscape painter in oil and water-colours, born at Newcastle-on-Tyne in 1784. His father was master of the St. Andrew's Grammar School. His early years were passed in a variety of occupations: engraving, cabinet-making, and teaching (in 1806 he was named successor to his father at the school) occupied him successively till 1813, when he devoted himself entirely to art. In the following year he commenced exhibiting at the Academy, and his works also appeared at the British Institution. Subsequently he joined the New Water-Colour Society. The subjects of his pictures were mainly taken from the northern counties, and won him a wide reputation. In 1816 he began to publish, in conjunction with a partner, a work on Newcastle and its neighbourhood, with illustrations in aquatint, but only a few numbers were issued. In 1833 he began, in partnership with his brother, the publication of 'The Castles of the English and Scottish Borders,' with mezzotint plates engraved by himself. This enterprise also stopped short of completion. His work in water-colour shows very great talent. His life was chiefly spent at Newcastle, where he died in 1848. Amongst his works are:

Dublin.	National Gallery	River Scene.
Liverpool.	Corporation Gall.	Scene between Chamouni and the Tête Noire.
"	"	Lago Maggiore.

Newcastle. Town-Hall. View of Newcastle.  
South Kensington. Museum. Bon Lomond.

**RICHART.** See DE LA MARE-RICHART.

**RICHARTE,** ANTONIO, born at Yecla in 1690, was educated for a learned profession, but he preferred painting, which he studied under Senen Vila at Morcia, and afterwards at Madrid with one of the Menendez. He was very popular at Valencia, where he was much employed in painting processional banners for the Guild of that city. He died in 1764.

**RICHÉ, ADÈLE,** born in Paris, 1791. She was a pupil of G. Van Spaendonck and of Van Dael, and painted flowers in water-colour.

**RICHE,** —, probably **RENIER LA RICHE**, a French painter, practising at the Hague at the beginning of the 18th century. He was a pupil of Th. Van der Schuur.

**RICHIER, DIDIER, or DUJER DE VIE,** painter, practising in Lorraine in the latter part of the 16th century. He studied in Italy, and finally established himself at Nancy, where he became known chiefly as a skilful painter of armour. His son, **PIERRE**, was also a painter.

**RICHIERI, ANTONIO,** a native of Ferrara, born in 1600, was brought up in the school of Giovanni Lanfranco. According to Passeri, he followed that master to Naples and Rome, and painted some frescoes at the Tempi from the designs of Lanfranco. He is said to have etched some plates from the designs of his master.

**RICHMANS.** See **RYKMAN.**

**RICHMOND, THOMAS,** an English miniature painter, born at Kew in 1771. He studied under G. Engleheart, and at the St. Martin's Lane Academy. Many of his works appeared at the Royal Academy between 1795 and 1825, and were held in some repute. He died in London in 1837. He was the father of Mr. George Richmond, R.A., and of Thomas Richmond, junior.

**RICHMOND, THOMAS,** the son of the last-named, was born in London, 16th September, 1802. He acquired the rudiments of art from his father, and in 1820 entered as a student of the Royal Academy, where he distinguished himself by the refinement of his drawings from the antique. After a period of study in Paris he established himself as a portraitist in oil and water-colour in the north of England. In 1841 he went to Rome, where he became the close friend of Joseph Severn and John Ruskin. Returning to England, he continued to paint portraits for a time in London, but finally migrated to Cumberland, where he purchased a small property. He died at Keswick on November 18th, 1874. From 1822 to 1860 he was an exhibitor at the Academy and with the Society of British Artists.

**RICHOMME, JOSEPH THEODORE,** a very eminent engraver, was born in Paris in 1785, and was first a scholar of Regnault, the painter, and afterwards of J. J. Coiny, the engraver. He obtained the grand prix of the Institute for the best engraving in 1806, and his later career did not falsify the promise then given. Richomme died in 1849. His works class with those of the best modern engravers of Italy. Among them may be specified.

The Triumph of Galatea; after Raphael.  
The Five Saints; after the same.  
The Holy Family, after the same.  
Adam and Eve; after the same.  
Neptune and Amphitrite; after Giulio Romano.

Venus at the Bath; after the Antique.  
Andromache; after Guérin.  
Thetis crowning Vasco de Gama; after Gérard.

**RICHTER, ADOLPH,** painter, born at Thorn in 1816, studied at the Academy in Düsseldorf from 1835 to 1843, in which city he established himself. His paintings are simple, but show the effects of careful study. The best are, 'Christmas Eve,' 'The Return of the Reservist,' 'The Village School.' He died at Düsseldorf in 1852.

**RICHTER, ADRIAN LUDWIG,** painter and engraver, was born at Dresden, September 28, 1803. His education in art was received from his father, Karl August, who meant his son to be an engraver, like himself. Adrian's inclination towards painting was, however, very strong, and he would have indulged it from the first had his domestic surroundings been less unfavourable. He was also much attracted by the works of Chodowiecki, which had some influence on his after practice. He helped his father for a time in his engraving, particularly on a series of views in Dresden and the neighbourhood; but a wider horizon was opened to him by his acquaintance with Dahl, Friedrich, and Carus, and by a journey through France to Nice, in company with Prince Narischkin, in 1820. Shortly afterwards he made a tour among the Alps, and with the money he obtained from the resulting sketches, he contrived to visit Italy. This was in 1823. In Rome he made many useful friends, and painted his first oil picture. In 1826 he was again at Dresden, and soon after became a master in the drawing school attached to the porcelain factory at Meissen. In 1836 he was appointed professor at the Dresden 'Academic,' where he introduced the fashion of combining genre with landscape. The first thing to make his name popular, however, was the series of illustrations from German life, scenery, and literature, which he furnished to the wood engravers from 1835 onwards. During his later years he was troubled by a weakness of the eyes, and in 1876 he retired from his official duties, being granted a pension by the emperor. Richter died at Dresden, June 19, 1884. His oil pictures are few, and mostly belong to his early period. The following may be named:

Berlin.	Museum.	Landscape (Riesengebirge).
Dresden.	Gallery.	Landscape with a Wedding.
		Ferry at the Schreckenstein.
Leipsic.	Museum.	Five Landscapes.

He produced many water-colour drawings and designs for illustration: he also etched no less than 238 plates, among which a series of 70 views in the neighbourhood of Dresden may be named as perhaps the best.

**RICHTER, AUGUST,** painter, born at Dresden, 1801. In 1824 he was practising at Düsseldorf, and associated himself with Cornelius, one of whose designs he carried out in fresco at Hildorf. Towards the end of his life he became insane. He died at Pina in 1873. His best-known works are engraved:

Jacob's Blessing.  
Hagar in the Desert.  
The Unbelief of St. Thomas.

**RICHTER, CAROLINE THERÈSE,** flower and genre painter, born at Dresden in 1777, was a pupil of Caroline Friedrich. In the Dresden Gallery are two pictures by her: 'A Carp with a Vase of Flowers,' and 'Two Squirrels, a branch of a Nut Tree, Stag's Horns,' &c. She died at Dresden in 1865.

**RICHTER, CHRISTIAN**, was a native of Stockholm, and came to England in 1702, where he painted portraits both in oil and in miniature; chiefly studying the works of Michael Dahl, from which he learned a vigorous manner of colouring. In the latter part of his life he turned to enamelling, but died in 1732 before he had made much progress in that branch of art.

**RICHTER, DAVID**, a Swedish painter, born 1661. He practised at Vienna. There are two landscapes by him in the Gallery of that city, and at Stockholm a portrait of the sculptor Casanova (?). He died 1735.

**RICHTER, EMIL THEODOR**, landscape painter, born at Berlin in 1801, painted landscapes, ill-drawn but bright in colour, among which were a 'Woodland Scene with Deer,' and pictures of Italian scenery. He died at Munich in 1878.

**RICHTER GUSTAV**, painter, born at Berlin, August 31, 1823. He studied first at Berlin, and in 1844—1846 was the pupil of Cogniet in Paris. He made numerous journeys to France and Italy, and in 1861 was commissioned by the King of Bavaria to visit Egypt, to make sketches for pictures of the Pyramids, which were destined for the 'Maximilianeum' at Munich. He had previously to this attracted considerable attention by his 'Raising of Jairus' Daughter' (1856), and by his decoration in stereo-chrome, at the New Museum of Berlin, 'Baldur and the Valkyri.' He was member, and later professor, of the Berlin Academy, and member of the Academies of Munich and Vienna, and received medals at Berlin, Vienna, Paris, Brussels, and Philadelphia. His works, which are very popular, have become widely known both in Europe and America, by chromes. He executed a few lithographs. He died on April 3, 1884. The following are good examples of his art:

Jairus' Daughter. (*Berlin National Gallery.*) 1856.  
The Egyptian Maiden.  
The Odalisque.  
The Neapolitan Fisher-Boy.  
Gipsies of the Crimea.  
Two portraits of the Emperor William. 1877.  
Portrait of the Empress Augusta. 1878.  
Portrait of the Princess Karolath. 1872.  
Portrait of Queen Louisa of Prussia. (*Painted in 1879 for the Cologne Museum*)  
Portrait of the Duchess of Edinburgh.  
Portrait of Sultan Abdul Medschid.  
His own Family.

**RICHTER, HENRY J.**, a 'subject painter in water-colours, born in 1772. He was of German extraction, and practised in London, where he occasionally exhibited at the Academy from 1788. His works chiefly appeared at the Water-Colour Society, of which he was a member, intermittently, from 1818 to his death. In 1813 his picture of 'Christ giving sight to the Blind' was bought by the British Institution for 500 guineas. He published a work on the application to art of Kant's philosophy; it was entitled 'Daylight, a Recent Discovery in the Art of Painting, with hints on the Philosophy of the Fine Arts and on that of the Human Mind, as first dissected by Emanuel Kant.' He died in London in 1857. Some of his pictures attained considerable popularity. Amongst them were:

The Rod.  
The Tight Shoe.  
School in an Uproar.  
A Beute of a Husband.

**RICHTER, JOHANN HEINRICH**, painter, born at Coblentz, 1803. He began his career as a goldsmith, but soon devoted himself to painting, and after studying in Paris under Girodet-Trioson and Gérard, he established himself as a portrait painter at Munich. In 1832 he went to Italy, where he remained for three years, and during that period painted several scenes from Italian life. Returning to Munich he resumed the practice of portrait painting. He died at Coblentz in 1845. Among his works we may mention:

Portrait of King Otho of Greece.  
Portrait of the Hereditary Grand Duchess Matilda of Darmstadt.  
Roman Girl in a Landscape.

**RICHTER, KARL AUGUST**, a German draughtsman and engraver, was born at Dresden in 1776. He was a pupil of Zingg, whose style he followed faithfully. Many of Richter's productions were published under Zingg's name, when the latter became enfeebled by age, and unable to fulfil his commissions. Richter was the first teacher of his son, Adrian Ludwig. Among his works we may name:

Landscape; after *Raisdard*.  
Landscape; after *Snaucelt*.  
Dresden from the Bautzener Strasse.

A Series of Views in the Neighborhood of Dresden.

**RICKARDS, SAMUEL**, a miniature painter, who practised in London in the latter part of the 18th century, and exhibited with the Society of Artists, the Free Society, and the Royal Academy between 1768 and 1781.

**RICKE**. See **RYCKE, VAN**.

**RICO, ANDREA**, a Greek painter, of the island of Candia, practising in the first years of the 12th century. He was one of the first artists who sent works into Italy. At Florence, in the Uffizi, there is a 'Virgin and Infant Christ surrounded by Angels holding the Emblems of the Passion,' by him. It is signed *Andreas Rico di Candia pinxit*.

**RICQOIS, FRANÇOIS EDMÉ**, painter, born at Courtalin. He was a pupil of J. V. Bertin, and painted landscapes in the early years of the present century, amongst which we may mention a 'View in the Bernese Oberland,' and a 'View of Montreuil.'

**RIDINGER, JOHAN ELIAS**, (*RIDINGHUR*), animal painter and engraver, born at Ulm in Suabia in 1695 or 1698, received his first instruction from Christopher Resch, in Ulm, and then studied under Falk and Rugendas in Augsburg. He had been brought up a huntsman, and applied himself to the illustration of animal life and of the modes of the chase. In 1759 he became director of the Art Academy in Augsburg, where he established himself. His works as a painter are few, and but little known; but in his etchings from his own pictures he displays ability of an uncommon kind. His sons, MARTIN ELIAS and JOHANN JAKOB, assisted him in his work. The number of his prints is very great; they are very unequal in quality. He died at Augsburg in 1767. The following are among the best of his plates:

A set of twelve plates of the Creation.  
A set of Heads of Wolves and Foxes.  
Four plates of Boar-hunts.  
A set of sixteen plates representing the mode of hunting different animals in Germany, with inscriptions in German and French.

Eighteen plates of Horseman ship  
Thirteen plates of various Wild Beasts  
A Lion-hunt, after Rubens, for the 'Dresden Gallery'

**RIDLEY, WILLIAM**, an English engraver, born in 1764. He had a considerable practice in illustrations for books, and some of his best work is to be found in the 'Evangelical Magazine.' He retired to Addlestone, where he died in 1838.

**RIDOLFI, CAVALLERI CARL**, born at Vicenza in 1602, was instructed in art by Antonio Vassilacchi, called l'Alfonso; but afterwards studied the works of the best masters at Verona and Vicenza. Little is known of his work as a painter, but Lanzi mentions as his best performance, the 'Visitation of the Virgin' in the church of the Ognissanti at Venice. He also painted portraits and small pictures for private collections. He is more distinguished as a writer on art than as a painter, and was the author of the well known two volumes, published at Venice in 1618, entitled, 'Le Maraviglie dell'arte ovvero le Vite degli illustrissimi pittori in Venetia e dello Stato.' These are written with a directness and simplicity which was very rare in the literature of the time, and form a valuable contribution to art history. The good sense and freedom from manner they display were also the ruling notes of his works as a painter. He died in 1658, according to an epitaph quoted by Zanetti in his 'Guida a Venice' (1723), but 1660 is the date more usually given.

**RIDOLFI CAVALLIO**, was born at Vicenza in 1560 and was for some time a scholar of Dario Pozzo, a painter of little celebrity, but he afterwards entered the school of Paolo Veronese. As Venice was at that time the residence of a great number of eminent artists, he went to Rome in search of employment. Not meeting with the success he expected in that capital, he visited Urbino, where the works of Federico Barocci were then held in the highest estimation. He formed an intimacy with that artist, and, with the advantage of his instruction and advice, acquired the graceful style by which he was afterwards distinguished. Ridolfi resided several years at Cornaludo, in the March of Ancona, where he painted many pictures for the churches of that town and its vicinity. Of his works at Urbino, the most esteemed are the 'Birth of St John the Baptist,' in S. Lucia, and the 'Presentation in the Temple,' in Spirito Santo. At Rimini there is a fine 'Deposition from the Cross' by Ridolfi. He also painted portraits. He died in 1644.

**RIDOLFI, MICHEL**, painter, born in Lucca in 1795. Studied in Rome in 1813 and following years, helped and encouraged by the German artists, principally Cornelius and Overbeck, who taught him to respect the masters of the 15th century, as well as the works of Raphael. His principal picture, the 'First Council of the Apostles under the Presidency of St Peter,' shows much breadth and power of characterization. For his 'Enthroned Madonna' he received two gold medals and a crown of laurel from the Pope. He restored Aspertini's frescoes in a chapel of S. Frediano at Lucca with great skill. Ridolfi was an honorary member of the Dresden Academy. He died at Lucca in 1854.

**RIDOLFI, PIERO**, an Italian engraver, who flourished about the year 1710, is known for a frontispiece which he engraved from a design by C. N. Lamparelli, affixed to a volume containing views of ancient and modern Rome, published at Venice in 1716. It is executed in a style resembling that

of Cornelis Bloemaert, though very inferior in merit.

**RIEBENSTEIN** See RUBINSZYN.

**RIEDEL, ANTON HEINRICH**, painter, son of Johann Anton Riedel, was born at Dresden in 1763. He painted portraits, and was also, like his father, an engraver. Died after 1809.

**RIEDEL, AUGUST HEINRICH**, (or JOSEPH,) painter, born at Bayreuth, Dec. 27, 1802. His father, KARL CHRISTIAN, was an architect, who, however, occasionally practised painting. The younger Riedel studied for a time under Langel, at the Munich Academy, but in 1828 he went to Rome, where he settled and became a member of the Academy of St Luke. From this time he adopted a very different style of painting. He was one of the first of the modern Germans to concern himself with colour. His works are also distinguished by various effects of light and sunshine, with which he was very successful. Riedel died at Rome on the 8th of August, 1883. The following are among his best known pictures:

Sakuntala } (In the possession of the King of  
A Roman Woman } Württemberg)  
Women of Albano } (Berlin National Gallery)  
Girls Bathing (the same)  
Judith (Neapolitan Gallery)  
A Mother and Daughter (the same)  
Portrait of Mariuccia Joh (the same)  
Portrait of John Beroldi (the same)  
Portrait of Pellegrini the Singer (the same)  
Portrait of the Signora Pellegrini (the same)  
Neapolitan Fisher Family (the same)  
The Fortune-Teller (the same)  
Portrait of Nazzareno Trombetti (the same)  
Medea (In the Stuttgart Gallery)  
The Neapolitan Mother

Many of the above have been rendered popular by engravings and lithographs.

**RIEDEL, GOTTFRIED FRIEDRICH**, born at Dresden 1724. Painted portraits and history, and engraved a few plates. He was the son of Johann Gottfried Riedel. He died at Augsburg in 1784.

**RIEDEL, JOHANN ANTON**, a German designer and engraver, son of Johann Gottfried Riedel, born at Prague in 1733, was keeper of the Dresden Gallery, and engraved several plates after pictures in that collection, in which he imitated the style of Rembrandt. Among them we may name the following:

The Virgin and Infant Christ after Barocci  
The Seven Sacraments after Gio. Maria Crespi  
A Portrait of Rembrandt, after Rembrandt  
A Warrior with a cap and feather, after the same  
Sixteen other plates, after the same  
A Portrait of a Lady holding a letter after Van dyck  
Twenty one Portraits, after Both, Dietrich, Flinck, Goltzius, &c.

Riedel died at Dresden in 1816.

**RIEDEL, JOHANN GOTTFRIED**, painter and engraver, born at Tulken in Bohemia in 1691, was a pupil of Maubl in Vienna, and afterwards of Solimena. He went in 1739 as court painter to Dresden, and in 1742 he was appointed keeper of the Dresden Gallery. He died at Dresden in 1755.

**RIEDER, GEORG**, an obscure historical painter of Ulm who was received into the freedom of that city in 1550. He was still living in 1570.

**RIEDER, WILHELM AUGUST**, painter, born at Döbling in 1796. In 1825 he became professor of figure-drawing at the Academy of Vienna. In 1836 he went to Italy to study, and on his return to Vienna in 1857 was made keeper of the Belvedere.

dere Gallery. His works are mainly religious, but he occasionally painted portraits in water-colour, of which we may mention that of Franz Schubert; and he made some drawings for the Archduke Ludwig, and the Archduchess Maria Elizabeth. His best known works in oil are:

Christ on the Mount of Olives.

Saint Rosalie.

Portraits of Prince Ferdinand and of Prince Augustus of Saxe-Coburg.

Portrait of the Frau von Sonnenfels.

Effie Deans in Prison. (Vienna)

Rieder died at Vienna in 1880.

RIEDINGER. See RIDINGER.

RIEFSTAHL, LUDWIG FRIDRICH WILHELM, landscape and genre painter, was born the 15th of August, 1827, at Neu-Strelitz. Failing to become the pupil of Gropius and Gerst, as he had wished, he studied under W. Schadow at the Berlin Academy. In 1848 he made the architectural illustrations for Kugler's 'History of Art.' This commission started him in life. He travelled through the most picturesque parts of Germany, and the impressions he received had a strong influence upon his after work. In 1869 he visited Rome, and a year later became professor at the art school in Karlsruhe. This post he resigned in order to revisit Rome, but two years afterwards, in 1875, he was appointed director of the school in question. His works are mainly landscapes with figures. He died in 1878. Works:

Berlin. *National Gallery*. *Passenger Shepherds at Prayer*.

" " 1864  
All Souls' Day at Bregenz.  
1869.

Procession of Mourners, Bregenz.

A Northern Heath.

Seashore at Rugen.

Village Church in Westphalia.

Procession of Capuchin Monks.

Bridal Procession in the Passenger Thal.

The Return from the Baptism.

Funeral Procession before the Pantheon.

Funeral at Appenzel.

In the Refectory.

RIEPENHAUSEN, ERNST LUDWIG, draughtsman and engraver, born at Göttingen, 1765. He engraved a number of plates in the manner of Chodowiecki, but is best known as the author of some engravings after Hogarth in the 'Göttingen Almanack,' and as the father of Franz and Johann Riepenhausen. He died at Göttingen, 28th January, 1840.

RIEPENHAUSEN, FRANZ and JOHANN, born at Göttingen; Franz in 1786, and Johann in 1789. They first learned engraving from their father, Ernst Ludwig. In 1804 they studied in Cassel under Tischbein, and the following year in Dresden. In 1807 they both went to Rome to study the old masters, and till the death of Franz they worked so well together that it was impossible to distinguish their hands. Franz died in Rome in 1831, and Johann in the same city in 1860. Works:

Der Sanger (in illustration of Goethe's poem).

Mädchen aus der Fremde (in illustration of Schiller's poem).

Hagar. 1820.

View of Rome. 1820.

Legend of St. Elizabeth (painted for the Duke of Cambridge). 1822.

Copy of Raphael's 'Transfiguration.'

Conradin receiving sentence of death.

Barbarossa protected by Henry the Lion as he left St. Peter's (in the Guelphen Saal, Hanover).

PAINTED BY JOHANN ALONE AFTER THE DEATH OF FRANZ.

Eric of Brunswick  
Amor listening to Music.

A 'Madonna.'

Christus Consolator.

The Destruction of the Cenci Family. 1839.

In 1810 the brothers published the 'History of Painting in Italy' ('Die Geschichte der Malerei in Italien nach ihrer Entwicklung'), with twelve plates by themselves. They also made a series of designs for Goethe's 'Faust,' for Schiller's 'Taucher,' and for a life of Charlemagne. They also etched 115 plates, among which we may name:

Thirteen plates from the Life of Raphael.

Sixteen plates from 'Polygnoteus at Delphi.'

Fourteen plates from Teek's 'Genovefa.'

Sixteen plates after ancient classical monuments.

RIESENER, HENRI FRANÇOIS, painter, born in Paris in 1767, studied under Vincent and David. His father was the famous cabinet-maker to Louis XVI. On the outbreak of the Revolution he abandoned his artistic career for that of a soldier. On resuming his brush, he employed it in painting portraits. A portrait of Napoleon I. was so successful that he had to supply more than fifty replicas. From 1816 to 1823 he worked in Russia, both in Moscow and Petersburg, where he was patronized by the Grand Duke Constantine and the Empress-mother, and painted portraits of the Emperor Alexander and other notabilities. He contributed to the Salons between 1793 and 1827. In 1823 he returned to Paris, where he died in 1828. In the Louvre there is a portrait of M. Ravrio by him.

RIESENER, LOUIS ANTOINE LÉON, a French historical and decorative painter, born in Paris in 1808. He was the son of Henri François Riesener. Though he studied under Gros, he was a great admirer and follower of Delacroix. He painted many studies from the nude, of a rather voluptuous character, but excellent in technique. His attention was largely devoted to decoration, and there are works by him in the Luxembourg Palace, in St. Eustache, and at the Charenton Hospital. Those in the old Hôtel de Ville perished when the building was burnt by the commune. His daughter is a successful portrait painter. Riesener died in 1878. Amongst his chief pictures we may name:

Junio.

Leda. 1841.

A Nymph.

Venus.

A Bacchante playing with a Panther.

Egyptian Child and Nurse.

Erigone. 1864. (Paris; Luxembourg Gallery)

RIETER, HEINRICH, painter and etcher, born at Winterthur in 1751, learned his art of Schellenburg, and afterwards studied under Graf in Dresden, also landscape painting in Bern under Stabeli. On the death of the latter he inherited his plates, and added to the series with plates of his own. These were superior to those of his master. His best plates are, 'The Waterfall of Reichenbach,' 'The Giessbach,' 'The Peak of the Jungfrau.' Of his oil paintings the chief were landscape views of Italian and Swiss scenery. Rieter died in 1818 at Bern, where he had taught drawing at the École Publique for thirty-seven years.

RIETHOORN, JEAN ALBERTZ VAN DEN. See VAN DEN RIETHOORN.

RIETSCHOOF, HENDRIK, the son and pupil of Jan Claasze Rietschoof, was born at Hoorn in 1678.

He painted smaller subjects to those of his father, whose skill, however, he failed to rival. He died at Koog, a village in North Holland, about 1746.

**RIETSCHOOF, JAN CLAESZ**, (perhaps **CLAES JANSZ**), born at Hoorn in 1652, was a scholar of Abr. Liedts and Ludolf Backhuysen, under whose tuition he became an eminent artist, and painted sea-pieces and storms so much in the style of his instructor, that his pictures are sometimes mistaken for those of Backhuysen. He particularly excelled in painting storms, which he reproduced with much fidelity. He died in 1719. Works:

Amsterdam. *R. Museum.* A Calm.

" " A Storm.

**RIETSTAP, ANTHONIS R.**, a Dutch landscape painter, born at the Hague, 1814. He was a pupil of A. Schelfhout. He died in 1837.

**RIEUE, JEHAN**, (**DRIEUX, DRIEUX**), a native of Bruges, who worked as an illuminator in the 15th century. In 1439 he illuminated a 'Book of Hours' for the Duke of Burgundy, and in 1449-50 he was attached to Philippe-le-Bon as valet-de-chambre and illuminator. He was still alive in 1455.

**RIFFLAERT, ALEXANDRE VICTOR**, a Belgian painter of little note, born at Brussels. He painted historical and genre pictures, and was still alive in 1829.

**RIGA, JEAN**, a Belgian painter, probably of the same family as N. J. Riga. He was born at Liège in 1680, and was employed at the Hôtel de Ville. He also painted sacred subjects for the churches of his native town, but none of his works have been preserved. He died in 1725.

**RIGA, MÜLLER VON**, See **MÜLLER, JOHANN JAKOB**.

**RIGA, N. J.**, a Belgian painter, born in 1653, at Liège. There are pictures by him in several churches of his native town. He died in 1717.

**RIGAUD, GASPARD**, portrait painter, was a younger brother of the famous Hyacinthe Rigaud, but of greatly inferior talent. He was appointed one of the painters to the king, and became an associate of the Academy in 1701. He died in 1705.

**RIGAUD-Y-ROS, HYACINTHE FRANÇOIS HONORAT MATHIAS PIERRE-LE-MARTYR ANDRÉ JEAN**, a French portrait painter, was born at Perpignan the 20th of July, 1659. Both his father, whom he lost when he was but eight years old, and his grandfather, were artists. At the early age of fourteen, his mother, for whom he had a great affection, sent him to study at Montpellier. Here he received instruction for some time from the local painters Pezet, Vêrdier, and Ranc. After a stay of four years at Montpellier, he migrated to Lyons, and afterwards to Paris, where he arrived in 1681, and began to study in the Academy. In the following year he gained the first prize for painting for his version of 'Cain building the city of Enoch.' At this critical period of his career he attracted the notice of Le Brun, who strongly advised him to continue the work at portraits, which he had already commenced, and to abandon the idea of studying in Italy. Rigaud took this advice, and, to improve his style, applied himself to a diligent study of the works of Van Dyck, whose disciple he always professed to be. At first his sitters came from the bourgeoisie. His firm establishment as the fashionable painter of the upper classes may be said to date from 1683, when the brother of

Louis XIV. sat to him. Notwithstanding that his career was thus definitely marked out, he had the ambition, not uncommon amongst French artists, of being received into the Academy in the highest class, that of historical painters. With this view he submitted a 'Nativity' as his reception picture in 1687. But the Academy was obdurate, and he was only admitted as a portrait painter. It was not till 1700, when he had risen to the first rank in his profession, that he was received as an historical painter, on the completion of 'St. Andrew,' now in the Louvre. He became assistant professor in the Academy in 1702, professor in 1710, and assistant rector and rector in 1733. Other honours were freely bestowed on him: he was ennobled in 1709, and as he had the misfortune to lose his savings through the schemes of Law, the king granted him a pension. There are but few other events in his career to record. His large practice, and the industry with which he worked, left him but little time for any pursuit but that of art. From a list which he kept, specifying each portrait which he painted and the sum received for it, it appears that he produced, on an average, between thirty and forty portraits per annum. It is said, too, that Rigaud did not intrust the accessories to other hands, but painted them himself. After a long and prosperous career—he was practising for no less than sixty-two years—Rigaud died in Paris in 1743. He painted five kings, all the French Princes of the Blood, and most of the distinguished men of his time.

There are many portraits by Rigaud in the French provincial galleries and private collections. The following is a list of his paintings in the chief public galleries in Europe:

Rile.	<i>Museum.</i>	Chevalier Luko Schaub.
Berlin.	<i>Museum.</i>	The Sculptor Bogaert.
Cassel.	<i>Gallery.</i>	Portrait of himself.
Dresden.	<i>Gallery.</i>	Augustus III. of Poland. 1715.
Florence.	<i>Uff. i.</i>	Bossuet.
"	"	Portrait of himself.
Geneva.	<i>Rath Museum.</i>	Duchess of Orleans.
Karlsruhe.	<i>Gallery.</i>	Louis XIV.
"	"	Portrait of himself.
"	"	Male portrait.
Lausanne.	<i>Artaud Museum.</i>	Augustus II. of Poland.
"	"	Augustus III. of Poland.
"	"	Portrait of himself.
"	"	Two other portraits.
Lisbon.	<i>Academy.</i>	Cardinal Polignac.
"	"	Portrait of a Cardinal.
London.	<i>Nat. Gal.</i>	Cardinal Fleury.
"	<i>Nat. Por. Gal.</i>	Viscount Bolingbroke.
"	<i>Dulwich Gallery.</i>	Louis XIV.
"	"	Boileau.
Madrid.	<i>Museum.</i>	Louis XIV.
Munich.	<i>Pinakothek.</i>	Duke Christian III., of Zweibrücken.
Paris.	<i>Louvre.</i>	The Presentation in the Temple.
"	"	St Andrew. 1700.
"	"	Philip V. of Spain.
"	"	Louis XIV. 1701.
"	"	Bossuet.
"	"	Maria Serre, the Painter's Mother (a double portrait).
"	"	The Sculptor Martin van den Bogaert (Desjardins).
"	"	Le Brun and Mignard.
"	"	The Architect J. H. Mansart.
"	"	Two unidentified portrait Groups.
Petersburg.	<i>Hermitage.</i>	Fontenelle.
Stockholm.	<i>Gallery.</i>	Charles XII. of Sweden.
"	"	Cardinal Fleury.
Verailles.	<i>Gallery.</i>	Mignard.
"	"	Boileau.

Verdiana.	Gallery	Portrait of himself.
"	"	Louis XV
"	"	The Dauphin Louis, &c., &c
Vienna	Gallery	Duchess Elizabeth Caroline of Lorraine
"	"	An Ecclesiastic

O I. D

**RIGAUD, JOHN FRANCIS**, an historical and portrait painter, born at Turin in 1712 was descended from a French Protestant family. He, however, came in 1772 to England, after travelling through Italy and France, where he practised his art. He was elected an Associate of the Royal Academy in 1772, and in 1781 a full member. His admission picture, which represented 'Samson breaking his bonds,' was much admired. He was employed by Boydell for the Shakespeare Gallery, and he also painted several sacred and historical subjects. But besides this he decorated several apartments, among which was that of the Court Room in the Trinity House, Tower Hill. He also painted two altar pieces, one for the parish church at Putney and another for the church of St Martin in the City in London. He translated into English and published Leonardo da Vinci's Treatise on Painting with illustrative copper plates. He was found dead in his bed at Puckington Hall the residence of Lord Aylesford, his pituitary, on December 6th 1810.

**RIGAUD FRAN**, called the Italian, born in Paris about the year 1700, painted landscapes, which, if we may judge by his prints must have possessed considerable merit. He appears to have passed some time in England as he has etched some views in the environs of London. We have several plates by him executed in a spirited and masterly style and the figures correctly and neatly drawn. The following are his principal prints:

- A pair of Views of Marseilles at the time of the Plague in 1720
- A set of six Views of the Chateau and Gardens of Marly
- The Garden of the Tuilleries
- A View of the Palace of the Luxembourg
- A View of Hampton Court
- St James's Park
- Greenwich Park
- Greenwich Hospital
- A set of six Landscapes, with figures
- A set of six Views in France with rural amusements
- Twelve marine subjects

He had a son, **JIAN BAPTISTE RIGAUD**, who engraved a view of the Palais Bourbon, after his father.

**RIGAUD, SIFFRÈN FRANCIS**, son of John Francis Rigaud, and an English water colour painter, was born in the latter part of the 18th century. He studied in the schools of the Academy, where he first exhibited in 1797, and in 1801 gained the gold medal by his 'Clytemnestra and Agamemnon.' In 1804 he became one of the original members of the Water Colour Society, where he exhibited till 1813, when he, Chalon, and others seceded. But little is known of his subsequent life, though it appears that he exhibited at the Society of British Artists as late as 1851. There is a water-colour picture by him at the Kensington Museum of 'Telemachus discovering the priest of Apollo.' We may also name

- Satan in the Tower of Adam and Eve 1805
- Martha and Mary 1806
- His and Death 1807
- Invasion of France in 1813 1814
- David rallying out against Goliath 1815

**RIGHETTI, MARIO**. This painter was born at Bologna about the year 1590, and was a scholar of Lucio Massari. He painted several pictures for the churches of his native city, which are noticed in 'Le Pitture di Bologna.' The best are the following: 'The Archangel Michael,' in the church of S. Guglielmo, 'Christ appearing to the Magdalen,' in S. Giacomo Maggiore, 'The Adoration of the Magi,' in S. Agnese, and the 'Nativity,' in S. Lucia.

**RIGOLF, JEAN**, a friar of the Abbey of St Pierre de Melun, was an illuminator and miniaturist of the 15th century. In the 'Bibliothèque Nationale' there is a Latin missal of the year 1489 attributed to him.

**RIGOUTS, or RICHOTZ** See THIFLEN.

**RIJN, REMBRANDT HARMENSZ VAN**, was born at Leyden, July 15, 1607. He was the son of a miller named Harmen van Rijn, and of his wife Neeltjen, the daughter of a baker, Willem van Savthrouck. The paternal home stood close to the "White" the western gate of Leyden, and immediately behind the mill which crowned the rampart. In Vosmaer's 'Life of Rembrandt' the details of his family tree and of his parents' condition in the world are elaborately set out. Rembrandt was the fifth of six children, but his parents were comfortably off and determined that he should have a good education, should attend the Latin school in order that as Orleans puts it 'he might in the fulness of time be able to serve his native city, and the Republic, with his knowledge.' But such studies as these were not at all to the boy's taste, and before he had been long acquainted with Latin, his father became convinced that his inclination for art would have to be allowed its way. The lad was consequently placed in the studio of Jacob van Swanenburgh a respectable painter, and a member of an old Leyden family. With him Rembrandt stayed three years and made good progress, giving such promise of future excellence that in 1622, when he was only fifteen, he was removed to the more famous studio of Pieter Lastman at Amsterdam. Lastman had visited Italy, and painted crowded religious pictures and was just such an artist as would be sure to have an attraction for a man like the miller Harmen, with his visions of advancement for his fifth son. Rembrandt, however, only remained six months with his new teacher. In 1623 he returned to his home at Leyden, and is supposed to have worked there steadily for seven years. His earliest extant picture has long been supposed to be the 'St Paul in Prison' of the Stuttgart Gallery, signed and dated *RH* 1627, but perhaps one still earlier has come to light. This is the carefully studied portrait of a young girl, signed and dated *Rem* 1625, and there seems to be no good reason to doubt its authenticity. In 1628 Rembrandt received Gerard Douw as his pupil, and two years later migrated to Amsterdam, where he lived for the rest of his life. Not much of the work he did before 1630 has come down to us, at least under his own name, but after that date his pictures and etchings become numerous. In 1632 he painted his first corporation picture, the great 'Lesson in Anatomy,' and in 1634 he wedded his first wife Saskia van Ulenburgh. The Ulenburghs were a good Friesland family, one or two of whose members had already married into art and literature. At the time of her marriage Saskia was twenty-two years of age, and her husband twenty-seven. She has become famous



through the many portraits, "in character" and otherwise, which Rembrandt painted and etched. Rembrandt's mother, who had also been frequently his model, died in 1640, leaving her painter son a small fortune, which went, most likely, in the purchase of the large house in the Breed Straat, at Amsterdam, in which he lived for many years, and of pictures and other works of art to fill its rooms. In 1642, the 'Night Watch,' as the *sortie* of the Militia Company of Frans Banning Cock has long been called, was produced. In June of the same year Saskia died, and was buried on the 19th in the Oude Kerke of Amsterdam. She had borne Rembrandt four children, but only one, Titus, was alive at her death, and he was but a few months old. By Saskia's will, this son Titus was made her heir, the enjoyment of her property being secured to Rembrandt, however, during his life, and its reversion falling to him in case of Titus dying before his father. The will also directed that if Rembrandt became absolute owner of the heritage through the death of his son, and should then marry again, he should cede one half of Saskia's property to her sister Hiskia. For the due fulfilment of these provisions Saskia expressly forbade any legal security to be taken, "because she had confidence that he (Rembrandt) would behave in the matter in exact obedience to his conscience." About this time, most likely, began the friendship between the painter and Jan Six, afterwards, but not until Rembrandt had been twenty-two years in his grave, Burgomaster of Amsterdam. Six was born in 1618, and was therefore twenty-two in 1642. He acquired some repute as a savant and poet at a very early date, married Margaret Tulp, the daughter of Nicholas Tulp, and the *ci-devant fiancée* of no less a person than Jan de Wit. The portrait of Six's mother, by Rembrandt, is dated 1641, so that Vosmaer is no doubt right in making the acquaintance between the two men begin about the time the painter was at work on the 'Night Watch.' The etching known as 'Six's Bridge' was done in 1645, and the 'Portrait of Six,' the dry-point, in 1647. The famous unfinished picture, still in the house on the Herren Gracht, in which Jan Six is shown hat on head and gloves half pulled on, for a walk, dates from the year 1656. This was a disastrous era in the painter's life. In 1654 Rembrandt had been the cause of some scandal to the good folks of Amsterdam, through his relations with one Hendrickie Jaghens, his servant, who was reprimanded by the Presbytery for her conduct with her master. She bore Rembrandt a daughter, whom he acknowledged, and to whom he gave the name of Cornelia. Two years later, in the month of July, 1656, Rembrandt was declared insolvent, and fourteen months later still most of his goods were dispersed. The greater part of his collection of prints and drawings was sold in September, 1658. After things were all settled up, Titus received as his heritage a sum equivalent to about £280, and Rembrandt was left to begin life anew. There is much obscurity as to his doings in these latter years. By some it has been suggested that he actually married Hendrickie, and that his pecuniary troubles were caused by the stipulation in Saskia's will, which made half his property transferable, on a second marriage, to her sister Hiskia. It is more likely, however, that he remained a widower until 1665, when he married one Catharina van Wijck.

After the sale of his house in the Breed Straat,

Rembrandt took one on the north side of the Rozengracht, at the west end of the city. There he lived with his son Titus, until the latter married and moved to the Singel, to a house in which he lived but a few months. For in March, 1669, this last of Saskia's children sank into a premature grave, and on October 8th of the same year his father too was buried in the Westerkerke, leaving behind him, as the simple register of burial records, two children. One of these may have been Cornelis, the daughter of Hendrickie Jaghens, but more probably they were both the legitimate offspring of his second wife.

Rembrandt's pupils were numerous. In his early period they included Gerard Douw, Bol, Flink, Backer, De Wedt, and De Poorter. Some few years afterwards this list was increased by the names of Victors, Eeckhout, and Philip Koninck. About 1640, Ja Veen, Owens, Paudiss, Verdool, Heerschop, Drost, Karel Fabritius, and Hoogstraten were the principal occupants of the little rooms at the top of the house in the Breed Straat which the painter filled with his scholars. Later still their places were taken by Maes, Renesse, Dullaert, Willemans, Mayr, Wulfsagen, G. Ulenburgh, and Aart de Gelder.

Rembrandt was the greatest artistic individuality of the 17th century. He excelled in every branch of painting to which he seriously turned his hand, while he took up an art which before his time had been humble and insignificant, and set it upon a pedestal round which artists have been crowding, in hopeless emulation, ever since. As a painter he was equally great in conception and in execution; his hand was the skilful, sympathetic servant of a commanding imagination. It is the same with his etchings. Technically they are still unequalled, while in rich dramatic suggestion no man has yet approached them. In the great Rembrandt van Rijn the school of Holland has a more than worthy head.

The following list of his extant and accessible works, as nearly as possible in chronological order, is founded mainly on that of Vosmaer. W.A.

- 1625? Portrait of a Young Girl. (Signed REM<sup>br</sup> and dated.)
- 1627. St. Paul in Prison. (Signed RH. f and dated.) Stuttgart Gallery.
- 1629. St. Jerome in a Grotto.
- 1630. Philosopher (or Lot) in a Grotto (known only by Schmidt's engraving, which is inscribed RH. v. RIJN PINX. 1630).  
Portrait of an Old Man. Cassel Gallery.  
Head of an Old Man. Do.  
Head of a Young Man. (Engraved by Valentine Green as a portrait of Prince Rupert.) Hague Museum.
- The Jew Philo. Innsbruck Museum.
- Head of a Man. (Signed RH.)?
- Portrait of (?) himself. Grosvenor House.
- 1631. Simeon in the Temple. (Signed RH. and dated.) Hague Museum.  
Saint Anastasius. (Signed and dated.) Stockholm Gallery.  
St. Peter in Prison. (Dated.)  
Holy Family. (Signed Rembrandt f. and dated.) Munich Gallery.  
Lot and His Daughters. (A design, engraved by J. G. van Vliet.)  
The Baptism of the Eunuch. (Do. In the Oldenburgh Museum there is a picture by Van Vliet in which exactly the same composition is repeated.)  
Portrait of a Young Man. (Signed RH. and dated.) Windsor Castle.  
Portrait of a Man. (Signed Rembrandt f., with the

- date 1631, over which 1632 has been painted) *Brunswick Gallery.*  
**A Rabbi.** *Formerly in the King of Holland's Collection.*  
 Old Woman seated in an arm-chair; called the Prophetess Anna. (Signed *RM.* and dated.) *Collection of the Grand Duke of Oldenburg.*  
 Portrait of a Young Woman.  
 1632. The Lesson in Anatomy. (Signed *Rembrandt*, *ft.* 1632.) *Hague Museum.*  
 The Rape of Proserpine.  
 The Rape of Europa (?).  
 The Finding of Moses.  
 Bust of a Young Man. (*RH. van Rijn*, 1632.) *Dulwich Gallery.*  
 Portrait of a Man. (*RH. van Rijn*, 1632, *av* 40.) *Seillieres Collection.*  
 Portrait of Matthijs Kalkoen. (*RH. van Rijn*, and dated.) *Same Collection.*  
 Portrait of Maurits Huygens. (*RH. van Rijn*, and dated.) *Herr Wesselhoft, Hamburg.*  
 Portrait of Jaeyen Willemsz van C. (Signed *RH. van Rijn*.) *Cassel Gallery.*  
 Male Portrait. *Hermitage Gallery.*  
 An Aged Oriental. (*RH. f.*, and dated.)  
 Portrait of an Old Man. (*RH. van Rijn*, and dated.)  
 Bust of a Young Woman (*RH. van Rijn*, and dated.) *Vienna Academy.*  
 Portrait of a Young Woman, called a Saskia. (*RH. van Rijn*, and the date.) *Stockholm Museum.*  
 Two Portraits in the Vienna Gallery, a Man and a Woman.  
 Portrait of a Lady. *Bridgewater Gallery.*  
 1632 to 1634. Two portraits formerly in the Wynn Ellis Collection. Portraits of Jan Pieterse and his Wife. (Signed *Rembrandt f.*) *Sir Richard Wallace, Bart.*  
 1634. Portrait of Nicolaas Ruts.  
 Portrait of Martin Looten.  
 1633. Susanna and the Elders. *Tours oupoff Collection, Petersburg.*  
 Raising the Cross. *Munich Gallery.*  
 Descent from the Cross. (*Rembrandt*, 1633) *Munich Gallery.*  
 The Good Samaritan. *Sir Richard Wallace, Bart.*  
 The Boat of St. Peter. (*Rembrandt f.*, and date.) *H. T. Hope, Esq. (?)*  
 Philosopher in Contemplation. (*R. van Rijn*, and dated.) *Louvre.*  
 Same subject, with variations. *Louvre.*  
 Philosopher in his Study. *Brunswick Gallery.*  
 The Ship-builder and his Wife. (*Rembrandt f.*, and dated.) *Buckingham Palace.*  
 Portrait of a Lady. (*Rembrandt f.*, and dated.) *Brunswick Gallery.*  
 A Double portrait, Man and Woman. *H. T. Hope, Esq. (?)*  
 Portrait of Saskia. *Cassel Gallery.*  
 Portrait of Saskia. (*Rembrandt f.*, and date.) *Dresden Gallery.*  
 Portrait of the Poet Jan Harmensz Krul. (*Rembrandt*, and date.) *Cassel Gallery.*  
 A Male Portrait, bust, perhaps N. Tulp. (*Date only.*) *Seillieres Collection, Paris.*  
 A Female portrait, pendant to the last. *Same Collection.*  
 Portrait of Rembrandt, known as 'The Officer.' (*Rembrandt, f.*) *Hague Museum.*  
 Portrait of a Man, called Rembrandt himself. (*Rembrandt f.*, and date.) *Louvre.*  
 Portrait of himself. (*Rembrandt f.*, and date.) *Berlin Museum.*  
 Portrait of himself. (*Date only.*) *Pitti Gallery, Florence.*  
 Male Portrait. (*Rembrandt f.*, and date) *Cassel Gallery.*  
 Portrait of an Old Woman. (On the left *AE SUAE 63*; on the right *Rembrandt ft.*, and the date.) *National Gallery.*  
 Young Woman with Flowers. (*Rembrandt f.*) *Hermitage.*  
 Portrait of Admiral Philippus van Dorp. (*Rembrandt f.*)  
 Portrait of Rembrandt. (*Rembrandt f.*, and date.) *Louvre.*  
 Portrait of Willem Burggraef. (*Rembrandt ft.*, and date.) *Dresden Gallery.*  
 Portrait of a Young Woman. (*Rembrandt f.*, and date.) *Stadel Museum, Frankfurt.*  
 Portrait of a Young Man. (*Rembrandt f.*, and date) *Late Pourtales Collection, Paris.*  
 Portrait of a Young Boy. (*Rembrandt f.*, and date) *Late James de Rothschild's Collection, Paris.*  
 Portrait of a Man. *Gotha Museum.*  
 1634. Queen Artemisia. (*Rembrandt f.*, and date) *Madrid Museum.*  
 The Incredulity of St Thomas. (*Rembrandt f.*, and date.) *Hermitage.*  
 The Great Descent from the Cross. (*Rembrandt f.*, and date.) *Hermitage.*  
 Portrait of Martin Day. (*Rembrandt ft.*, and date.) *Late Van Loon Collection.*  
 Portrait of Mr. Ellison and his Wife. (*Rembrandt ft.*, and date) *Late Schneider Collection.*  
 (Many more portraits were painted in this year, 1631, which cannot now be identified or discovered.)  
 1635. Sacrifice of Abraham. (*Rembrandt f.*, and date) *Hermitage.*  
 Samson threatening his Father-in-Law (*Rembrandt f.*, and a date which has been variously read 1635-7 and 9. Vosmaer prefers the first, which is supported by the style of the work) *Berlin Museum.*  
 The Rape of Ganymede. (*Rembrandt f.*, and date.) *Dresden Gallery.*  
 Calisto. *Prince Salm, Anhalt.*  
 Rabbi. (*Rembrandt f.*, and date.) *Hampton Court.*  
 An Officer. (Signed and dated.) *Lottingham Museum, Cambridge.*  
 Old Man with Moustache. (*Rembrandt p.*, and date) *Cassel Gallery.*  
 Portrait of a Young Woman. *Stadel Museum.*  
 Portrait of a Woman (Vosmaer says Saskia). *Dulwich Palace.*  
 Portrait of Rembrandt. *Leuchtenstein Collection, Vienna.*  
 Portrait of a Young Man. *Sir R. Wallace, Bt.*  
 1630. Capture of Samson. *Cassel Gallery.*  
 A 'Riposo.' *Berlin Gallery.*  
 The Ascension. *Munich Gallery.*  
 The Return of the Prodigal (*RH. Rijn*) *Hermitage.*  
 Danae. (*Rembrandt f.*, and date) *Hermitage.*  
 A Lady and Gentleman in a Landscape. (*Rembrandt p.*, and date) *Comte de Vence, Paris.*  
 Portrait of an Old Jew. (*RM. f.*) *Hermitage.*  
 A Winter Landscape. (Signature doubtful.) *Cassel Gallery.*  
 View of Amersfoort. *Berlin Museum.*  
 1637. The Master of the Vineyard. *Hermitage.*  
 The Angel leaving Tobit's Family. (*Rembrandt f.*, and date.) *Louvre.*  
 Same subject with Variations. *Sir George Wombwell, Bt.*  
 Susanna at the Bath. (*Rembrandt f.*, and date.) *Hague Museum.*  
 Portrait of himself. *Louvre.*  
 Portrait of a Man. *Bridgewater Gallery.*  
 Portrait of himself. *Buckingham Palace.*  
 Portrait of a Man. *Hermitage.*  
 Portrait of Elvazar Swalmius. *Lord Dudley.*  
 1638. The Marriage of Samson. (*Rembrandt f.*, 1638.) *Dresden Gallery.*  
 Noli me Tangere. (*Rembrandt f.*, and date.) *Buckingham Palace.*  
 Joseph telling his Dream. (*Rembrandt f.*, and illegible date.) *Six Collection, Amsterdam.*  
 Portrait of an Old Man. *Louvre.*  
 Rembrandt with Saskia on his lap. (*Rembrandt f.*) *Dresden Gallery.*  
 Warrior with Helmet. *Brunswick Gallery.*  
 1639. Joseph's Brothers announcing his Death to Jacob. *Earl of Derby.*  
 Same subject. *Hermitage.*  
 The Resurrection. (*Rembrandt.*) *Munich Gallery.*  
 The Entombment. (*Rembrandt.*) *Munich Gallery.*  
 The Entombment. (*Rembrandt f.*, and date.) *Dresden Gallery.*  
 Huntsman with Bittern. *Dresden Gallery.*

- Rembrandt's Mother.** (*Rembrandt f.*, and date.) *Vienna Gallery.*  
**Rembrandt's Mother.** *Hermitage.*  
**Portrait of a Man.** (*Rembrandt ft.*, and date.) *Cassel Gallery.*
1640. **Dismissal of Hagar.** *Uffizi, Florence.*  
**Holy Family.** *Uffizi, Florence.*  
**The Salutation.** (*Rembrandt f.*, and date.) *Grosvenor House.*  
**The Carpenter's Household, or Family of Joseph.** (*Rembrandt f.*, and date.) *Louvre.*  
**Descent from the Cross.** *Duke of Abercorn.*  
**Portrait of himself.** (*Rembrandt f.* 1640, *counterfeited.*) *National Gallery.*  
**Portrait of himself.** *Duke of Bedford.*  
**Portrait of himself.** *Sir R. Wallace, Bart.*  
**Portrait of a Young Man.** *Sir R. Wallace, Bart.*  
**Male Portrait.** *Duke of Portland.*  
**Portrait of the painter Doomer (?), commonly known as 'Le Doreur.'** (*Rembrandt f.*, 1640) *Late Dr Morry Collection, now in America.*  
**Portrait of an Old Woman.** (*Rembrandt f.*, 1640 or 1646) *Late at San Donato; Narishkine Collection.*  
**Portrait of a Young Woman.** *Count von Luckner.*  
**Small Landscape.** *Munich.*
1641. **The Angel leaving Simon's Parents.** (*Rembrandt f.*, 1641) *Dresden Gallery.*  
**Landscape with Boaz and Ruth.** *Berlin Museum.*  
**Susanna and the Elders.** *Louvre.*  
**The Jewish Bride.** (*Rembrandt f.*, 1641) *Count Casimir Janbojowski, Vienna.*  
**Portrait of Anna Wijmer, wife of Jan Six.** *Six Collection.*  
**Portrait of Auslo and his Wife.** *Lord Ashburton.*  
**Portrait of Saskia.** *Dresden Gallery.*  
**The Lady with a Fan.** *Buckingham Palace.*  
**Male Portrait.** *Brussels Museum.*  
**Portrait of a Young Man.** *Lord Ashburton.*
1642. **The Night-Watch.** (*Rembrandt f.*, 1642) *Amsterdam Museum.*  
**The Reconciliation of Jacob and Esau.** *Peterhoff.*  
**Portrait of Saskia.** *Antwerp Museum.*  
**Portrait of a Young Woman.** (*Rembrandt* 1642 or 1643.) *Berlin Museum.*  
**Portrait of a Young Woman.** *Lord Lansdowne.*  
**Portrait of a Young Woman.** *Cassel Gallery.*  
**Portrait of a Girl with a Crook.** *Hartwich Collection, Vienna.*  
**Portrait of Rembrandt.** *Buckingham Palace.*
1643. **Bathsheba at the Bath.** (*Rembrandt f.*, 1643) *Steengracht Collection, Hague.*  
**Diana and Endymion.** *Lichtenstein Gallery, Vienna.*  
**Old Woman weighing Money.** *Dresden Gallery.*  
**Wife of Martin Day.** *Late van Loon Collection.*  
**Old Woman, called 'Rembrandt's Mother.'** *Hermitage.*  
**Portrait of himself.** *Late Prince Henry of the Netherlands.*  
**The 'Man with the Falcon.'** *Grosvenor House.*  
**Portrait of a Woman.** *Grosvenor House.*  
**Portrait of a Young Man.** *Dresden Gallery.*  
**Landscape.** *Oldenburg Gallery.*  
**Hilly Landscape.** *Sir R. Wallace, Bart.*
1644. **The Woman taken in Adultery.** (*Rembrandt f.*, 1644.) *National Gallery.*  
**Portrait of a Young Man.** *Panshanger.*
1645. **Tobit and his Wife.** (*Rembrandt f.*, 1645.) *Berlin Museum.*  
**The Angel in Tobit's House.** *Oldenburg Gallery.*  
**Mary and Joseph warned by the Angel.** *Berlin Museum.*  
**Holy Family.** *Hermitage.*  
**The Tribute Money.** *Hermitage.*  
**The Burgomaster Pancras and his Wife.** *Buckingham Palace.*  
**Portrait of a Man.** *Hermitage.*  
**A Girl at a Window.** (*Rembrandt ft.*, 1645.) *Dulwich Gallery.*  
**A Jew Rabbi.** *Berlin Museum.*
1646. **Abraham receiving the Angels.** *Hermitage.*  
 Another example of this subject, highly praised by Smith, cannot at present be traced.
- Adoration of the Shepherds.** *National Gallery.*  
**Adoration of the Shepherds.** *Munich Gallery.*  
**Holy Family.** *Cassel Gallery.*
1647. **The Resurrection.** *Augsburg.*  
**Portrait of Ephraim Bonus.** *J. P. Six.*  
**Portrait of Olages Berchem.** *Grosvenor House.*  
**Portrait of the Wife of the last-named.** *Grosvenor House.*  
**Portrait of Rembrandt.** *Dresden Gallery.*
1648. **The Good Samaritan.** *Louvre.*  
**The Pilgrims to Emmaus.** *Louvre.*  
**Christ at Emmaus.** *Copenhagen Gallery.*
- 1645-50. **Descent from the Cross.** *Grisaille. National Gallery.*  
**The Unmerciful Servant.**  
**Portrait of an Old Lady.** *Massaloff Collection, Moscow.*  
**Rembrandt at the age of about forty-three.** *Leuchtmberg Collection, Petersburg.*
1649. **Portrait of Turanne.** *Panshanger.*  
**Vertumnus and Pomona.** *Hradtschin Collection, Prague.*
1650. **Anna the Prophetess.** (*Signed and dated.*) *Bridge-water Gallery.*  
**Samuel taught by his mother Hannah.** (*Rembrandt f.*) *Hermitage.*  
**The Denial of St. Peter.** *Hermitage.*  
**Portrait of Coppenol.** *Bath House, Piccadilly.*  
**Young Woman in Bed and looking through the curtains.** *Lady Midway.*
- 1650? **Bust of a Young Man.** *Sir R. Wallace, Bart.*  
**Landscape with Mountains.** *Cassel Gallery.*  
**Landscape with Mountains.** *Dresden Gallery.*
1651. **Noli me Tangere.** *Brunswick Gallery.*  
**Portrait of Admiral van Tromp.**  
**Portrait of a Rabbi.** *National Gallery.*  
**Portrait of a Young Man.** *Sir R. Wallace, Bart.*  
**Portrait of a Man.** *Louvre (La case).*
1652. **Portrait of one 'Hooft'** *Lord Brownlow.*
1651. **Bathsheba.** (*Rembrandt ft.*, 1654) *Louvre.*  
**Joseph accused by Potiphar's Wife.** *Hermitage.*  
**Woman Bathing.** (*Rembrandt f.*, 1654.) *National Gallery.*  
**Portrait of an Old Rabbi.** *Dresden Gallery.*  
**Portrait of an Old Man with a White Beard.** *Dresden Gallery.*  
**Portrait of a Woman.** *Louvre.*  
**Portrait of an Old Woman.** *Hermitage.*
1655. **Jesus presented in the Temple.** *Grisaille. Formerly in the Collection of Jeremiah Harman.*  
**Interior of a Stable with the Carcase of a Bullock hung to the beams.** *Louvre.*  
**Portrait of himself.** *Sir R. Wallace, Bart.*  
**Portrait of a Man with a Cuirass.** *Cassel Gallery.*  
**Standard-bearer of the Civic Guard.** *Cassel Gallery.*  
**Standard-bearer.** *Late James de Rothschild, Paris.*
1656. **Jacob blessing the sons of Joseph.** *Cassel Gallery.*  
**John the Baptist Preaching.** *Lord Dudley.*  
**The Master of the Vineyard.** *Stadel Museum.*  
**The Lesson in Anatomy by Dr. J. Deyman.** *Fragment in the Amsterdam Museum.*  
**Portrait of Dr. Arnoldus Tholinx.** *M. André, Paris.*  
**Three Male Portraits.** *Cassel Gallery.*  
**Portrait of Jan Six.** (*Unfinished.*) *Six Collection, Amsterdam.*  
**Young Woman.** *Hermitage.*  
**Bust of a Man.** (*Rembrandt van Rijn, pinxit, 1656*)  
**Portrait of himself.** *Leipzig Museum.*  
**Hilly Landscape.** *Brunswick Gallery.*
1657. **Adoration of the Magi.** *Buckingham Palace.*  
**Portrait of himself.** *Dresden Gallery.*  
**Portrait of himself.** *Cassel Gallery.*  
**Portrait of Catherine Hoogsaet, or Hoogh.** *Saltmarsh Castle, 1842.*  
**Portrait of a Man with a Grey Beard.** *National Gallery.*  
**Portrait of a Young Girl.** *Hermitage.*
1658. **Lucretia.**  
**Male Portrait.** *Louvre.*  
**Portrait of Bruyningh.** *Cassel Gallery.*  
**Male Portrait (Thomas Jacobsz Haring).** *Late John Wilson Collection.*  
**Four Male Portraits.** *Vienna Gallery.*

- Portrait of himself *Liechtenstein Collection.*  
 1659. Moses breaking the Tables of the Law *Berlin Museum.*  
 Jacob wrestling with the Angel. *Berlin Museum*  
 Portrait of himself *Bridgewater Gallery*  
 Portrait of himself *Lord Carrington*  
 1660. Kees Homo. *Achaffenburg*  
 St Francis *Lord Wemyss*  
 Portrait of a very Old Woman *Late Lord Overstone.*  
 Portrait of Rembrandt *Tourne*  
 Portrait of Rembrandt *John Lonslowe*  
 1631. The Syndics of the Cloth Hall *Amsterdam Museum*  
 The Circumcision *Lord Spencer*  
 Jesus *St Barth Codrington bust*  
 St Matthew *Levine*  
 Janszcius *Lord Ashburn*  
 Old Man with a White Beard *Pitti Gallery*  
 Old Man with a White Beard *Hemling*  
 1662-3 The Death of John Ziska *Stockholm M*  
 The Jewish Milk *Amsterdam M* (Van der Haep Collection)  
 Family Portraits *Lionswick Gallery.*  
 Male Portrait *National Gallery*  
 1664. Death of Lucretia *Late Munro Collection*  
 The Man with the Pistol  
 1666. Lucretia *St George Museum*  
 Portrait of himself *National Gallery*  
 Portrait of a Woman *(Here let by the v l f Maes)* *National Gallery*  
 Portrait of Jeremiah Decker *Hemling*  
 1667. Joseph going to meet Jacob  
 Three Portraits  
 1668. The Flagellation *Darmstadt Museum*  
 Three Portraits of himself *(Lord K. maud, I th Gallery, and M. Dindie, Paris)*

The following list of Rembrandt's etchings is arranged in the order given by Vosmaer, over the authorship of many there have been and still are disputes, into the rights of which we cannot here enter, many are certainly not by Rembrandt

1623. An Old Woman's Head seen only to the chin  
 Head of an Old Woman, lightly etched (*Rembrandt's mother*)  
 Head of a Woman, on the right side of the plate (*Possibly a sketch for the printing*)  
 1629. Rembrandt. A bust (*supposed to have been engraved on zinc*)  
 St Jerome. An outline  
 St Jerome seated, with a large book  
 1630. The Presentation, with the Angel (*Simon in the Temple*)  
 The Circumcision. A small upright plate  
 Christ disputing with the Doctors  
 Two Beggars, a man and a woman, coming from behind a bank  
 Two Beggars, a man and a woman, conversing  
 A Beggar standing to the left. A small upright plate  
 A Beggar sitting on a hillock, with his mouth open  
 A Man standing, towards the right  
 Portrait of a Man with a broad-brimmed hat  
 Head and bust, full face, looking from behind a wall  
 An Old Man sitting on a chair, and wearing a high cap (*The Jew, Philo*)  
 Profile of a bald Man, with a jewelled chain  
 Head resembling former. (*Smaller and more stooping*)  
 Profile of a Man, bald-headed, and coarsely etched  
 An Old Man, with a large beard  
 An Old Man, with a large beard, the shoulders lower than the ears  
 An Old Man, a bust shaded only on the right  
 Rembrandt, in a fur cap and light dress  
 Rembrandt, with an air of grimace  
 Rembrandt, with bushy hair, and a small white collar.  
 Rembrandt, with haggard eyes.  
 Rembrandt, a full face laughing  
 Rembrandt, with an open mouth.  
 Rembrandt, with a broad nose.

- Rembrandt, a small head, stooping  
 Rembrandt, with curly hair, rising into a tuft over his left eye  
 Bust, the features resembling Rembrandt, with a jewel in the cap  
 1631. Diana bathing  
 Jupiter and Diana  
 Small full-length figure of a Beggar in a large cloak  
 The Bathers  
 The Blind Fiddler  
 The Little Polonaise  
 Lucas Klap, or, the Dumb Beggar  
 A Woman beneath a tree  
 A Begged Peasant, with his hands behind him  
 A Beggar, with a crippled hand  
 A Beggar Woman, with a leather bottle  
 Two Venetian Figures  
 A Peasant, with his hands behind him  
 Bust of a bald Man, with his mouth open  
 Bust of a bald-headed Man, with a large nose  
 An Old Woman, wearing a dark head-dress with lappets  
 Bust of an Old Man, with a long beard  
 Head and Bust, the head nearly filling the upper right of the plate  
 Bust of an Old Man, with a large beard. A square plate  
 A Man with a short beard and embroidered cloak  
 Bust of an Elderly Man with a cap and robe of fur  
 A Beggar sitting in an elbow chair  
 An Old Beggar seated, with a dog by his side  
 Bust of an Old Man, in a very high fur cap  
 Rembrandt's Mother, in a black dress. A small upright  
 Rembrandt's Mother, seated, looking to the right  
 Rembrandt's Mother, in a widow's dress (*Omitted by Vosmaer*)  
 Rembrandt's Mother, her hand resting upon her breast  
 Portrait of Rembrandt, with broad hat and embroidered mantle  
 Rembrandt, with a round face, full face  
 Rembrandt, with bushy hair  
 Rembrandt, with a fur mantle or cape  
 Rembrandt with a cap and robe of fur  
 Sketches, with so called "Head of Rembrandt"  
 Rembrandt, with very small black eyes  
 Rembrandt, in a conical cap. In an oval  
 Rembrandt. The plate an irregular octagon  
 Rembrandt, with a soft round cap (*L'homme à trois croix*)  
 1632. The Resurrection of Lazarus. The large print. (*Certainly not by Rembrandt*)  
 Christ's Body carried to the Tomb  
 St Jerome kneeling. An arched plate.  
 The Rat-killer  
 The Rat-killer. An injured plate.  
 The Persian  
 A Man on Horseback.  
 A Woman's Head  
 Portrait of Oppenol. The smaller plate.  
 The Cottage with the White Pines  
 Head of an Old Man, with dark eyes  
 1633. The Flight into Egypt  
 The Good Samaritan  
 The Descent from the Cross (*There are two etchings of this subject; the first, of which only three impressions are known, failed in the biting, and was probably all by Rembrandt. The second plate is nearly of the same size, and but slightly altered in design*)  
 Adverse Fortune  
 Portrait of Jan Cornelis Sylvius  
 An Old Woman, etched no lower than the chin. (*Rembrandt's mother*)  
 Rembrandt, with a scarf round his neck  
 Rembrandt, in a fur cap and dark dress  
 Rembrandt with the Bird of Prey  
 Rembrandt, with bushy hair and strongly shaded.  
 1634. Joseph and the Wife of Potiphar  
 The Angel appearing to the Shepherds. A night effect.  
 The Samaritan Woman 'at the Ruins.'

- Our Lord and the Disciples at Emmaus.** A small plate.
- Two sketches of Beggars, with an inscription beneath each**
- 'The Great Jewish Bride' (Saskia)**
- Study for the Great Jewish Bride.**
- A Young Woman reading**
- Rembrandt's Wife, with pearls in her hair**
- Rembrandt, with moustaches and small beard**
- Rembrandt, with bushy hair** The head nearly fills the plate.
- The Head of Rembrandt, and other studies**
- Rembrandt, with a drawn sabre**
- Portrait of a Man with a sabre**
- Landscape, with a Cow and Ruins by the Sea**
- 1635. Jesus Christ driving out the Money-changers**
- The Tribute Money**
- The Martyrdom of St Stephen**
- St Jerome, kneeling**
- The Mountebank**
- The Woman making Pancakes**
- A Woman sitting upon a hillock**
- Portrait of Johannes Uytenbogaerd**
- Three Heads of Orientals**
- The Crucifixion** A small square plate.
- The Travelling Musicians**
- St Peter healing the Paralytic**
- A Polander, walking towards the right**
- A Polander, turned to the left** Full length
- An Old Man, with a bushy beard** Full-length
- The White Moorress**
- A Young Man, in a mazzin cap**
- A Man with a ruff and feathers**
- An Old Man with a short straight beard**
- Two small figures unfinished**
- A Beggar warming his hands over a chafing dish**
- Grotesque Head, in a high fur cap**
- An Old Man, with a large white beard and fur cap**
- Old Man, with a grey beard**
- An Old Woman sleeping**
- Grotesque Head of a Man crying out**
- A Sheet of Sketches afterwards divided into five**
- A Landscape with a hay waggon**
- Sketch of a Dog**
- 1636 Jesus Christ disputing with the Doctors**
- The Prodigal Son**
- Ecce Homo**
- An arched Landscape, with a flock of sheep**
- Peasant carrying Milk pails**
- A House by the side of a Canal**
- Portrait of Menasseh Ben Israel**
- Rembrandt and his Wife**
- Rembrandt's Wife, and five other heads**
- Three Heads of Women, Saskia at the top**
- 1637 Abraham sending away Hagar and Ishmael**
- A Young Man, seated**
- An Old Man wearing a rich velvet cap**
- Three Heads of Women, one asleep**
- 1639 Adam and Eve**
- Abraham caressing Isaac**
- Joseph telling his Dreams**
- The St Catharine, or 'The Little Jewish Bride' (Saskia)**
- Rembrandt, in a mazzin cap and feather**
- Rembrandt in a flat cap and slashed vest**
- The Little Dog sleeping** The first state of this plate is unique it is in the British Museum
- 1639 The Presentation in the Vaulted Temple**
- The Death of the Virgin**
- Youth surprised by Death**
- Wittenboogwart (Uytenbogaerd), called 'the Gold-weighter'**
- Rembrandt leaning upon a stone wall**
- 1640 A Jew with a high cap** A full length
- A Physician feeling the Pulse of a Patient**
- The Decapitation of St John the Baptist**
- The Triumph of Mordecai**
- The Virgin mourning the Death of Christ**
- A Holy Family, 'The Virgin with the Lament'**
- The Crucifixion** Oval plate
- The dying Saskia**
- The Skater**
- A Young Woman with a basket**
- An Old Man, with a divided fur cap.**
- The Bull**
- The Canal** A landscape of irregular form.
- Btwn The Adoration of the Shepherds.** A night piece.
- 1632 The Flight into Egypt**
- and A Repose in Egypt** A night effect
- 1640 St Jerome in Meditation**
- A Peasant, with his hands behind him.**
- Two Women in separate beds, &c.**
- Beggars standing**
- Three Beggars, a man, a woman, and a child**
- A ragged Peasant, with his hands behind him**
- A Beggar with a wooden leg**
- An Old Man lifting his hand to his cap**
- An Orchard, with a barn**
- A Landscape, with a cow drinking**
- The Coach Landscape**
- Bust of an Old Man asleep**
- An arched Landscape, with an obelisk**
- 1641 Jacob and Laban or, Three Figures of Orientals.**
- The Angel leaving Job and his Family.**
- The Virgin and Child in glory**
- Philip baptizing the Eunuch**
- The Schoolmaster**
- The Star of the Kings**
- The Large Lion Hunt**
- A Small Lion Hunt, with a lioness**
- A Lion Hunt**
- A Battle Scene**
- A Beggar standing and leaning upon a stick.**
- Portrait of Cornelis Claesz Anso**
- Portrait of a Boy, half length**
- Portrait of a Man with a crucifix and chain**
- A Man playing Cards**
- A View of Amsterdam**
- Landscape with a Cottage and Dutch Haybarn.**
- Landscape with a Mill sail**
- 'Rembrandt's Mill'**
- 1642 The Resurrection of Lazarus** A small plate
- The Descent from the Cross** A sketch
- St Jerome writing seated near a large tree**
- St Jerome in Meditation**
- The Spanish Gipsy**
- The Lute-player**
- The Friar in the Corn field**
- The Shepherds in the Wood**
- A Man in an Arbour**
- 1643 Sketch of a Tree, &c**
- The Hog**
- The Three Trees**
- 1644 The Shepherd and his Family**
- 1645 Abraham conversing with Isaac**
- A Repose** In outline
- An Old Man with his hands upon a book**
- Portrait of Jan Cornelis Sylvius** Oval
- Rembrandt** On a high and narrow plate
- Six Bridges**
- The Oval, near Amsterdam**
- Landscape, with a man sketching**
- A Village, with a river and sailing vessel**
- The Boat-house called 'The Grotto'**
- 1646 A Figure, formerly called 'The Prodigal Son.'**
- A Man seated upon the ground**
- 'Academics' of Two Men**
- An aged Beggar.**
- 'Tadokunt'**
- 1647 Portrait of Jan Six**
- Phrygian Bonus**
- Jan Asselijn**
- Doctor J. A. Van der Londen**
- 1648 A Jewish Synagogue**
- Medea, or, the Marriage of Jason and Creusa**
- An Allegorical Piece 'The Phoenix'**
- Beggars at the Door of a House**
- Doctor Faustus**
- Rembrandt drawing from a Model**
- Rembrandt drawing**
- Two Beggars, a man and a woman, side by side.**
- Two Beggars a half-length and a head**
- The Sick Beggar and his Wife**
- A Dealer in Old Clothes**
- A Beggar by the Roadside, a woman in the distance.**
- 1650 St Jerome, an unfinished piece**
- Jesus Christ appearing to His Disciples.**
- The Shell, or 'the Damier'**

**A Young Man with a Game Bag**  
**The Three Cottages**  
**A Village, with a square tower, arched**  
**Landscape, with a canal and swans**  
**The Sportsman**  
**Landscape, with a canal and large boat**  
**Landscape, with a ruined town and clear foreground**  
**Jesus Christ healing the Sick 'The Hundred'**

**Guelder Print**  
**St Peter and St John at the Gate of the Temple**  
**An Old Man sitting at a table**  
**The Two Houses with Painted Gallies**  
**The House with Three Chimneys**  
 - 1651 **Tobit blind, with the Dog**  
**Tobit blind, seen from behind**  
**The Light into Egypt A night effect**  
**Clement de Jonghe**

**The Goldweighers Table**  
 1652 **King David on his knees**  
**Jesus disputing with the Doctors The Light into Egypt**  
**Jesus Christ preaching The smelting furnace**  
**Three Peasants travelling**  
**Landscape, with a Vista**

1653 **Landscape, with an old square tower**

1654 **The Circumcision with the Crib and net**  
**The Nativity**  
**The Light into Egypt crossing a brook**  
**The Light into Egypt**  
**The Holy Family with the Serpent**  
**Christ with the Doctors A silver print**  
**Christ and His Parents returning from Jerusalem**  
**The Descent from the Cross A night piece**  
**The Entombment**  
**The Supper at Emmaus**  
**St Jerome reading at the foot of a tree**  
**The Little Gol Smith**  
**The Game of Kolf**

**Portrait of Titus Rembrandt's son**  
 1655 **Four prints for 'Padra (Honora)**  
**Jesus Christ in the Garden of Olives**  
**Abraham's Sacrifice**  
**Our Lord before Pilate**  
**The Three Crosses**  
**St Peter**  
**Thomas J. Haring, known as 'Young Haring'**  
**Jacob Haring known as 'Old Haring'**  
**Abraham Francis**

1656 **Abraham entertaining the Angels**  
**Johannes Latina**  
**Dr Arnoldus J. Holm**

1657 **St Francis, praying**  
**The Presentation in the Temple**  
**Jesus and the Samaritan Woman, arched**  
**A Semi-Nude Woman before a stove**

1658 **A Woman preparing to dress after bathing**  
**A Woman, with her feet in the water**  
**A Naked Woman lying down**

1659 **Jupiter and Antiope**  
**Peter and John at the Gate of the Temple**  
**Landscape, with Palisades**

1661. **Naked Woman with an Arrow**  
**Portrait of Coppens A large plate**

The following etchings are considered by Vosmaer as of uncertain date, many are of doubtful authenticity

**The Draughtsman**  
**A Woman in a Veil**  
**An Old Woman's Head**  
**An Old Woman Reading**  
**Bust of a Young Man lightly etched**  
**A Man, with curling hair, his under lip thrust out**  
**Bust of a Man, turned to the left**  
**Man, with a large beard and low fur cap**  
**Bust of an Old Man, in profile, to the right**  
**A Man's Head**  
**Small Head with a high mis-shapen cap**  
**Head of a Bald Old Man, inclined to the left**  
**Three Profiles of Old Men**  
**Profiles of Old Men**  
**Old Man, with a pointed beard**  
**Head of a Man, with curls and moustache**  
**A Large Tree and a House**  
**Landscape, with the figure of a little man**

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**A Fisherman, in a boat.**  
**The Village Street.**  
**A Copse and Paling, with studies of a horse, &c.**

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RILEY, JOHN born in London in 1646, received instructions from Isaac Fuller and Gerard Zoult. He was little noticed till after the death of Sir Peter Lilly though he is justly described by Wadpole as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit, of Sir Godfrey Kneller and have been since depressed through his best works being ascribed to Lilly. Riley was of an unimpeachable and diffident character, and was easily put out of conceit with his own works. Charles II set to him, but almost frightened the poor artist out of the profession by crying, when he saw the picture 'Is this like me?' Then, odd's fish I'm ungraciously flow. James II and his queen also sat to him as did their successors, William and Mary, who appointed him then painter. Among his portraits may also be named those of Lord Keele, North and Bishop Sanderson. Jonathan Richardson was married to a near relation of Riley, and profited by his skill. Riley died in London in 1691, and was buried in Bishopsgate Church. The following portraits by him are in the National Portrait Gallery

**Bishop Burnet**  
**James II**  
**William, Lord Russell**  
**Edmund Walker**  
**Lord Crewe, Bishop of Durham**

RILLAERT, JAN VAN, the elder, painter, was a native of Louvain, where he was working in 1528. In 1547 he became painter to the corporation, and director of the 'Gongue'. In 1549 he designed the principal decorations for the 'Joyeuse Entrée' of Philip II, and he was also employed upon the blazons for the funeral service of the Emperor Charles V. In 1560 he decorated the sheriffs' room in the town-hall. He also executed numerous works for churches and convents in his native town. He practised engraving, and several plates still exist, engraved upon copper, and signed with his initials. By his wife, Madeline du Vivier, he had one son, Jan, q.v. He died in 1568. Among his works are the following

**Louvain Hotel de Ville Four Panels painted on both sides as follows**

1 The Fall of Simon Magus.

- Saint Margaret and the Dragon.  
 2. Defeat of the Mahometans.  
 The Deliverance of St. Peter.  
 3. The Miraculous Draught of Fishes.  
 Christ bearing His Cross.  
 4. Decapitation of St. Catherine.  
 Calvary.  
 Louvain. *Ch. of St. Pierre.* Consecration of St. Evaristus, Bishop of Orleans.  
 Vienna. The Assumption.

**RILLAERT, JAN VAN**, the younger, was the son of the last-named, and probably his pupil. He married a rich wife, Marie Claes, and after a sojourn in Denmark returned to Louvain and settled there. The dates of his birth and death are uncertain. No mention of him occurs in the town archives after 1591. In 1588 he was commissioned, jointly with the painter Leonard van Marienberghe, to determine the value of the painting by Mabuse, which the town of Louvain wished to buy from the Augustino Order for presentation to the King of Spain. In the church of St. Pierre, at Louvain, there is a 'Resurrection' by him.

**RIMINALDI, GIROLAMO**, painter, brother of Orazio, practised at Pisa in the early part of the 17th century. He survived his brother, whose last work he completed. As a painter he was greatly inferior to Orazio.

**RIMINALDI, ORAZIO**, born at Pisa in 1598, was first a scholar of Aurelio Lomi, but afterwards studied at Rome under Orazio Lomi, called Gentileschi. During a residence of some years at Rome, he studied from the great Roman masters, and also from the antique. On his return to Pisa he distinguished himself as one of the most promising artists of his time. He followed, in the early part of his life, the principles of Michel-angelo Caravaggio, which he soon after abandoned for those of Domenichino. He painted several pictures for the churches of Pisa, one of which, 'The Martyrdom of St. Cecilia,' has since been placed in the Florentine Gallery. In the cathedral are two Scripture subjects by him, representing the 'Brazen Serpent,' and 'Samson destroying the Philistines.' His last work was an 'Assumption of the Virgin,' which he did not live to finish. Riminaldi died of the plague in 1630.

**RIMINI, PIERRO DA**, lived in the early part of the 14th century, and is the author of a 'Crucifixion' at Urbania, near Urbino. Paintings in S. Maria Portofuori in Ravenna are attributed to him.

**RINALDO, DOMENICO**, painter, called RINALDO MANTOVANO, practised at Mantua, about 1550, and was a pupil of Giulio Romano. His works show great promise, but his career was cut short by a premature death. At Vienna there is a 'Triumph of Julius Caesar' by him, and two pictures in the National Gallery, 'The Capture of Carthage' and 'Contenance of Scipio,' and the 'Rape of the Sabine Women, with the subsequent reconciliation between the Romans and Sabines,' are now ascribed to him instead of to his master.

**RINALDI, SANTO**, called Li. Tromba, an excellent painter of battles, landscapes, and architecture, born at Florence about 1620, was a scholar of Furini. Though he painted much, and was eminent his day, very little of his history is recorded. Supposed that he died in 1676.

**ANTONIO DEL.** See DEL RINCON.

**BERNANDO DEL.** See DEL RINCON.

**MAN TOM**, the son and pupil of

Ludwig Ring, the elder, born at Münster in 1521. Like his father, he is chiefly known by one work—a 'Resurrection of Lazarus,' which was painted in 1546 for the cathedral at Münster; in it the traces of Italian influence are plainly marked. It is good in colour and highly finished. Of his other works we may name: 'Christ on the Cross,' 'Christ healing the Sick,' 'Christ on the Cross, with Mary, Joseph, and donors,' 'St. Luke and St. John,' 'Christ in Gethsemane,' 'Christ and the Apostles,' which are in Münster, and twelve Prophets and Sibyls in the Gallery of Augsburg. He died in 1599.

**RING, LUDGER TOM**, the elder, the founder of a family of Westphalian artists, who flourished in the 16th century, was born at Münster in 1496. He is chiefly known by an 'Intercession of Christ and the Virgin (with the donor by their side) for the world, which is about to be destroyed by God.' It is dated 1538, and executed in a simple and dignified manner, in the style of the early German painters. In the Museum at Münster there are also, 'A Man and his Wife,' a half-length 'Portrait of a Man,' and a 'Madonna.' He died in 1547.

**RING, LUDGER TOM**, called the younger, to distinguish him from his grandfather Ludwig Ring the elder, born at Münster in 1522, was the son of Herman Ring, and painted homely domestic subjects, but he has also left some portraits, and in the Berlin Museum is a 'Marriage at Cana,' dated 1562. Ring died in 1583.

**RING, PIETER DE**, an admirable painter of subjects of still life, flourished about the middle of the 17th century. If not a native of Holland, he practised his art there, as most of his pictures are, or were, confined to that country, though the Dutch writers seem to know nothing of his history. In 1618-9 he was inscribed on the registers of the Leyden guild of St. Luke, and was still painting in that town in 1660. In the Museum at Amsterdam there is a picture by him, representing a table covered with blue velvet, on which are various kinds of fruit, oysters, and other shell-fish. He was a successful follower of Jan D. de Heen. He generally introduced a *ring* as his signature. In the Berlin Museum there is a picture by him, signed with his name and dated 1650, representing a globe, a book in which is the picture of a man blowing soap-bubbles, an hour-glass, dice, musical instruments, &c.

**RINGE, CHRISTOPH GOTTFRIED**, painter, born at Bernburg, 1713. He died mad in 1797. His pictures, which are rare, betray his mental disease.

**RINGLY, GOTTFRIED**, or GOTTFRIED, (RINGOLD,) painter and engraver, was born at Zurich in 1675. All that is known of his life is, that he was employed by the authorities of Berne to paint some pictures relative to the history of that city, and that the Painters' Guild ineffectually attempted to prevent him painting. Of his etchings, 'David playing the Harp,' and his illustrations of Joshua Maler's 'Gutjahr für alle Christen,' are well known. They are marked with a cipher composed of the letters *G. R.* Ringly died in 1635.

**RIOULT, LOUIS EDOUARD**, painter, born at Montdidier, October 26, 1780. He was a pupil of Regnault and of David, and painted classical and historical subjects, but he was particularly successful in studies of girls bathing, &c., of which he painted a large number. Among his works are the following:



Girl playing with a Zephyr.  
Siege of Ostend. (*At Versailles.*)  
Leda.  
Diana.  
The Death of d'Assas.  
A Scholar giving his breakfast to a poor man.

He died in 1855.

**RIPANDA, GIACOMO**, an obscure painter of the 15th century. He studied in Rome, and practised portrait painting towards the close of the century.

**RIPOSO, FELICE**. See **FICHERELLI**.

**RIPPINGILLE, EDWARD VILLIERS**, an English subject painter, born at King's Lynn in 1798. He was self-taught as an artist, and first practised at Bristol, exhibiting at the Royal Academy from 1819. His subjects were taken from English rural life until he visited Italy in 1837, when for some years his inspiration was Italian. In 1841 he paid a second visit to Italy. He delivered lectures on art, and devoted much attention to literature, contributing to various periodicals. He died suddenly at Swan village railway station, near Birmingham, in 1859. Amongst his pictures are:

Liverpool. *Corporation Gall.* Portrait of Dr. Ross.  
London. *Brigand's House.* A Brigand's Wife.  
South Kensington Museum. Merchants of the Campagna.

Enlisting.  
Scene in a Tanning-house.  
A Country Post-office.  
A Recruiting Party.  
Going to the Fair.  
Stage-coach Breakfast.  
Progress of Drunkenness. (*A series of six pictures*)

**RIQUIER, L.**, a Flemish subject painter, born in 1795 at Antwerp, where he studied under Van Bree. After visiting Italy he settled in Paris. Amongst his works are:

Brussels. *Museum.* A Family of Brigands.  
Hearlem. *Museum.* Rabens presenting Adrian Brouwer to his Wife.

**RISING, JOHN**, an English subject and portrait painter, born about the middle of the 18th century. He practised in London, and exhibited at the Academy from 1785 to 1814. Amongst his works are:

Herts. *Hatfield House.* Portrait of First Marquis of Downshire.  
Oxford. *Bodleian Library.* Portrait of Sir W. Blackstone. 1781.

**RISS, FRANÇOIS**, painter, born at Moscow in 1804. He was a pupil of Gros, and practised in France. He exhibited at the Salon between 1831 and 1866. At Versailles there is a portrait of Henri François D'Aguesseau, Chancelier de France, by him; and at the Ministry of the Interior a 'St. Vincent de Paul at Marseilles,' and 'Feast in the house of Simon the Pharisee.' His wife, PAULINE, was also a painter.

**RIST, GOTTFRIED**, engraver, a native of Stuttgart, was a pupil of Johann Gotthard Müller in the early part of this century, and engraved the following plates:

Death of Raphael; *after Riepenhausen.*  
Apollo among the Horses, and Abraham's Sacrifice; *after Schick.*  
Ariadne; *after Danneberg.*  
Job; *after Wächter.*  
King Frederick of Wurtemberg; *after Seel.*  
Queen Charlotte Matilda of Wurtemberg; *after Stirnbrand.*

**RIST, JOHANN CHRISTOPH**, a landscape painter, born in Stuttgart in 1790, was first a confectioner in Stuttgart and Vienna, in which latter city he

entered the Academy. In 1816, and again in 1823, he was premiated. The death of his brother Gottfried caused him to leave Italy, and go to Augsburg. From 1830 to 1840 he worked in Munich, and gave drawing lessons; later on he became the head of the drawing school at Augsburg. He died at Augsburg in 1886.

**RISVENNO, GIUSEPPE**, (or **RISKENO, JOSEF**), a Spanish painter, born at Granada about the year 1640. He was a scholar of Alonso Cano, under whom he studied both painting and sculpture. He painted history with some reputation; and there are several of his works in the churches of his native city. The most important is the decoration of the cupola of the Carthusians. Risvenno died at Granada in 1721.

**RITRATI, FRANCESCO DE'**. See **NEGRI, G.**

**RITT, AUGUSTIN**, a Russian painter, born at St. Petersburg. He studied at Antwerp, under De Quentmont, and practised in Russia in the 18th century.

**RITTER, ABRAHAM DE**, amateur, born at Haarlem in 1668, devoted himself chiefly to water-colour sketches and studies of rustic life. He died in 1738.

**RITTER, EDUARD**, still-life and genre painter, born at Vienna in 1808, where he was a pupil of the Academy. Among his works we may name: 'In the Wine-cellar,' 'The Workman,' 'The Last Farthing,' 'The Farewell of the Journeyman.' He died at Vienna in 1853.

**RITTER, G. N.**, painter, born at Heilbronn, in 1748. He settled at Amsterdam, where he practised miniature and portrait painting. He died at Amsterdam in 1809.

**RITTEL, HENRI**, painter, born at Montreal in Canada in 1816, went when young to Hamburg, where he received some instruction from Grogger. In 1836 he entered the Academy at Düsseldorf under Sohn, and studied under Jordan. He died at Düsseldorf in 1853.

**RITTER, LOUISA CHARLOTTE**, the daughter of G. N. Ritter, practised in the manner of her father with some success. She died in 1813.

**RITTIQ, PIERRE**, painter, born at Coblenz in 1789, studied at Paris under David, but afterwards went to Rome to work under Overbeck. His pictures show talent and sobriety of judgment. He died at Rome in 1840. Works:

A Madonna with Angels.  
Allegory of the 90th Psalm.  
The Visit of Pope Paul III. to Michel-angelo.

**RITUS, MICHAEL**. This name is affixed to an etching representing the Virgin Mary and the Infant Christ; *after A. Caracci*, dated 1647.

**RIVALZ, ANTOINE**, born at Toulouse in 1667, was the son of Jean Pierre Rivalz, a painter and architect of some celebrity, by whom he was instructed in the rudiments of art. He afterwards visited Paris, where he did not remain long, but went to Rome in search of improvement. During his residence in that capital he was the successful candidate for the prize given by the Academy of St. Luke, for a 'Fall of the Rebel Angels.' After studying the works of the best masters, he returned to Toulouse, where he passed the remainder of his life. He possessed an extraordinary talent for copying the works of Italian masters. As he lived so far from the capital, few of his works are to be met with in Paris. His pictures are chiefly confined to Toulouse, where he died in 1735. He left a great number of draw-

ings, which are executed with great freedom, in a style resembling that of Raymond de la Fage; also a few spirited etchings, among which are the following:

The Martyrdom of St. Symphorianus.

An Allegory of Vice driven away by Truth; in memory of *N. Poussin*.

Four Allegorical plates for a treatise on Painting, by *Dupuy du Grez*.

RIVALZ, BARTHELEMY, the nephew and pupil of Antoine Rivalz, born at Toulouse in 1724. We have by him a few etchings, among which are the following:

The Fall of the Rebel Angels; after *Ant. Rivalz*.

Judith and Holofernes; after the same.

Joseph and Potiphar's Wife; after the same.

The Death of Mary Magdalene; after *Benedetto Luti*.

RIVALZ, JEAN PIERRE, the elder, painter and architect, was born at Bastide-d'Anjou, in Languedoc, in 1625. He was a pupil of Ambroise Frideau, and the father of Antoine Rivalz. He died in 1706.

RIVALZ, JEAN PIERRE, the younger, painter, was the son and pupil of Antoine Rivalz. He practised historical painting in France, and also visited Italy. He died in 1785.

RIVAROLA, ALFONSO, called IL CHENDA, born at Ferrara in 1607, was the most distinguished scholar of Carlo Bononi. On the death of that master he was engaged to finish the picture of the 'Marriage of the Virgin,' in the church of S. Maria del Vado. There are several pictures of his own composition in the churches at Ferrara, which do honour to the school in which he was educated. Such are his 'Baptism of St. Agostino,' in the church dedicated to that saint, which he has embellished with magnificent architecture; the 'Resurrection,' at the Tentini; 'the Brazen Serpent,' in S. Niccolò; and the 'Martyrdom of S. Caterina,' in S. Guglielmo. This promising young painter had acquired a reputation as one of the ablest artists of Ferrara, when he died in 1640.

RIVE, PIERRE LOUIS, or DE LA RIVE, landscape painter, born at Geneva in 1753. His father designed him for the church or the law, but at last consented to his following his own inclination. He studied at Geneva under the Chevalier de Fassin, a painter of Liège. He then visited Dresden, where he received some instruction from Casanova, and in 1784 went to Italy for two years. He returned to Geneva, and during the disturbances in his native town, travelled in Switzerland and Savoy, painting heroic landscape. His washed drawings have much merit. He died in 1815.

RIVELLI, GALEAZZO, called DELLA BARBA, an unimportant painter of Cremona, who flourished in the 14th century.

RIVERA, J. A., a Spanish historical painter of the 19th century. He became Director of the Museum and of the Academy at Madrid, where he died in 1860. His best known work, painted in 1836, is 'The Oath of the Prince of the Asturias.'

RIVERDITI, MARCANTONIO, a native of Alessandria della Paglia, who received his education in art at Bologna, where he painted some pictures for the churches, in which he imitated the style of Guido Reni. He also painted portraits with considerable success. Of his historical works, the most worthy of notice are his pictures of the 'Conception,' in the church of the Padri Camaldolesi; and of 'S. Francesco di Paola,' in S. Maria de Foscherari. He died at Bologna in 1744.

RIVIÈRE, CHARLES PHILIPPE DE LA. See LARIVIERE.

RIVIERE, WILLIAM, an English painter, born in London in 1806. He studied in the schools of the Academy, where also he first exhibited in 1833. A cartoon by him was sent to the first Westminster Hall competition. From 1849 his time was devoted to teaching, first at Cheltenham, where he was drawing-master to the College from 1849 to 1859, and then at Oxford, where he died in 1876. He was the father of Mr. Briton Riviere, R.A.

RIVIÈRE, FRANÇOIS, a painter of French birth, who settled at Leghorn, in Italy, in the first part of the 18th century. He painted many Turkish subjects, consisting of dances and public ceremonials. He painted much for the churches of Leghorn and Pisa, and at one time his reputation was very considerable in Italy. He died at Leghorn at a very advanced age.

RIVOLA, GIUSEPPE, an Italian painter of little note, who was a pupil of Ph. Abbiati, and died in 1740.

RIXMONT. See RAYMOND.

RIZI, FRANCISCO, a Spanish painter, born at Madrid in 1608, was the son of Antonio Rizi, a native of Bologna, who had accompanied Federigo Zuccaro into Spain, but was instructed in the principles of art by Vincencio Carducho. He was the Spanish *Fa presto*. As he lived at a time, and in a court, when and where the great merit of an artist was to improvise, he was celebrated and patronized as one of first-rate talent; and in consequence he became painter to Philip IV. in 1656, which office he continued to hold under Charles II., who added to it the deputy-keepership of the royal keys. A few years before he had been appointed painter to the cathedral of Toledo, a post of more importance to an artist, in a pecuniary point of view, than that of painter to the king, as it gave him the charge of all the existing works in the cathedral, and insured to him the execution of the greater part of what might be undertaken in his time. His empty cleverness is responsible to no slight extent for the decline of Spanish art. Rizi died at the Escorial in 1685. Among his works are:

The decoration, in 1648, with Pedro Nuñez, of the Theatre in the Alcazar of Madrid.

Religious Scenes in the Chapel of Antonio.

Scenery for the Theatre of the Retiro.

Sketch for an altar-piece in the Sacristy of the Escorial.

The Auto-dà-Fé of 1680. (*In the Madrid Museum.*)

A Portrait of a General of Artillery.

The Annunciation.

The Adoration of the Magi.

The Presentation in the Temple.

RIZI, FRAY JUAN, painter, born at Madrid in 1595, was a brother of Francisco Rizi, and a pupil of Mayno. In 1628 he entered the Benedictine Order, studied in Salamanca, and became Abbot of the Medina del Campo in Madrid. He painted several works for St. Juan Bautista in Burgos, St. Martin in Madrid, and Monte Cassino in Italy. In the Madrid Museum is a 'St. Francis of Assisi' by him. He afterwards went to Rome, where he was made an Archbishop by Pope Clement X. He died at Monte Cassino in 1675.

RIZO, FRANCESCO, (Rizzo). See SANTA CROCE.

RIZZIL. See RICCI.

ROBART, —, said to have been a scholar of Jan Van Huysum, painted fruit, flowers, dead game, and landscapes: he flourished about the year 1770.

**ROBATO, GIOVANNI STEFANO**, born at Savona in 1649, studied at Rome in the school of Carlo Maratti. He for some time painted historical subjects with considerable reputation, and was employed for some of the churches at Genoa. One of his best works is 'St. Francis receiving the Stigmata,' at the Cappuccini. He afterwards abandoned himself to a fatal passion for gaming, and his latter performances are hasty and careless. He died in 1733.

**ROBELOT, PIERRE**, painter, born 1802. A native of Lorraine, and pupil of Mansion. He practised miniature painting in the first part of the 19th century.

**ROBERT, AURÈLE**, (AURELIO,) architectural and genre painter, born at La-Chaux-de-Fonds in 1815, was originally a watch engraver, but in 1822 he joined his brother Léopold at Rome, and became his pupil. In 1828 and 1829 he travelled with Léopold; and though they were separated for a short time in 1831, they met again in Paris, and Aurèle followed his brother to Venice in 1833. After the suicide of Léopold he returned to Paris, where he stayed for some time copying his brother's pictures. In 1838 he returned to Venice, where he stayed for five years, and then went to Switzerland. There is a picture by him, in the Berlin Gallery, of the 'Baptistry of St. Mark's, Venice.' He died at Berne in 1871.

**ROBERT, CHARLES**, a Scotch engraver, born at Edinburgh in 1806. He learned his art in the Trustees Academy. His early works were chiefly vignette portraits, but he was employed by the London Art Union on its foundation, and produced several excellent plates for its subscribers. He died at Edinburgh in 1872. Amongst his plates we may also name:

The Expectant Penny; after A. Fraser.  
The Rush-platters; after Sir G. Harvey.  
The Widow; after Sir W. Allan.

**ROBERT, FANNY**, painter, a native of Paris, and a pupil of Girodet. She flourished about 1825, and painted portraits and historical subjects.

**ROBERT, FELICITAS**, Madame, painter. She practised in Germany in the early years of the 19th century, and was the daughter of the Belgian painter and engraver, Philip Tassaert, who died in England in 1803. Her work was chiefly in pastel. In the Dresden Gallery there are two pictures by her, a 'Visitation,' after Rubens, and a portrait of 'An Old Cook.'

**ROBERT, HUBERT**, generally called **ROBERT DES ROTNES**, a painter and engraver, born in Paris in 1733. After learning the rudiments of design in his native city, he went to Rome, where he passed several years, and made accurate drawings from the remains of ancient architecture. On his return to Paris he was made a member of the Academy, and his pictures were held in high estimation. He has also left a series of eighteen spirited etchings, among them a set of ten views, with buildings, entitled 'Les Soirées de Rome.' In the French Revolution he was deprived of his position, and imprisoned for ten months; but that did not prevent his painting, and he produced a 'Taking of the Prisoners by Torchlight in open Courts from St. Pelagie to St. Lazare.' He obtained his freedom through a mistake of his gaoler, another prisoner of the same name being sent to the guillotine instead of him. He died in Paris in 1808. The Louvre possesses seven good examples of his work.

**ROBERT, JEAN**, was a pupil of J. C. le Blond. He has left some prints in colour, which possess considerable merit. They are carried out, like those of his master, by the use of four plates.

**ROBERT, LE LONG**, generally called **FIAMINGO**, a native of Brussels, went to Piacenza, where he visited the school of Bonisoli, and later on took Massarotti as his model. Of his works we find 'Scenes from the life of St. Theresa,' in St. Sigismondo, near Cremona, in the style of Guido Reni. 'St. Anthony the Martyr;' and 'The Death of St. Xavier,' in the cathedral of Piacenza, which is the best of his works. He died at Piacenza in 1709.

**ROBERT, LOUIS LÉOPOLD**, painter, born at La-Chaux-de-Fonds, in the canton of Neuchâtel, in 1794, at first entered a house of business, but his love of art induced him to follow Charles Girardet, the engraver, to Paris in 1810; from him he learned engraving, and then entered the studio of David. Thecession in 1815 of Neuchâtel prevented him from obtaining the Grand Prix de Rome, as it is only awarded to those who are natives of France, and under the French Government. In 1814 he obtained a second prize for engraving. Disappointed at his want of good fortune, he returned home, and supported himself by portrait painting, till a friend made it possible for him to go to Rome, which he did in 1818. In 1831 he returned to Paris, but soon went back to Italy, this time to Florence, where an unfortunate passion for Princess Charlotte Bonaparte kept him, and on his return to Venice in 1835 he committed suicide in a fit of despondency. Pictures:

Berlin, National Gallery.	Sleeping Virgin
Munich.	"Inakothek. Woman of Procula and child.
Paris.	Louvre. Return from the Festival of the Madonna dell' Arco.
"	" Rapers in the Pontine Marshes.
"	" The Fisherman of Tagano.
"	" Peasant Woman of the Campagna.

**ROBERT, NICOLAS**, born at Langres in 1610, excelled in painting animals, insects, and plants, in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the royal menagerie. The results are preserved in the National Library, Paris, in the *Recueil des Valins*. He was also commissioned to engrave his own drawings, in which he was assisted by Abraham Bosse and Louis de Châtillon. In collaboration with Girard Audran, he engraved several plates of ornaments, from the designs of G. Charnetton. See the *Abecedario de Mariette*, vol. iv. pp. 408—411. He died in Paris in 1684.

**ROBERT, PAUL PONCE-ANTOINE**, called **ROBERT DE SERI**, or **R. DE SEIS**, a French painter and engraver, born in Paris about the year 1680, was a scholar of Pierre Jacques Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the church of the Capuchins, representing the 'Martyrdom of St. Fidelis,' which is considered his principal work as a painter. He etched several of the subjects executed in chiaro-scuro, by Nicolas le Sueur, for the Crozat Collection.

**ROBERT-FLEURY, JOSEPH NICOLAS**, painter, was born at Cologne, 1797, but was brought to Paris by his parents at the age of seven, and received his education in that city, studying for

a time under Horace Vernet, and later under Girodet. After a term of study in Rome, he finally settled in Paris, where he produced his most important works. He was first brought prominently before the public by a picture exhibited in 1833, the subject of which was a scene from the Massacre of St. Bartholomew. He subsequently painted a good many pictures of the same kind, showing an inclination to depict scenes of horror and bloodshed; but later his art took a simpler and less tragic direction, with increased success in result. In 1861 he was commissioned to paint four pictures for the hall of the *Tribunal de Commerce* in Paris, namely: 'The Installation of the Judges, 1563;' 'The Proclamation of the Trade Statutes of 1673;' 'The Granting of the Laws of Commerce by Napoleon I.;' and 'The Visit of Napoleon III. to the new *Tribunal de Commerce*.' Other well-known works by him are:

The Conference at Poissy. 1561. (*Mus. Nat. Luxembourg*.)  
 Clovis entering Tours. (*Luxembourg*.)  
 Baldwin of Flanders before Edessa. (*Versailles*.)  
 The Marriage of Napoleon III. (*Senate House*.)  
 Bevenuto Cellini in his atelier.  
 The Death of Titian. (*Academy of Antwerp*)  
 Columbus  
 Charles V. at St. Yuste  
 Fire in the Ghetto. (*Luxembourg*.)  
 Louis XIV.  
 June Shore. (*Mus. Nat. du Luxembourg*.)

He also painted several portraits of much merit. He was member of various foreign Academies of Arts, and received many decorations and medals, both in France and in other continental countries. His son TONY is a well-known historical painter practising in Paris.

ROBERTI, ALBERT, painter, born at Brussels, 1811. He was a pupil of Navez, and painted portraits and historical subjects. There are by him, amongst other things, a 'Baptism of Christ' and a 'Review of a Chapter of the Golden Fleece by Charles V.' He died in 1861.

ROBERTI, DOMENICO, painter, born at Rome, 1690. The details of his life are unknown, but there are in the Dresden Gallery four pictures of ruins by him.

ROBERTO DA CIVITELLA. See ROBERTUS.

ROBERTS, DAVID, a Scottish painter, born at Stockbridge, Edinburgh, October 2nd, 1796. His parents were in poor circumstances, but his father, a shoemaker, remarking his strong artistic predilections, determined to give him a trade in which his gift might have opportunities of development. He was accordingly placed with one Beugo, a house-painter and decorator, and, after a seven years' apprenticeship, he turned his attention to scene-painting. He was first employed by a travelling company at Carlisle, and subsequently obtained more regular work at the theatres of Glasgow and Edinburgh. In 1822, whilst scene-painter at the Theatre Royal, Edinburgh, he sent several architectural pieces to the Edinburgh Exhibition, and in the same year was engaged as scene-painter to Drury Lane Theatre, and settled in London. He afterwards left Drury Lane for the rival house, Covent Garden, and in 1824 he became a member of the Society of British Artists, and exhibited at the Suffolk Street Gallery. A first visit to the continent took place about this time, and his wanderings amongst the picturesque old towns of Normandy resulted in his painting various pictures during the next two years, introducing some of the finest of their Gothic remains. In

1826 he sent his first picture to the Royal Academy, 'Rouen Cathedral,' but for some years after this exhibited only at the Suffolk Street Gallery, until, in 1836, he resigned his membership. His increasing reputation now entitled him to seek the honours of the Academy, and in 1839 he became A. R. A., receiving the higher dignity two years later. His journeyings in quest of subjects for his art were very extensive, and he wandered through most of the Western countries of Europe, also visiting Syria and Egypt in 1838. Italy and Austria he first saw in 1851. Towards the close of his life he remained in England and painted English scenes, his last work being a series of views on the Thames, of which he had completed six before his death. His productions divide themselves into three classes, identical with the various influences under which he came. The pictures dealing with scenes from Western Europe, and painted before 1838, are after the Dutch manner, broad in treatment and luminous in colour. After his visit to the East he adopted a colder and thinner style, and in his latest work these defects were aggravated by an unpleasant blackness of tone. His strength lies in his fine feeling for architectural effect, artistic composition, and good drawing of detail. His pictures were at one time very popular, and in addition to his paintings he made considerable sums by his published works, of which the best known are his lithographed 'Picturesque Sketches in Spain,' 'Sketches in the Holy Land and Syria,' and his 'Italy: Classical, Historical, and Picturesque.' For some years he also contributed drawings to the 'Landscape Annual.' He was a member of various foreign Academies, and was appointed one of the Commissioners for the Great Exhibition of 1851. On November 25th, 1861, he had an apoplectic seizure in the street, and died in the evening of the same day. His life has been written by James Ballantine. Among his numerous works in oil and water-colour we may mention:

London.	Nat. Gallery.	Interior of the Cathedral, Burgos.
"	"	Chancel of the Collegiate Church of St. Paul at Antwerp.
"	South Kensington.	Entrance to the Crypt, Roslin Chapel.
"	"	Old Buildings on the Darro, Granada.
"	"	The Gate at Cairo called 'Bab-el-Mutawalllee.'
"	"	Interior of Milan Cathedral.
"	"	The Porch at Roslin. 1845. (Water-colour.)
"	"	Sketch of the opening ceremonial of the International Exhibition of 1851. (Do.)
"	"	Great Temple of Edfon, Upper Egypt. 1838. (Do.)
"	"	The Pyramids, from the Nile. 1845. (Do.)
"	"	Gateway, Spain. (Do.)
"	"	Alcazar of Carmona, Andalusia. 1833. (Do.)
"	"	Castle of Ischia. (Do.)
"	"	Isola Bella, Lago Maggiore. (Do.)
"	"	Interior of Roslin Chapel. 1830. (Do.)
"	"	Poutarabia, Spain. 1836. (Do.)
"	"	Church of St. Pierre, Caen. 1831? (Do.)
"	"	Marché au Blé, Abbeville. 1825. (Do.)

- London. *South Kensington.* } Interior of the Capilla de los  
   } Reyes in the Cathedral of  
   } Granada. (*Do.*)  
       *City Gallery.* Antwerp Cathedral.  
       "                  Interior of St. Stephen's,  
                                   Vienna.  
 Edinburgh. *Nat. Gallery.* Rome. Sunset from the Con-  
   vent of San Onofrio.

The following works are in private collections :

- Rouen Cathedral.  
 Church of St. Germain, Amiens.  
 Interior of Milan Cathedral. (*Dan. Thwaites, Esq.*)  
 Chapel in the Cathedral of Duxmude, West Flanders.  
 (*John Pender, Esq.*)  
 Haalbek. (*W. H. Moulds, etc., Esq. M.P.*)  
 Ruins of Haalbek. (*R. Brocklebank, Esq.*)  
 Temple of the Sun.  
 Destruction of Jerusalem.  
 Jerusalem from Mount Olivet.  
 Rome. The Tiber.  
 Paestum. (*N. Eckerley, Esq.*)  
 New Palace of Westminster. (*C. L. . . .*)  
 The Thames at Greenwich. (*Do.*)

ROBERTS, EDWARD JOHN, an English engraver, born in 1797. He studied under Charles Heath, with whom he worked many years, on the *Annals*. His name does not often occur, as he was chiefly engaged in etching the engraver's plates. He died in 1865. Specimens of his art are to be found in :

- Prout's 'Continental Annual.' 1832.  
 Roberts' 'Pilgrims of the Rhine.'  
 Burket Foster's 'Rhine.'

ROBERTS, HENRY, an English engraver, born about 1710. There are some humorous prints, large landscapes, &c. by him. One of his landscape plates, after T. Smith, of Derby, is dated 1743. He was a print seller in Hand Court, Drury Lane, and mostly confined his attention to plates for which he might hope to find a ready sale at small prices. He died before 1790.

ROBERTS, JAMES, an English engraver, was born in Devonshire in 1725. He engraved several landscapes and views from the pictures of Richard Wilson, George Barret the elder, Smith of Chichester, and others; also 'Fox Hunting,' in four plates, after James Seymour. Two small marine views after Pillement. He died in London in 1799.

ROBERTS, JAMES, son of the last-named, was born at Westminster about the middle of the 18th century. He was awarded a prize at the Society of Arts in 1766, and first exhibited at the Academy in 1783. After practising some years at Oxford, he settled at Westminster about 1794, and subsequently held the appointment of portrait painter to the Duke of Clarence. In 1809 he published some 'Lessons in Water-colour Painting,' which is the last trace we have of him. Amongst his works are :

- London. *Garrick Club.* Mrs. Abington in the 'School for Scandal.'  
       " *British Museum.* A series of elaborate Water-colour Drawings.  
 Oxford. *Bodleian.* Portrait of Sir John Hawkins.  
   1785.

ROBERTS, THOMAS, an Irish landscape painter, born at Waterford about the middle of the 18th century. He studied under George Mullens, and was patronized by the Duke of Leinster and by Viscount Powerscourt. He died at Lashon, where he had gone for his health. His sister, a landscape painter of some skill, was employed as scene-painter in the Waterford theatre.

ROBERTS, THOMAS SAWTELLE, an Irish landscape painter, born in the latter half of the 18th century. He was the younger brother of Thomas Roberts,

the landscape painter, and at first studied as an architect. Devoting himself to landscape painting, he settled in London, and exhibited at the Royal Academy from 1789 to 1818. Returning to Ireland, he took a leading part, in 1823, in forming the Incorporation of Artists in Dublin. There is at the Kensington Museum a water-colour drawing by him of St. John's Abbey, Kilkenny. He died in 1826.

ROBERTSON, ANDREW, a Scottish miniature painter, was born at Aberdeen in 1777. When young he had some instruction in art from Alexander Nasmyth, but he did not neglect his general education, graduating at Aberdeen University. Making his way on foot to London in 1801, he attracted the notice of Benjamin West, whose portrait he painted, and completed his art-training in the schools of the Academy. His ability procured him a large practice; he was patronized by the royal family, and became the foremost miniature painter of his day. In 1815 he made a tour in France and Italy. Of a kindly nature, he took great interest in several charitable associations, and was one of the founders of the Artists' Benevolent Institution. His love of art was not confined to painting; he had a great liking for music, and was an excellent amateur performer on the violin. He retired from his profession in 1841, and died at Hampstead in 1845. Two of his brothers, ARCHIBALD and ALEXANDER, emigrated successively to New York, where they achieved some success as painters. The latter was a pupil of Samuel Shelley.

ROBERTSON, CHARLES, an Irish miniature painter, the younger brother of 'Irish Robertson,' who practised in Dublin about the end of the 18th century. Coming to London, he exhibited at the Royal Academy for some years from 1806 onwards. Returning to Ireland, he took a prominent part in the movement which led to the foundation of the Royal Hibernian Academy.

ROBERTSON, GEORGE, born in London about the year 1742, was instructed in design in Shipley's drawing-school. His father, a wine merchant, brought up his son to the same business. At an early age, however, he went to Italy with Beckford, where he chiefly studied landscape painting, and produced some pictures which possessed considerable merit. He afterwards visited the island of Jamaica, where he made several drawings and pictures of views of that country, some of which were exhibited in 1775. Not meeting with the encouragement he expected, he adopted the profession of a drawing-master, in which he was more successful. He died in 1788. We have a few landscape etchings by him from his own designs.

ROBERTSON, MRS. J., an English miniature painter, and niece of George Saunders. She had a good practice in London, and exhibited at the Royal Academy from 1824 to 1844. She then migrated to Russia, when she was elected a member of the St. Petersburg Academy.

ROBERTSON, WALTER, an Irish miniature painter, known as 'Irish Robertson,' who practised in Dublin about the end of the 18th century. In 1793 he departed to America with Gilbert Stuart, after which he went to the East Indies, where he died.

ROBERTUS DI ODERISIO. See ODERISIO.

ROBETTA, engraver, who flourished in Florence from about 1490 to 1520, worked after Filippo

Lippi and Sandro Botticelli. His history is wrapped in the greatest obscurity, but it appears that twelve artists formed a club under the appellation of *La Compagnia del Pajuolo* (the company of the Stock-pot), and had *pic-nic* suppers alternately at each other's lodgings. The names of these associates were Gianfrancesco Rustici (the founder); Andrea del Sarto; Spillo, Pittore; Domenico Puligo; *Il Robetta*, Orafo; Aristotile da San Gallo; Francesco di Pellegrino; Nicolo Boni; Domenico Baccelli (who played and sang excellently); Il Solosmeo, Scultore; Lorenzo detto Guazzotto; and Roberto di Filippo Lippi, Pittore. By his being admitted a member of a select club of eminent artists, it may be supposed that he was of some celebrity before 1512. He is called *Orafo* in the list of names, that word being then used for *Orefice*, goldsmith; but engraving was part of a goldsmith's business in those days, and ranked him among artists. Robetta had an excellent fancy and composed with facility, but his technic is poor. In some of his backgrounds borrowings from Durer may be recognized. The following is a list of his prints:

## SUBJECTS FROM THE OLD TESTAMENT.

1. The Creation of Eve. *Not signed.*
2. Adam and Eve driven from Paradise. *Not signed.*
3. Adam and Eve, with Cain and Abel. *Signed RBTA.*
4. Adam and Eve, with Cain and Abel. *No mark.*
5. Adam and Eve, with Cain and Abel. *No mark.*

## SUBJECTS FROM THE NEW TESTAMENT.

6. The Adoration of the Kings. *Signed ROBERTA.*
7. The Nativity. *Not signed*, but undoubtedly his work.
8. Jesus Christ baptized in the river Jordan. *Signed RBTA.*
9. Jesus Christ taking leave of His Mother. *Signed RBTA.*
10. The Resurrection of Christ. *Signed RBTA.*
11. The Virgin giving the breast to the Infant. *Signed ROBERTA.*
12. The Virgin seated in a landscape, &c. *Signed RBTA.*
13. The Virgin with Angels, &c. *Not signed.*
14. St. Sebastian and St. Roch. *Not signed.*
15. Faith and Charity with their attributes. *Signed RBTA.*

## MYTHOLOGICAL SUBJECTS.

16. Ceres with two goat-footed Children. *Signed RBTA.*
17. A young Man tied to a Tree, &c. *Signed RBTA.*
18. Venus surrounded by Cupids. Some traces of a signature may be seen in a dark shadow.
19. Apollo and Marsyas. *Signed RBTA.*
20. Hercules between Virtue and Vice. *Not signed.*
21. Hercules killing the Hydra. *Signed RBTA.*
22. Hercules and Antaeus. *Not signed.*
23. The Lyrical. *Signed RBTA.*
24. An old Woman and two amorous Couples, &c. *Not signed.*
25. A Man tied to a Tree by Cupid, &c. On a tablet ROBERTA (so).
26. Mutus Scavola. *Signed RBTA.*

The following six prints, the first five of which are in the British Museum, are presumed to be by Robetta, although they are without his mark.

The Sacrifice of Cain and Abel.

The Death of Abel.

Jupiter and Leda.

Virgin and Child attended by St. Sebastian and the

Merly in the Duke of Buckingham's before a Crucifix.

., a French portrait painter, middle of the 18th century. He

practised in Paris, where he afterwards held the appointment of Inspector of Drawing Schools. There is a portrait by him of Abel, the musician, at Hampton Court, and one of George IV. when Prince of Wales, in the Royal Collections. Both are small full-lengths.

ROBINS, THOMAS S. In 1839 he was nominated one of the original members of the Institute of Painters in Water-Colours, but resigned in 1866. His marine and landscape pictures were long a feature of the exhibitions. He died in 1880. Works:

London. *S. Kensington Museum.* } Calais Harbour.  
" " } Shipping—a Fresh Breeze.  
" " } Hay Barges off Reculver.

ROBINS, WILLIAM, an English engraver in mezzotint, who flourished about the year 1730, by whom we have a few portraits; among others, that of

William Warren, LL.D.; after Heins.

ROBINSON, JOHN, portrait painter, born at Bath in 1715, came to London when he was young, and entered the studio of John Vanderbank, under whose tuition he reached considerable proficiency. He afterwards distinguished himself as a portrait painter, and succeeded Jervas in his house in Cleveland Court. For a time he was extensively employed, though his coloring was faint and feeble. He was accustomed to dress his sitters in Van dyck costume. He died in 1745.

ROBINSON, JOHN HENRY, an English engraver, born at Bolton in 1796. He came to London when young, and studied under James Heath. His early practice included book illustration; his best work in this line was for Rogers' 'Italy.' He attained great excellence in his profession, and was prominent in the agitation for the admission of engravers to the Academy, of which he was elected an associate in 1856, and a full member in 1867. His method was line, in which he contrived to get peculiar richness. He married a lady of property, and retired to Petworth, where he died in 1871. Amongst his best plates are:

The Flower Girl, after Murillo.

The Emperor Theodosius refused admission to Milan

Cathedral by Archbishop Ambrose; after Van Dyck.

The Countess of Bedford; after the same.

The Mother and Child; after Leslie.

H. M. the Queen; after Partridge.

Napoleon and Pius VII.; after Wilkie.

The Wolf and the Lamb; after Mulready.

Little Red Riding-Hood; after Landseer.

ROBINSON, R., an English mezzotint engraver, who practised in the latter half of the 17th century. He chiefly engraved after his own designs, and his works have much merit. He died or retired from practice about 1690. Amongst his plates are:

Charles I.; after Van Dyck.

The Seven Bishops; on one sheet, each in a small oval.

Charlotte, Countess of Lichfield.

James, Duke of Monmouth.

William, Prince of Orange.

Frances, Duchess of Richmond.

Sir James Worsley.

Diara and Actæon.

ROBINSON, THOMAS, an English portrait painter who practised in London early in the 18th century. He lived in Golden Square. He studied for some time in Italy, where he became a master of Italian and a good musician. In his later years he was afflicted with blindness, and was mainly

supported by the talents of his daughter, the famous singer, Anastasia Robinson, who married Lord Peterborough. Robinson died in 1755.

ROBINSON, THOMAS, an English portrait painter, born at Windermere, about the middle of the 18th century. He studied under Romney, with whom he lived for some years. Migrating to Ireland, he practised at Belfast from 1801 to 1808, and was patronized by Dr. Percy, Bishop of Dromore. He then removed to Dublin, where he became President of the Society of Artists, and died in 1810. There is a 'Procession in honour of Lord Nelson' by him at the Harbour Office, Belfast. Other works are:

Encounter between the King's Troops and Peasants at Ballynahinch.

The Giant's Causeway.

ROBINSON, WILLIAM, an English portrait painter, born at Leeds in 1799. He had to overcome parental opposition and many difficulties, before he could make his way to London and enter first the studio of Sir Thomas Lawrence and then the schools of the Academy. Returning to his native town in 1823, he obtained a good local practice, his chief patron being Earl de Grey. He painted for the United Service Club, portraits of the Duke of Wellington, Lord Nelson, George III., and Sir John Moore. He died at Leeds in 1839.

ROBIONOL, DE., a Flemish artist, who flourished in the middle of the 16th century. The only known works of this painter are three pictures at Verviers, which seem to belong to the school of Lambert Lombard. One of these is signed and dated 1560.

ROBSON, GEORGE FENLIL, an eminent landscape painter in water-colours, and native of Durham, was born in 1790. His taste for drawing displayed itself at a very early age, and Bewick's book of 'Quadrupeds,' then lately published, became, after nature, the favourite subject of his study. It seems that he never received any regular instruction in the rules of art, but that all his knowledge was derived from observing artists who came down to Durham to sketch the scenery in its vicinity. At the age of sixteen, with only five pounds in money, he left his father's house and travelled to London. There he made drawings, which he exposed in the shop window of a carver and gilder, and sold for small sums. By these means he not only supported himself for twelve months, but was enabled to return the five pounds he had received from his father. He now published a view of his native city, and the funds derived from the speculation enabled him to visit the Highlands of Scotland. He dressed himself as a shepherd, and with his wallet at his back, and Scott's 'Lay of the Last Minstrel' in his pocket, he wandered over the mountains in all seasons. He left many transcripts of the beautiful scenery of Loch Katrine and its neighbourhood. Though especially inspired by the grandeur of the Highlands, he did not confine himself to Scotland, but visited the Lakes of Cumberland and Westmoreland, made himself familiar with North Wales, and crossed over to Ireland to depict the beauties of Killarney. He was a constant exhibitor with the Water-colour Society; on one occasion he contributed no less than thirty-eight drawings. Robert Hills, who lived for a time in the same house, inserted animals, especially deer, in some of his drawings. Robson died in London, Sep-

tember 8, 1833. It was supposed that his death was caused by something poisonous in the food on the 'James Watt' steamship, in which he had travelled from London to Stockton-on-Tees in the last days of August. Works:

London.	S. Kensington	Charlton, Kent.
"	Museum.	Loch Achray.
"	"	Loch Coruisk, Skye.
"	"	Conisborough Castle, Yorks.
"	"	Trees at Dingwall.
"	"	Rural Landscape.
"	"	Mountainous Landscapes, with Figures and Cattle.
"	"	Wooded Forge, Lanaberis.

Besides the 'Views of Durham,' Robson published 'Outlines of the Grampians,' and 'Scenery of the Grampian Mountains.' Britton also published from his drawings 'Picturesque Views of the British Cities.'

ROBUSTI, DOMENICO, son and disciple of Jacopo Robusti, was born at Venice in 1562. He followed in the footsteps of his father at a very respectful distance. His principal works are in the Sala di Consiglio, and in the Scuola di S. Marco at Venice; in some of these he is said to have been much assisted by his father. He was more successful in portraits than in history, and painted many of the principal personages of his time. He died in 1637.

ROBUSTI, JACOPO, called IL TINTORETTO, 'the little dyer,' on account of his father's trade, was born at Venice in 1519. He may be considered the head of the Venetian School in the second and less glorious half of its supreme period, the sixteenth century. He is said to have shown his inclination for art almost from his infancy, and to have covered the walls of his father's house with childish sketches. The latter, recognizing his genius, determined that he should become a painter, and after some elementary teaching, Jacopo was received into the school of Titian. Here he studied for a short time, (according to Ridolfi, only ten days,) when his master's jealousy was aroused by the vigour and spirit of some designs made by the new-comer, and fearing a future rival, Titian dismissed the too-promising pupil. Robusti's ambition seems, however, to have only received a fresh impetus from this indignity, and he conceived the project of forming a new school, the characteristic of which should be a union of the dignity and grandeur of Michelangelo's design with the glow and splendour of Titian's colour. He established himself in a small atelier, over the door of which he inscribed the device: "Il Disegno di Michelagnolo, e il Colorito di Tiziano," and in a short time gained a considerable following. Here he worked indefatigably, making copies of Titian's pictures, and drawings from casts of Michelangelo's sculptures, and of antiques, taken by Daniele da Volterra, which he procured from Florence. He frequently worked by lamplight, for the purpose of giving greater breadth and power to his effects of chiaroscuro. To acquire a knowledge of foreshortening, in which the Venetians, as a school, fell short of the Lombards, he made models of wax and chalk which he hung up in his studio, in a variety of positions, and drew them from every point of view, and under different conditions of artificial light. He also attended anatomical lectures and dissections, to acquaint himself more perfectly with the facts of muscular construction.



To this capacity for taking pains, he united a genius which Vasari has described as "terribile"—an extraordinary range and wildness of imagination, and a facility and despatch in execution, which appeared to his contemporaries little short of miraculous. The members of the Brotherhood of San Rocco, at Venice, wishing to place in their church a painting representing the Apotheosis of their patron saint, commissioned some of the most famous artists of the day, Paolo Veronese, Andrea Schiavone, Salviati, Zuccaro, and Tintoretto, to prepare sketches from which a choice might be made. On the day appointed for the decision, Tintoretto produced his finished picture, to the amazement of all present. The astonished competitors, lost in admiration of this feat, dubbed him "Il furioso Tintoretto," a nickname which he amply justified by later achievements.

The impetuosity of his genius, and the extraordinary promptness of his hand, together with his ardent desire for opportunities of distinguishing himself, induced him to paint several large works for the convents and monasteries at Venice, for little more than the cost of the materials. The effect of this unusual readiness and despatch was naturally the frequent production of works unworthy of his powers. The consequent inequalities in his achievements justify the remark of Annibale Carracci, that "Tintoretto was sometimes equal to Titian, often inferior to Tintoretto." On the first appearance of his 'Miracle of St. Mark,' Pietro Aretino, the villain of almost every one else, wrote to Tintoretto, greatly commending the work, but adding: "Happy would you be if, instead of being so hasty, you could prevail on yourself to be a little more patient."

A commission for which Tintoretto successfully competed, even with Titian in the field, was the decoration of one of the great halls in the Doge's Palace, with a painting commemorating the victory over the Turks at Lepanto, in 1571, an immense composition, which he finished in twelve months. His masterpieces were chiefly produced during the first ten years of his activity; three of his finest works he distinguished by signing, contrary to his usual practice. These are: 'The Marriage at Cana' (now in the Sacristy of the Salute at Venice), the 'Crucifixion' (in the Scuola di San Rocco), and the famous 'The Slave,' or 'Miracle of St. Mark' above-mentioned. This last represents a Venetian slave, who, condemned to martyrdom by the Turks, has invoked the aid of St. Mark. The saint appears; the instruments of the executioners are shattered, and the crowd of persecutors is dispersed. In this fine work the artist is at his best. The composition is grand and judicious, the design correct, the chiaroscuro impressive, and the colour as fine as Titian. The types, too, are dignified and well chosen to a degree unusual with Tintoretto, who aimed rather at animation and vigour than at grace and beauty, and took his models for apostles and saints as he found them to his hand in the fishermen and gondoliers of his native city. Among the most famous of his other works are the colossal 'Paradise' in the Doge's Palace, the largest picture in existence, measuring eighty-four feet by thirty-four; 'The Golden Calf,' and 'Last Judgment,' each about fifty feet long; and the series of fifty-seven works in the Scuola di San Rocco, now in a very bad state of preservation, and greatly obscured by dust and dirt.

Tintoretto's work suffered from the mistaken tendency in favour of rapid production and preposterous dimensions, which exercised such an evil influence on Venetian art towards the close of the 16th century. That he was capable of elaboration as delicate and minute as that of a miniaturist he showed in the 'Susanna' of the Casa Barbarigo at S. Polo, in which he represented "in a small space, a park containing birds and rabbits, and all the adjuncts of a pleasure-garden, all carefully finished."

In addition to his vast historical works, Tintoretto produced many portraits, in which his art, having less scope for its characteristic defects, shows to great advantage. He particularly excelled in the rendering of human flesh, an excellence which was marred towards the close of his career by his abuse of a certain purplish tint. His use of dark grounds for most of his later pictures has caused them to lower very much in tone. He continued to practise at Venice to an advanced age, and produced a vast number of works, in which he was greatly assisted by scholars. The most important members of his school were his own son Domenico, his daughter Mariotta, and the two (?) Greeks, Domenico Theotocopuli and Antonio Vasilacchi, called respectively *Il Greco* and *Aliense*. Tintoretto died at Venice on the 31st of May, 1594. Works:

Berlin.	Museum.	Two Portraits of Procurators of St. Mark.
"	"	Virgin and Child with SS. Mark and Luke in Adoration.
"	"	Portrait of a Young Man. ( <i>Attributed by Morrell to Giulio Campi.</i> )
"	"	Luna and the Hours.
"	"	Three Venetian Procurators before St. Mark.
Brunswick.	Gallery.	Christ's Entry into Jerusalem. The Last Supper.
"	"	The Late-player.
Castle Howard.	Gallery.	Adoration of the Shepherds.
"	"	Temptation of Christ.
"	"	Sacrifice of Isaac.
"	"	Two Princes of Ferrara in a church.
Darmstadt.	Gallery.	Bust Portrait of an old Man, in a black dress.
"	"	A Man with a gray beard.
"	"	Martyrdom of two Saints.
Dresden.	Gallery.	Virgin and Child, with SS. Barbara, Catharine, John, Chrysostom, and Augustine in Adoration.
"	"	Virgin and Child with S. Catharine; a Venetian Admiral kneeling to them.
"	"	Portrait of a Man seated, a youth standing behind him.
"	"	Knight in a Gondola, rescuing two naked women from a tower.
"	"	The Fall of the Rebel Angels.
"	"	The Nine Muses and the Graces on Parnassus.
"	"	Women with musical instruments.
Dublin.	National Gall.	The Woman taken in Adultery.
Edinburgh.	Nat. Gall.	Portrait of a Nobleman.
"	"	Head of a Venetian Nobleman.
"	"	The Seasons (3 pictures).
"	"	Portrait of a Venetian Senator.
Florence.	Uffiz. Pal.	Cupid born of Vulcan and Venus.
"	"	Portrait of a Man with a gray beard and bald head.
"	"	Portrait of Vincenzo Zeno.
"	"	The Descent from the Cross.

<b>Florence.</b>	<b>Pitti Pal.</b>	<b>The Resurrection.</b>	<b>Milan.</b>	<b>Brera.</b>	<b>Portrait of an old Man.</b>
"	"	<b>Madonna and Child.</b>	<b>Paris.</b>	<b>Louvre.</b>	<b>Susanna and the Elders.</b>
"	"	<b>Portrait of an old Man with a long white beard.</b>	"	"	<b>Paradise.</b>
"	"	<b>Portrait of a bearded Man, holding in his hand the model of a horse.</b>	"	"	<b>Portrait of Himself.</b>
"	"	<b>Portrait of a Man with short hair, in a vest trimmed with fur.</b>	<b>Petersburg.</b>	<b>Hermilage.</b>	<b>Male Portrait.</b>
"	"	<b>Portrait of a young Man.</b>	"	"	<b>The Nativity of St. John the Baptist.</b>
"	<b>Uffizi.</b>	<b>Christ's Entry into Jerusalem.</b>	"	"	<b>Resurrection of the Saints. (Sketch for the 'Paradise'.)</b>
"	"	<b>Portrait of Sebast. Veniero.</b>	"	"	<b>St George and the Dragon.</b>
"	"	<b>Portrait of an old Man seated.</b>	"	"	<b>Andromeda.</b>
"	"	<b>The Marriage in Cana of Galilee.</b>	<b>Venice.</b>	<b>Doge's Palace.</b>	<b>Portrait of a Venetian Noble.</b>
"	"	<b>Portrait of Sansovino.</b>	"	"	<b>Male Portrait.</b>
"	"	<b>Abraham's Sacrifice.</b>	"	"	<b>Paradise.</b>
"	"	<b>Best Portrait of a Man.</b>	"	"	<b>Bacchus and Ariadne.</b>
<b>Liverpool.</b>	<b>R Inst.</b>	<b>Sketch for the 'Paradise.'</b>	"	<b>Scuola di San</b>	<b>Mercury and the Graces.</b>
<b>London.</b>	<b>Bridgewater Gallery.</b>	<b>The Descent from the Cross.</b>	"	<b>Rocco.</b>	<b>The Forge of Vulcan.</b>
"	"	<b>Presentation in the Temple.</b>	"	"	<b>Mars driven off by Pallas.</b>
"	"	<b>Two Portraits of Venetian Gentlemen. (One dated 1588.)</b>	"	<b>Royal Library.</b>	<b>A Series of fifty-seven pictures, among them the 'Crucifixion.'</b>
"	"	<b>Portrait of a Venetian Counsellor.</b>	"	<b>Academia.</b>	<b>Two pictures of Miracles by St. Mark.</b>
"	<b>Hampt. Court.</b>	<b>Ether before Ahasuerus</b>	"	"	<b>Miracle of St. Mark. (The Slave)</b>
"	"	<b>The Nine Muses in Olympus</b>	"	"	<b>Adam and Eve.</b>
"	"	<b>Portrait of a Knight of Malta</b>	"	"	<b>Madonna and Child and Three Senators.</b>
"	"	<b>Portrait of a Venetian Gentleman.</b>	"	"	<b>Resurrection and Three Senators.</b>
"	"	<b>Portrait of a Man in a Fur Mantle</b>	"	"	<b>Portrait of the Doge Luigi Mocenigo.</b>
"	"	<b>Male portrait, called Ignatius Loyola.</b>	"	"	<b>Virgin and Child, with SS. Joseph, Mark, John, and a Doge.</b>
"	"	<b>Christ before Pilate (Study)</b>	"	"	<b>Death of Abel.</b>
"	"	<b>St. Roch curing the Plague.</b>	"	"	<b>Portrait of Pietro Marcello.</b>
"	"	<b>St George and Princess Cleodolinda</b>	"	"	<b>St Mark.</b>
"	"	<b>Jabynuth in a Garden.</b>	"	"	<b>The Prodigal Son, and the Cardinal Virtues (A Culling.)</b>
"	<b>National Gall.</b>	<b>St George destroying the Dragon</b>	"	"	<b>Descent from the Cross.</b>
"	"	<b>Christ washing the Feet of His Disciples.</b>	"	"	<b>Portrait of the Procurator Carlo Morosini</b>
"	<b>Stafford House.</b>	<b>A Party of Musicians.</b>	"	"	<b>Portrait of the Procurator Alvise Reniero.</b>
<b>Madrid.</b>	<b>Museum.</b>	<b>Battle by Sea and Land.</b>	"	"	<b>Several other male Portraits.</b>
"	"	<b>Portrait of Sebastian Veniero.</b>	"	"	<b>Assumption of the Virgin.</b>
"	"	<b>Portrait of a Man in black.</b>	"	"	<b>Virgin in Glory with Saints.</b>
"	"	<b>Baptism of Christ.</b>	"	"	<b>Christ on the Cross and the three Marys.</b>
"	"	<b>Portrait of a Venetian Senator.</b>	"	"	<b>The Resurrection.</b>
"	"	<b>An Allegory of Venus.</b>	"	"	<b>The Woman taken in Adultery.</b>
"	"	<b>Portrait of a Prelate. (Inscribed <i>Petrus Archiepiscopus</i>)</b>	"	"	<b>The Marriage in Cana.</b>
"	"	<b>Portrait of a young Jesuit, with black beard.</b>	"	<b>S. Maria della Salute.</b>	<b>The Last Judgment.</b>
"	"	<b>Portrait of an elderly Man, probably a Secretary of the Venetian Senate.</b>	"	<b>S. Maria del Orto.</b>	<b>A Holy Conversation.</b>
"	"	<b>Portrait of a young Lady, holding a Rose.</b>	"	<b>SS. Giovanni e Paolo.</b>	<b>Birth of the Virgin.</b>
"	"	<b>Portrait of an armed Man, probably a Spanish General.</b>	"	<b>S. Zaccaria.</b>	<b>Christ blessing Venetian Senators.</b>
"	"	<b>The Chastity of Joseph</b>	<b>Vicenza.</b>	<b>Gallery.</b>	<b>Adoration of the Magi.</b>
"	"	<b>Visit of the Queen of Sheba to Solomon.</b>	"	"	<b>The Finding of Moses.</b>
"	"	<b>The Finding of Moses.</b>	"	"	<b>Jews gathering Manna.</b>
"	"	<b>Susanna.</b>	"	"	<b>St Jerome.</b>
"	"	<b>Ether before Ahasuerus.</b>	"	"	<b>Susanna and the Elders.</b>
"	"	<b>Paradise.</b>	"	"	<b>Descent from the Cross.</b>
"	"	<b>Portrait of a Man with a small brown beard, holding a manuscript.</b>	"	"	<b>Mucius Scaevola.</b>
"	"	<b>Portrait of a Man in a silk robe.</b>	"	"	<b>Apollo and the Muses</b>
"	"	<b>Portrait of a young Man in a gray silk gown.</b>	"	"	<b>Hercules driving the Fawn out of the bed of Omphale.</b>
"	"	<b>Purification for the Midianitish Virgins.</b>	"	"	<b>Sebastiano Veniero.</b>
"	"	<b>Death of Holofernes.</b>	"	"	<b>Portrait of the Doge Girolamo Priuli</b>
"	"	<b>Judith and Holofernes.</b>	"	"	<b>Two Portraits of the Doge Niccolo da Ponte.</b>
"	"	<b>Tarquin and Lucretia.</b>	"	"	<b>Portrait of an Officer in armour.</b>
"	"	<b>Five more male Portraits.</b>	"	"	<b>A Portrait Group of an old Man and a Boy.</b>
"	"	<b>Three Portraits of Women.</b>	"	"	<b>Three Portraits of Procurators of St Mark.</b>
<b>Milan.</b>	<b>Brera.</b>	<b>Pietà.</b>	"	"	<b>Three Portraits of Senators.</b>
"	"	<b>St. Helena with the Cross, and other Saints.</b>	"	"	<b>Thirteen other Male Portraits.</b>

**ROBUSTI, MARIETTA**, the daughter of Jacopo Robusti, born at Venice in 1560, was instructed in art by her father, and devoting herself to portrait painting as an art suited to her sex, she acquired considerable reputation. She painted many of the principal personages at Venice, but her celebrity was not confined to her native country. She was invited to the court of the Emperor Maximilian and to that of King Philip II. of Spain; but her father's affection prevented an acceptance of either invitation. She died in 1590.

**ROCCA, ANTONIO**, painter, practising in Italy about the middle of the 17th century. The details of his life and works are unknown, but he is mentioned by various writers of his age as a foreign artist of much excellence, working in Rome and in Piedmont. He is said to have been a monk, and to have died at Rome about 1660.

**ROCCA, DANIELE JACOPO**, painter, born at Rome. He was a pupil of Daniele da Volterra, and was an artist of mediocre talent. He died at Rome in 1600, at a very advanced age.

**ROCCA, MICHELE**, called also **PARMIGIANO** the younger and **MICHELE DA PARMA**, was born at Parma in 1671. He practised in Rome, and died some time after 1751. He was gifted with some talent, and worked in the manner of P. da Cortona. In the Munich Gallery there is an 'Adoration of the Shepherds' by him.

**ROCCADIRAME, ANGELO**, painter, born at Naples in 1396. Several of his works are to be found in the churches of his native city, among the best is an 'Archangel Raphael' in SS. Severino e Sossio.

**ROCHARD, FRANÇOIS**, a miniature painter, born in France in 1798. He studied in the Paris Academy, and about 1820 migrated to London, where he exhibited for many years at the Royal Academy. He died at Notting Hill in 1858.

**ROCHARD, SIMON JACQUES**, a French miniature painter, the elder brother of F. Rochard, was born in Paris in 1788. He entered the École des Beaux Arts in 1813, and studied under Meunier and Isabey. After practising in Paris he settled in England, where he obtained a large and fashionable connection. He exhibited at the Royal Academy for many years, but in 1850 retired to Brussels, where he died.

**ROCHE, BENEDICT**, painter, born at Valencia. He was a pupil of Gaspar de la Hueria, and it is said that his works were sometimes mistaken for those of his master. He died in 1785.

**ROCHE, JEAN**, (or **BROCHE**), a French painter, born at Carcassonne. In 1365 he painted several pictures for the 'Église des Dames' at Avignon.

**ROCHE, SAMSON TOWNSEND**, miniature painter, practised at Bath early in the 19th century. He exhibited at the Academy in 1817, but his practice seems to have been purely local.

**ROCHERS, ETIENNE DES**. See **DESROCHERS**.

**ROCHETET, MICHEL**, a French painter of portraits and historical subjects, who flourished in the 16th century, and worked at the decoration of the Louvre, and of the palace at Fontainebleau, under the direction of Primaticcio.

**ROCHETTI**. See **FAENZA, MARCO ANTONIO DI**.

**ROCHFORD, P. DE**, a native of France, flourished about the year 1720. He engraved several of the plates for the large folio collection of 'Views of the Palace and Gardens of Versailles,' published by P. Menant. He also engraved some prints from the pictures of Jean Baptiste Santerro, and other

painters. He resided some time in Portugal, where he died.

**ROCHIENNE, PIERRE**, a French engraver on wood, who flourished about the year 1551. In conjunction with J. Ferlato, he executed a set of very indifferent wood-cuts for the New Testament, in Latin, published in 1551. He also engraved some cuts for the 'Legende dorée,' published in 1557.

**ROCQUE, J.**, was probably a native of France, but about 1750 he resided in England, where he grav'd maps and a few views from his own designs. Among these are two large views of Wanstead House, Essex. Vivarot engraved a view of Kensington Palace after a drawing by Rocque.

**RODELSTET. (or RUDELSTET.) PETER**. See **GOTTLANDI, PETER**.

**RODE, CHRISTIAN BERNHARD**, painter and engraver, was born in Berlin in 1725. Having learned the rudiments of his art in his native city, he went to Paris, where he studied for a time under Charles Vanloo and Pesne. He afterwards travelled to Italy, and on his return to Berlin met with very flattering encouragement as a painter of history and portraits. He painted several altar-pieces for the churches at Berlin and the other towns in Prussia, and was employed by the king in embellishing the palace of Sans Souci. In 1783 he became Director of the Academy at Berlin. He etched a great number of plates from his own designs and those of others. There is a MS. catalogue of 309 plates by him in the British Museum Print Room. The following are his principal works:

The ceilings in the New Palace, Sans Souci.

A Descent from the Cross. (*Marienkirche, Berlin.*)

The Agony in the Garden. (*Marienkirche, Berlin.*)

The Ascension. (*Rostock.*)

#### ENGRAVINGS.

A Head of Christ.

The Maskers, *after Schluter.*

Plates for Gessner's 'Idylls' and Gellert's 'Fables.'

**RODE, JOHANN HEINRICH**, the younger brother of Christian Bernhard Rode, born at Berlin in 1727, was brought up to the profession of a goldsmith, but abandoned that pursuit to devote himself to engraving. Having executed some plates at Berlin with considerable success, he went to Paris, where he became a pupil of Johann Georg Wille. During his residence in that city he engraved a few plates in the finished style of his instructor, and on his return to Berlin published several prints from the designs of his brother. He had acquired a reputation, when his career was cut short by his death in 1759. Among others, we have the following prints by him:

The Portrait of Johann Georg Wille; *after Schmidt.*

A Head of Epicurus; *after J. M. Preissler.*

Jacob wrestling with the Angel; *after C. B. Rode.*

An Ecce Homo; *after the same.*

A Sacrifice of the Vestals; *after the same.*

**RODE, (or RODEE,) NIELS, NELIS, or CORNELIS**, painter, born at Copenhagen in 1743. He came to Holland, and studied at the Hague under the portrait-painter J. G. Ziesenis. In 1776 he became a member of the 'Pictura' Society at the Hague, and finally established himself at Leyden. He died in 1794. There is a portrait group by him in the Town-hall at the Hague.

**RODEN, MATTHYS**, a Flemish painter of the 15th century, who practised at Ghent, and became a member of the Corporation in 1475. In 1477 he designed some allegorical figures for the *foete in*

honour of the entry of Duke Maximilian. No record of his works later than 1483 has come down to us.

**RODERIGO.** See **SCILLIANI**.

**RODERIGO.** See **RODRIGUEZ**.

**RODERMONT**, (or **ROTTERMONDT**), called **ROTTERMANS**, was a native of Holland, and flourished about the year 1640. From the style of his etching he appears to have been a painter, and to have imitated Rembrandt with success. He engraved a few portraits, now become scarce, among which are:

Sir William Waller, Serjeant Major-general to the Parliament, with a battle in the background; *after C. Jansen*.

Joannes Secundus, a Latin Poet of the Hague; *signed Rodermont, fecit*.

**RODRIGUEZ**, **ALFONSO**, a painter of Spanish extraction, born at Messina in 1578, studied the works of Titian, Raphael, and Michael Angelo. His best works are to be found at Messina: 'The Impotent Man at Bethesda,' in S. Cosimo de' Medici; 'The Murder of the Innocents,' in S. Elena de Constantino; 'Madonna with St. John, and St. Nicholas,' in S. Filippo Neri. He died at Messina in 1618.

**RODRIGUEZ**, **DOMINGO**, a Portuguese painter and Augustine monk, was living at Salamanca in 1682. He painted many pictures of saints and martyrs for the convent of his order in that city.

**RODRIGUEZ**, **FRATE ADRIAN**. See **DIERIX**.

**RODRIGUEZ**, **GIOVANNI BERNARDINO**, called **IL PITTOR SANTO**, the son of Alfonso, and nephew and pupil of Luigi Rodriguez. After his uncle's death he formed a close connection with Domenichino, which continued until the latter was driven from Naples. Rodriguez has much of the tenderness of Domenichino. He died in 1667 at Naples, where the following works of his are to be seen: 'The Virgin with the Child rescuing a Soul from Satan,' altar-piece for the church of the Madonna del Soccorso; 'S. Carlo in glory, with angels singing and playing,' in a chapel of the church of Gesù Nuovo.

**RODRIGUEZ**, **JUAN**, OF **BEJAR**, was employed in 1476 by the Duke of Alva to execute arabesques in his palace of Barco di Avila.

**RODRIGUEZ**, **LUIZ**, brother of Alfonso Rodriguez, born at Messina in 1585, studied at Rome and Naples. In the latter city he painted for some time with Bellisario Corenzio. On his return to Messina he executed twelve scenes from the Trojan War, in monochrome. There is a tradition that he was poisoned at Naples by Corenzio.

**RODRIGUEZ DE MIRANDA**, **FRANCISCO** and **NICOLAS**, painters, the less famous brothers of Pedro. FRANCISCO was born in 1701, and was appointed painter to the Master of the Horse. In 1746 he painted twelve large pictures, representing incidents in the life of S. Peter, for the convent of San Gil at Madrid. He died in 1751. NICOLAS distinguished himself as a landscape-painter, and died at Madrid shortly before Francisco.

**RODRIGUEZ DE MIRANDA**, **PEDRO**, born at Madrid in 1696, was the nephew and scholar of the elder Juan Garcia de Miranda. (See **GARCIA DE MIRANDA**.) Under the auspices of Father Aller, confessor of the Infant Don Philip, fourth son of Philip V., he painted an Immaculate Conception so pleasing to the prince that he insisted on its being inscribed with the artist's name. He executed a half-length portrait of Aller, and various religious subjects for the Bare-footed

Carmelites. He chiefly distinguished himself, however, by landscapes and scenes of low life, as well as panels of coaches, which were sufficiently prized to be preserved when the coaches themselves were worn out or disused. He succeeded his uncle as painter to the King, and died in 1766.

**RODRIGUEZ DE RIBERA**, **ISIDRO**, was court painter at Madrid in the early part of the 18th century, and in 1725 was appointed Valuer of Antique Pictures by royal letters patent.

**RODRIGUEZ**, **SIMON**, a Spanish painter of some talent, who flourished in the 16th century. The details of his life are unknown, but at the monastery of Belem, on the Tagus, there is a 'Nativity' of much merit by him.

**RODRIGUEZ-BLANES**, **BENITO**, painter, born at Granada in 1650, was an imitator of the style of Alonzo Cano. He took orders, and gained a high reputation both for his talent as a painter and for the blamelessness of his life. Among the works he is known to have executed were: 'A Madonna,' for the staircase of the Archbishop's palace at Granada, and other paintings for the church of Nuestra Señora de las Angustias, for the church of the Augustine order, and for that of the Bare-footed Carmelites. In the Munich Gallery there is a portrait of a naval officer by him. He died at Granada in 1737.

**ROECKEL**, **WILHELM**, historical painter, born at Schleissheim in 1801, where his father was a glazier. After studying in the Munich Academy under Langer, he went to Dusseldorf. On his return to Munich in 1827 he took up glass painting. In the Auerkirche at Munich is a picture of the 'Marriage of Cana' by him. He died at Munich in 1843.

**ROED**, **HOLGER PETER**, was the son of JÜRGEN ROED, a living Danish painter, and was born at Copenhagen in 1846. He studied at first under his father, but in 1861 entered the Academy, where he received a gold medal for a 'Scene from the Deluge.' In 1870 he went to Paris, Rome, and Naples, but returned home after two years' absence. He died prematurely in 1874.

**ROEDER**, **JULIUS SIGMUND**, the son of poor parents, was born at Berlin, 1829, entered the studio of Dr. Herbig at the age of fifteen, and the Academy a few years later. He had great difficulty in maintaining himself, and was obliged to curtail travels undertaken to complete his art education. A fortunate marriage improved his prospects, but his wife soon died, and he left Weimar, where he had been living with her. His picture 'The last Blessing' (in the possession of the Emperor of Germany) was exhibited in 1850. His 'Grape Seller' is now in the Berlin Gallery. He died in 1860.

**ROEDIG**, **J. C.**, a painter of fruit and flower pieces, was born at the Hague in 1751. He was a pupil of Van der Aa, and became secretary to the School of Art at the Hague in 1794. He died in 1802.

**ROEHN**, **ADOLPHE EUGÈNE**, born in Paris in 1780, belonged to the school of the Restoration. He began his career with a 'Market Scene,' and a 'Halt of Spanish Soldiers,' and in 1866 he exhibited his 'Dancing Bear.' He was professor of drawing in the Collège Louis le-Grand. He died at Vannes in 1867.

**ROEHN**, **JEAN ALPHONSE**, the son of Adolphe Roehn, born in Paris in 1799, was a pupil of Regnault and Gros. He entered the École des

Beaux Arts in 1818, and afterwards became a colleague of his father at the Collège Louis-le-Grand. His works were rather in the style of the 18th century. He died in Paris in 1864.

ROELAS. See DE LAS ROELAS.

ROELOFSWAART, ADOLF, painter, born at the Hague. He practised towards the close of the 18th century, painting historical subjects and portraits, and was a pupil of Abraham Verkolje, of Amsterdam. He lived for some time at Delft, and finally settled at Ryswick, near the Hague.

ROEPEL, CONRAD, (KORNRAAD,) an eminent Dutch painter of flowers and fruit, born at the Hague in 1679. He was placed for some time under the care of Constantine Netscher, with the intention of becoming a portrait painter; but the delicacy of his constitution made it necessary for him to quit the Hague, and to reside at a country-house of his father's, where he amused himself in cultivating flowers. This occupation led him to an attempt to paint the objects of his care. Some of his pictures were bought by a florist at the Hague, who afterwards kept him supplied with flowers. In 1716 he was invited to the court of the Elector Palatine, at Dusseldorf. On the death of his patron he returned to the Hague, where he painted some pictures for Prince William of Hesse, and the families of Eger and Lorinier. There are specimens of his art in the Berlin and Cassel Galleries. In 1718 he was received into the *Pictura Society*, of which he was the Director at the time of his death, in 1748.

ROER, JAKOB VAN DER. See VAN DER ROER.

ROESTRAETEN, PIETEN, portrait and still-life painter, born at Haarlem in 1627, was brought up under Frans Hals, whose daughter he married, and whose style in portrait painting he followed for some time with success. Attracted by the fame of Sir Peter Lely's good fortune in England, he visited this country in the reign of Charles II. He was received by Lely with great kindness, and introduced to the king; but it does not appear that he met with much encouragement at Court, as none of his pictures are to be found in the palaces, or in the royal catalogues. The story of Lely's jealousy of Roestraeten seems to be unfounded. Roestraeten painted with great success vases of gold and silver, bas-reliefs, musical instruments, &c., which he designed with precision. His pictures were well coloured, and touched both with delicacy and freedom. The exact date of his visit to England is not ascertained; but he must have resided here many years, as he met with an accident at the fire of London, and was lame for the rest of his life. He died in London in 1698.

ROETTIERIS, FRANÇOIS, was born in Paris in 1702, of a Flemish family. His ancestors had for many years been medallists to the French mint. He was probably a scholar of Nicholas de Largillière, from whose designs he etched the following plates:

Christ bearing His Cross.  
The Crucifixion.

There are a few others by him of less importance. He died in 1770.

ROFFE, JOHN, an English engraver, born in 1769. His practice was chiefly confined to architectural plates. He died at Holloway in 1850. Specimens of his work are to be found in:

The Marbles in the British Museum. 1812.  
Murphy's Arabian Antiquities of Spain. 1816.

ROGEL, JOHANN, an engraver on wood, practised at Augsburg about the year 1667.

ROGEL, MAESTRO. See VAN DER WEYDEN, ROGER.

ROGER, ADOLPHE, a French historical painter, born at Palaiseau in 1797. He studied under Gros, and obtained honours in 1822, 1831, and 1841. He had considerable practice as a decorative painter, and executed works at the churches of St. Elizabeth, St. Roch, and Notre Dame de Lorette, in Paris. He died in 1880. Amongst his works we may also name:

Versailles.	Gallery.	Battle of Civitella. 1842.
"	Trianon.	Charles V. entering the Louvre. 1835.
"	"	Taking the Veil.
"	"	Ordination of Africans.

ROGER DE BRUGES. See VAN DER WEYDEN, ROGER.

ROGER, EUGÈNE, a French historical and portrait painter, born at Sens in 1807. He studied under Hersent, and obtained the second *prix de Rome* in 1827. Six years after he obtained the coveted *grand prix*. He died in Paris in 1840. Amongst his works are:

Nancy.	Museum.	Finding the body of Charles the Bold.
Versailles.	Gallery.	Charlemagne crossing the Alps. 1837.
"	"	Raising the Siege of Salerno. 1839.

ROGERS, GEORGE, amateur, painted landscapes of some merit, and was an exhibitor at the Spring Gardens Exhibition in 1761 and 1762. He married a daughter of Jonathan Tyers, the proprietor of Vauxhall, and settled in the Isle of Wight. He died about 1786.

ROGERS, PHILIP HUTCHINS, an English landscape painter, born at Plymouth in 1794. His works were chiefly inspired by Devonshire scenery, and occasionally appeared at the Academy up to 1835. During his latter years he resided in Germany, and died at Lichtenthal, near Baden-Baden, in 1853. Amongst his works are:

Karlsruhe.	Gallery.	View of Plymouth Harbour.
"	"	View of Baden.
Saltram House.	"	Two views of Saltram.
Strasbourg.	Museum.	Entrance to Plymouth Harbour.

ROGERS, WILLIAM, an English engraver, born in London about the year 1515. It has not been ascertained from whom he learned the art of engraving, but he worked with the burin in a neat though stiff style. He engraved a few portraits, and several frontispieces, and other book ornaments. He was one of the earliest English engravers to practise the art as a profession. He usually marked his plates with the cipher **WR.**

We have the following prints by him:

#### PORTRAITS.

Queen Elizabeth; a small upright plate.  
Henry IV. of France; a whole length.  
The Emperor Maximilian; a whole length.  
The Earl of Essex, Earl Marshal of England.  
The Earl of Cumberland.  
Thomas Howard, Duke of Norfolk.  
Sir John Harrington; the title to his '*Orlando Furioso*.'  
Thomas Moffat; a frontispiece to his '*Theatre of Insects*.'  
John Gerarde, Surgeon; frontispiece to his '*Herbal*'.

ROGERSON, R., portrait painter, who lived in the middle of the 17th century. He painted a

room in the Pope's Head Tavern, in London, in 1688 (Pepys).

**ROGERY, ROGEE DE**, a French artist, who, about 1570, painted a series of pictures at Fontainebleau, from the legend of Hercules.

**ROGHMAN, GERRITJIT**, the daughter of Rogeland Roghman, engraved after her father. Bartsch has described *Le Chateau de Zuylein*, engraved by her after her father's design, and there are also by her a *Massacre of the Innocents*, after Tintoretto, and about twenty plates more of less importance.

**ROGHMAN, HIL. LMR.**, and **P. H. ROGHMAN**. These names are signed to two or three engraved portraits. The first appears on a portrait of M. Barent Jansz, æt. 53, 1627 *H. L. Roghman sculpsit*—the H. L. and R. forming a cipher; the second on a portrait of A. I. Roscius in an oval—*P. H. Roghman, sculpsit*. The latter signature is also affixed to a print after Rubens, and to a portrait of Erasmus.

**ROGHMAN, (or ROGMAN,) ROEMANT**, a Dutch painter and engraver, was born at Amsterdam in 1597. It is not known by whom he was instructed in art, but he was a good painter of landscapes. His pictures usually represent views in Holland, and on the borders of Germany. They exhibit a close attention to nature in the forms, but have done in dark and disagreeable. He has left several landscape etchings. His landscapes have a strong resemblance to those of Rembrandt, with whom he was on terms of intimacy. He sometimes painted distances to the figures of Linghbach. His drawings with the pen are very free and spirited, and prove that he was an artist of much talent. They are very numerous. The Rotterdam Museum possesses a collection of twenty-five of the best. His etchings, like his drawings, represent views of chateaux and ruined buildings. Several of the plates have been re-bitten, and these appear scratchy and crude. His prints are thirty-nine in number; six, published by Peter Nolpe with the title of 'Views in the Wood at the Hague,' are retouched and finished with the graver by Nolpe himself. It is supposed that Roghman died in the workhouse at Amsterdam about 1685.

**ROGIER, NICOLAUS**, called also **KAYNOOT**, **RUGIERO**, a Flemish landscape painter, who flourished from 1520 to about 1540, and is said to have painted in the style of Joachim Patinir.

**ROKERZ, HENDRIK**, an obscure Dutch engraver, by whom we have a few portraits, very indifferently executed; among them that of

William Henry, Prince of Orange, on Horseback; after *P. Jansz*.

**ROKES, HENDRICK**. See **SORGH**.

**ROLAN, FANGUERRE**, a Spanish painter, who practised in the neighbourhood of Seville, and in 1553 painted a picture of the Virgin and St. Francis, which was bought by the Tribunal of Indian Commerce for 4533 maravedís.

**ROLI, GIUSEPPE MARIA, (ROLI,)** born at Bologna in 1654, was a scholar of Domenico Maria Canuti. There are several of his frescoes in the churches of his native city. We have also some etchings by him after the principal Bolognese painters, among which are the following:

*Charity*; after *Lodovico Carracci*.

*A Sibyl*; after *Lorenzo Pasinelli*.

*Lucretia in the act of stabbing herself*; after *Canuti*.

*The art of Drawing*; after *Passinelli*.

His brother, **ANTONIO**, born at Bologna in 1643,

is mentioned by Crespi as a decorative painter of much merit, and the pupil and assistant of Angiol Michelo Colonna. He died in 1696.

**ROLLAND, AUGUSTE**, painter, architectural draughtsman, and modeller, born at Metz in 1797. He had much versatility in his art, painting landscape, genre pictures, and still-life. His travels in Switzerland and the Pyrenees furnished him with many subjects. He died in 1859. By him:

Metz.	Musée.	Cow-stable in the Pyrenees.
"	"	L'Étang de Bouliguy.
"	"	Cows crossing a Stream.

**ROLLER, JEAN**, painter, born in Paris in 1798. He began life as a piano-maker, but afterwards set up as a portrait painter, and was also a sculptor. He was a pupil of Gantherot. He died in 1866. Works:

Portrait of M. Coriolis (*Académie des Sciences*).

Portrait of M. Dumas, president of the *Académie des Sciences*.

**ROLLIN, J.**, a French painter of little note, who painted at Avignon at the beginning of the 17th century, and whose works had some local popularity.

**ROLLMANN, JULIUS**, landscape painter, born in 1827, was originally apprenticed to a decorative painter at Düsseldorf, and at the same time worked at the Academy. Thence he went to the Berlin Academy. After travelling in the Bavarian mountains he settled in Munich, but returned again to Düsseldorf, and in 1858 he was in Italy. His studies in Bavaria, the Tyrol, and Venice, displayed great originality. In the National Gallery at Berlin there is a 'Mountain Scenery, Bavaria,' by him. He died at Düsseldorf in 1865.

**ROLLO, —**, a painter of whom nothing is known, except that the name appears on an 'Ecco Homo,' in the manner of Guido. The signature is *Rollo Gallois, P.*

**ROLLOS, PIERRE**, a German engraver, who resided at Frankfurt about the year 1620. He engraved a frontispiece to a book of Emblems, by G. de Montenay, published in that city in 1619. He executed a few other book plates, in a very indifferent style. He sometimes signed his prints *P. ROL. F.*

**ROLLS, CHARLES**, draughtsman and engraver, born 1800. He assisted the Findens in their 'Gallery of British Art,' and also exhibited some fruit and flower pieces at the British Institution between 1855 and 1857.

**ROMA, SERRIENK**, an Italian portrait painter and decorator, who practised in England in the 18th century. His works appeared at the Academy from 1774 to 1778, and he painted a ceiling at the old East India House. He died in 1787.

**ROMAGNESI, JOSEPH ANTOINE**, lithographer, born in Paris, 1776. He is best known as a sculptor, but also published various prints for illustration, among which were a set for 'Les Aventures de Sappho' (1818). He died in 1852. Two more artists of the same name and family were at work at the same time.

**ROMAIN, — DE LA RUE**, painted landscapes in the manner of Jan Asselyn, Swaneveldt, and Jan Both. No details of his life are known, but excellent pictures by him occasionally appear, and pass for the work of one or other of those masters.

**ROMAIN, LE**. See **MIGNARD, PIETRE**.

**ROMAN, BARTOLOMÉ**, a Spanish painter, born at

Madrid in 1596. He was first a scholar of Vincenzo Carducci, but finished his education in the school of Velazquez. He was an eminent painter of history, and executed several considerable works for the church of the Franciscans at Alcalá de Los Henares. In the sacristy of the Padres Cuyetanos, at Madrid, there are some pictures by him, which his biographer, Palomino, compares to those of Rubens. He died at Madrid in 1659.

**ROMANELLI, GIOVANNI FRANCESCO**, born at Viterbo in 1610. Having shown an early inclination for art, his father sent him to Rome, where he had the good fortune of being taken under the protection of Cardinal Barberini, by whom he was placed in the school of Pietro da Cortona. His indefatigable application to his studies under that master rendered him in a few years one of the most promising young men in Rome; and he was left by his master to finish, during his absence in Lombardy, some paintings he had commenced in the Palazzo Barberini. On leaving the school of P. da Cortona, he altered his style, and adopted one distinguished by more elegance but less vigour. He painted a 'Deposition from the Cross,' for the church of S. Ambrogio, which was so much applauded, that Pietro, alarmed for his own reputation, painted a 'Stoning of Stephen,' in which even Bernini admitted his superiority. Romanelli painted for the church of St. Peter the 'Presentation in the Temple,' which has been executed in mosaic, and the original placed at the Certosa. On the death of Urban VIII., and the succession of Innocent to the papal chair, Cardinal Barberini left Rome for Paris, where he recommended the talents of Romanelli to Mazarin. Romanelli was engaged to decorate some apartments in the Palais Mazarin and in the Louvre, where he painted a series of subjects from the 'Æneid.' On his return to Rome he was employed in several important works, and was preparing for a second journey to France, when he died at Viterbo in 1662. Works:

Hampton Court.	Copy of Guido's 'Triumph of Bacchus.'
Munich.	<i>Pinakothek.</i> Herodias with the head of John the Baptist.
Paris.	<i>Bibliothèque Nationale.</i> A series of Classical Frescoes in the <i>Galerie Mazarine</i> .
"	<i>Louvre.</i> Venus and <i>Æneas</i> .
"	Venus and Adonis.
"	Israelites gathering Manna.
"	A series of Classical frescoes in the <i>Musée des Antiques</i> , the <i>Salles des Saisons</i> , <i>de la Paix</i> , <i>de Septime Sévère</i> , and <i>des Antonins</i> .
Rome.	<i>S. M. degli Angeli</i> } Presentation in the Temple.
"	<i>S. Agostino.</i> St. Thomas of Villanova.
"	<i>S. Ambrogio.</i> Descent from the Cross.
Viterbo.	<i>Cathedral.</i> Glory of S. Lorenzo.

**ROMANELLI, URBANO**, the son of Giovanni Francesco Romanelli, born at Viterbo about the year 1615, was instructed by his father, after whose death he became a disciple of Giro Ferri. There are some of his works in the churches at Velletri and Viterbo. He died young, in 1682.

**ROMANET, ANTOINE LOUIS**, a French engraver, born in Paris in 1748. He was a pupil of J. G. Wille, and afterwards resided at Basle, where he engraved several plates under the direction of Christian de Mechel. He was one of the engravers employed on the plates in the 'Galerie du Palais

Royal,' the 'Galerie d'Orléans,' the 'Cabinet Le Brun,' 'Picturesque Views in Switzerland,' and other works of a like kind. He also engraved many detached pieces after Italian, Dutch, and French painters. He died in 1807. The best plates, perhaps, are:

#### PORTRAITS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*.  
Louis Francis de Bourbon, Prince of Conti; *after Le Teller*.  
John Grimoux, Painter; *after a picture by himself*.

#### VARIOUS SUBJECTS.

The Death of Adonis; *after Knytelky*.  
The Village Printseller; *after Schatz*.  
The Ballad Singer; *after the same*.

**ROMANINO, GIROLAMO**, was born about 1485 at Brescia, and is said to have first been the pupil of Stefano Rizzo. His family came from the small town of Romano, on the Serio, whence they took a surname which was already two generations old when it came to Girolamo. He was free of the Brescian Guild of Painters previous to 1510, in which year he finished and signed a 'Pieta' for the church of St. Lorenzo, which is now in Lord Wimborne's collection. One of his earliest existing altar-pieces is that of the church of S. Francesco, at Brescia, representing the 'Virgin and Child between St. Francis and St. Anthony, and four kneeling Saints,' which was probably finished before 1512. In that year Romanino went to Padua to avoid the troubles in which Brescia was involved by the wars between the Venetians and the French. When at Padua, Romanino found a home with the Benedictine Monks of Santa Giustina, and painted for them an altar-piece of the 'Virgin and Child, attended by St. Benedict, St. Justina, St. Monica, and St. Prosdócimo.' He also decorated their refectory with a 'Last Supper,' and finished an 'Enthroned Virgin and Child with Saints.' All three pictures are now in the Gallery at Padua. In 1517 he returned to Brescia, having paid a short visit to Cremona, where on his second visit in 1519-20 he painted four large frescoes in the cathedral, representing 'Christ before Pilate,' the 'Scourging,' the 'Crowning with Thorns,' and 'Christ delivered to the Jews.' On his return, finding Moretto established in Brescia, he entered into a friendly rivalry with that artist, and in 1521 joined him in a contract to embellish the chapel of the Corpus Christi in S. Giovanni; Romanino's part being the frescoes representing the 'Adoration of the Eucharist,' 'Two Evangelists,' and the 'Prophets'; also two canvases with the 'Resurrection of Lazarus,' and the 'Magdalen anointing the Saviour's Feet.' His next work was on the frescoes from scenes in the life of St. Dominic for the convent of his order in Brescia; the decoration of the Town-hall with various subjects; and the frescoes in the church of S. Salvatore. After this he painted a fresco in the castle of Malpaga, representing Bartolommeo Colleoni invested with the command of the Crusaders in the presence of the Pope and his Cardinals. In 1531 he painted a series of frescoes for the village church of the Madonna, near Pisogne, which, although much injured, still shows his great powers. His next undertaking was a series of scenes from the life of the Madonna, in fresco, at Vico. This was followed by a series from the life of a Saint for the church of St.



Antonio at Breno, which are now much defaced. About 1540 Romanino, by the order of Cardinal Madruzzo, painted several subjects taken from sacred and profane history, in fresco, in the Castello of Trent, and, the same year, four scenes from the life of St. George in the church of that Saint at Verona. About 1541 he finished the organ shutters of the Duomo in Brescia, representing the Birth and the Visitation of the Virgin. His last known work was a picture of 'Christ's Sermon on the Mount,' painted for the Benedictines of Modena in 1557. His death is believed to have occurred in 1566. Many of the private collections and churches in Brescia contain examples by this master. Amongst those most worthy of note is 'The Communion of St. Apollonius,' in the church of St. Maria Calchora, and a 'Nativity' and a 'Pieta' in St. Giuseppe. Also:

Berlin.	Gallery.	Madonna with Saints and Angels.
"	"	Judith.
"	"	A Pieta.
Brescia.	"	The Supper at Emmaus.
"	"	Magdalen in Simon's House.
"	"	Christ carrying His Cross.
"	"	Two Portraits.
Canford.	Lord Wimborne.	A Pieta.
London.	Nat. Gall.	Nativity with Four Saints.
Vienna.	Gallery.	A Female Portrait

ROMANO, GIULIO. See DEL GIANNUZZI.

ROMANO, IL. See CATALANI, ANTONIO.

ROMANO, IL. See TRIIVIANO, FRANCESCO.

ROMANO, VINCENZO. See ARTEMIZIO.

ROMBOUTH, —, a painter of Nimuegen, who was living at the commencement of the last century. He studied landscape painting at Rome, but chiefly in the works of the old masters. In his style he resembled Frédéric Moncheron.

ROMBOUTS, JAN, (or ROMBOUTS,) of the same family with Salomon Rombouts. He painted in Friesland about 1660, and is the author of several works attributed to Ruysdael and Hobbema. In the Berlin Museum there is by him a 'Wooded Landscape'; in the Stadel Institute at Frankfurt, a 'Park'; several works in the Brunswick Museum; and in the Dresden Gallery a picture of a 'Dutch Village.' There is a woody landscape in the Amsterdam Museum signed *J. Rombouts*. It is probable that he is the artist mentioned in the Haarlem archives under the name of Gilles (Jilles) Rombouts (1661-1663). Some writers have denied his existence altogether, holding that landscapes attributed to him are by Salomon Rombouts, and that the signature S. has been misread J.

ROMBOUTS, SALOMON, was a follower of Ruysdael. He painted principally landscapes and marine views. In the Hamburg Gallery is a winter landscape; in the Leipzig Museum a seashore at Scheveningen; and at Schleissheim two landscapes. The dates of his birth and death are not recorded, but he died in Haarlem before 1702.

ROMBOUTS, THEODORUS, born at Antwerp in 1697, was a scholar of Abraham Janssens, under whom he studied until he was twenty years of age. In 1617 he travelled to Italy, and it was not long before his talents distinguished him as one of the most promising young artists at Rome. His works were sufficiently esteemed to secure him constant occupation; and after a residence of a few years in the capital of art, he had arrived at sufficient celebrity to be invited to visit Florence by the Grand Duke, who employed him in some considerable works for the Ducal Palace. After an absence

of eight years he returned to Antwerp, whither the reputation he had acquired in Italy had preceded him, and he painted some pictures for the churches, which excited such general admiration that his vanity led him to believe his abilities equal, if not superior, to those of Rubens, who was at that time in full possession of his powers. This vanity incited him to more arduous exertions, and his happiest productions were conceived and executed under the feelings of emulation. Rombouts possessed a ready invention, and an uncommon facility of touch. He received the freedom of St. Luke in 1625. On the 17th September, 1627, he received a permit from the Burgomaster of Antwerp which allowed him to spend his wedding night outside the city without losing his right as a citizen, and he then married Anne, a member of the noble family of Van Thienen. By her he had one child a daughter. Of his works, the most remarkable are the following: 'The Descent from the Cross,' in the cathedral at Ghent; 'St. Francis receiving the Stigmata,' and 'The Angel appearing to Joseph in his Dream,' in the church of the Recolets; and 'Themis with the Attributes of Justice,' in the Town-house. Rombouts died at Antwerp the 14th September, 1637. The year 1640 has also been given, but that is a mistake. He was interred in the Carmelite church.

ROMEGIALLO, GIOVANNI PIETRO, born at Morbegno, in the Valtelline, in 1739, learned the rudiments of art from G. F. Cotta, an obscure painter of his native city, but afterwards went to Rome, where he became the pupil of Agostino Masucci. He was much occupied in copying the works of Guerrino, Guido, and P. da Cortona. His pictures are in the collections at Como, and in the churches of the Valtelline.

ROMEO, DON JOSE, a Spanish painter, born at Cervera, in the kingdom of Arragon, in 1701, went to Italy when he was young, and studied at Rome under Agostino Masucci. On his return to Spain he resided for some time at Barcelona, where he painted some pictures for the church of the Mercenarios Calzados. He afterwards visited Madrid, where he was taken into the service of Philip V. He died at Madrid in 1772.

ROMERSWALE, VAN. See MARINUS.

ROMEYN, WILLEM VAN, (ROMIJN,) a Dutch painter of landscapes, with cattle and figures, born at Haarlem in 1624, was a pupil of Berchem, to whose pictures those of Romeyn bear a great resemblance. They also show points of similarity with those of Karel du Jardin and Adriaen van de Velde. They are generally small, well drawn and composed, and harmonious in colour. His pictures are in all the principal galleries of Europe, but are frequently attributed to one or other of the above-named masters. It may be added that some of his landscapes have a slight resemblance to those of Jan Both: it is probable that he had visited Italy. He died at Haarlem in 1693. Works:

Amsterdam.	Museum.	Two landscapes with Cattle, signed <i>W. Romeijn</i> .
"	"	Two ditto, signed <i>W. Romeijn</i> .
"	"	One ditto, signed <i>W. R.</i>
Berlin.	Museum.	Italian Landscape; <i>W. Romeijn</i> .
Dresden.	Gallery.	Rocky Landscape; <i>W. Romeijn</i> .
London.	Dulwich Gal.	Two Cattle pieces; <i>W. Romeijn</i> .

ROMNEY, GEORGE, painter, was born at Dalton-le-Furness, Lancashire, on the 15th December, 1734. He belonged to a respectable yeoman family, whose original home had been near

Appleby, but the painter's grandfather had, during the troubles of the Civil War, been obliged to move further south. At Dalton he married at the age of sixty, and had several children. His son John, a cabinet-maker, married, in 1730, Anne Simpson, of Sladebank in Cumberland, and had by her a daughter and ten sons, of whom one was the painter. George Romney did not in his school life show any special aptitude for anything. He was accordingly removed in his eleventh year, and set to his father's trade. He soon developed a great fancy for mechanics, and employed his leisure in carving small figures in wood, and in the construction of experimental violins, a passion for music leading him to this last pursuit. It is not clearly known at what precise period Romney first showed an inclination for art, but we are told that during his apprenticeship he was in the habit of making sketches of his fellow-workmen, and that he got hold of a copy of Leonardo's 'Treatise on Painting,' which he read with deep interest, making copies of the engravings. Other sketches and likenesses done at this time showed so much talent that John Romney was persuaded to take his son, then nineteen years old, to Kendal, and to there apprentice him to an eccentric painter, Christopher Steele, whose love of dress and affectation of French manners and tastes had gained for him the nickname of 'Count' Steele. Steele had studied in Paris under Vanloo, and was not without talent, but his idleness and extravagance made him a bad master. He neglected his pupil, employing him as a mere studio drudge. Romney allowed, however, that he gained experience even under these unfavourable conditions. Steele, finding that his practice as a portrait painter was an insufficient source of income, resolved to carry off a young lady of fortune, whose affections he had gained, and aided by Romney, he succeeded in wedding her at Gretna Green. The excitement and anxiety caused by this affair is said to have thrown Romney into a fever, through which he was nursed by Mary Abbot, a good and attractive girl, who lived with a widowed mother and a sister at Kendal. Between her and the painter an attachment sprang up, and on his recovery he married her, on the 14th Oct. 1756, Romney being nearly twenty-two years old. In the early days of his marriage he seems to have treated his wife with kindness. She, on her part, was devoted to him, and at first even kept him supplied with money, sending small sums concealed under the seals of her letters while he was on his professional tours with Steele. In 1757 Romney, who had grown weary of his apprenticeship, induced Steele to cancel the articles (which were for four years), and as a set off consented to remit a debt of ten pounds, borrowed at various times by his master. Romney's first work on his own account was a sign for the post-office at Kendal—a hand holding a letter, which long remained in the window. He practised at Kendal for five years, making a living by portrait painting at very modest prices—two guineas being his usual charge for a half-length. The Westmoreland people gave him commissions in plenty, and among his productions of this period are the portraits of Walter Strickland of Sizergh and his wife, Charles Strickland, Colonel Wilson of Abbot-hall, and Morland of Cappelthwaite, besides a few original compositions—'Lear awakened by

Cordelia,' 'Lear in the Storm,' 'A Shandean Piece,' 'A Tooth drawn by Candle-light,' 'A Landscape with figures,' etc. About twenty of these he exhibited in the Town-hall at Kendal, and disposed of them by a lottery, which brought in the magnificent sum of £40.

As Romney's local fame increased his ambition took a wider range, and he longed to try his fortune in the capital, leaving his wife and two children behind him. The reasons for this last step have never been satisfactorily explained. Romney's natural disposition seems to have been kindly and affectionate; his wife proved herself in every way worthy of his first feeling for her, yet the fact remains that long after any doubts as to the success of his enterprise had been set at rest, and when he was at the height of his fame and worldly prosperity, she and her children remained in their obscure home in the north, and that in twenty-seven years Romney only twice paid her a hasty visit. In 1762, on the 14th March, Romney started for London. By rapid and continuous work at portrait painting he had raised a sum of nearly £100. Taking £30 for his own expenses, and leaving the surplus to his wife, he arrived in the capital without even a letter of introduction, and having never seen any pictures by other masters save a portrait of Sir William Strickland by Lely, and two portraits by Rigaud. He established himself in a small studio in Dove Court, near the Mansion House. The moment was favourable, and there was much truth in Fuseli's unfriendly remark, that "Romney was made for his times, and his times for him." In 1763 he painted a 'Death of General Wolfe,' to which the Society of Arts awarded him a prize of fifty guineas. Departing from the accepted convention of the day, he had painted his warriors in their actual costume, and the critics fell foul of his work, contending that the event represented was too recent to be strictly called a "historical" subject, and taking great exception to the cocked hats, cross-belts, and bayonets of what was contemptuously described as the "coat and waistcoat style." Mortimer, the historical painter, had also competed, with his 'Edward the Confessor seizing the Treasure of his Mother,' and the upshot of the controversy was the reversal of the Society's decision, the award of the fifty pounds to Mortimer, and of a gratuity of twenty-five guineas to Romney. It seems certain that this mortification was chiefly due to the intervention of Reynolds, and Romney's friends did not hesitate to say that the great portrait-painter feared a rival in his own domains, and persistently depreciated Romney. It seems more just to suppose that Sir Joshua honestly disliked Romney's work, and was out of sympathy with his emotional character. However this may be, a coldness always existed between the two artists, and Reynolds may have felt some natural disappointment at the immense and rapid popularity of Romney as a portrait-painter. He soon divided the patronage of the fashionable world with his two greater rivals. Lord Thurlow declared that the whole town was divided into two—the Romney and the Reynolds—factions, adding: "And I am of the Romney faction." Such comment irritated Reynolds, who, later in Romney's career, is said to have habitually called him "the man in Cavendish Square." In 1764 Romney paid a short visit to France, and a year later he won the first prize of the Society

of Arts with his 'Death of King Edward.' In 1773 he set out for Rome in company with his friend Humphrey, the miniature-painter, bearing a recommendation to the Pope, who allowed him to erect scaffolds in the Vatican in order to make copies from Raphael. He stayed two years in Italy, and on his return in 1775 he was overwhelmed with commissions. He now took the large house in Cavendish Square left vacant by the death of Cotes, and afterwards to be tenanted by Sir Martin Archer Shee. Here he lived in affluence, his income from portrait painting alone amounting to between three and four thousand a year. He worked indefatigably, often sitting at his easel for thirteen hours, and having five or six sitters a day; a month's annual holiday, which he spent with the egregious Hayley at Earham, being his only relaxation.

In 1782 Romney became acquainted with Lady Hamilton, then calling herself Mrs. Harte. Both Hayley and Romney were bewitched by her, the one celebrating her charms in verse, the other in paint. After her first appearance on his horizon Romney seems to have relied almost solely upon her for inspiration. He was miserable when away from the "divine lady," and reduced the numbers of his sitters in order to devote more time to endless studies of her beauties. His infatuation lasted for years, during which he painted the series of studies which have immortalized her beauty. In Boydell's 'Shakespeare Gallery' Romney warmly co-operated, claiming indeed the merit of having originated the idea. Two of his best historical efforts, the 'Infant Shakespeare,' and the 'Tempest' (in which Hayley sat for Prospero), were contributions to the undertaking. In 1797 Romney removed from Cavendish Square to a house he had built at Hampstead, in order to get more room in which to carry out some conceptions he had thus described in a letter to his son: "I have made many grand designs; I have formed a system of original subjects, moral and my own, and I think one of the grandest that has been thought of—but nobody knows it. Hence it is my view to wrap myself in retirement and pursue these plans, as I begin to feel I cannot bear trouble of any kind." The last words point to early symptoms of the mental disorder which was to shadow the close of his career. Always hypochondriacal, he began, soon after his removal to Hampstead, to fail rapidly, both in mind and body. He gave up painting and sank into a state of almost despair. Thus reduced, his mind turned back to his wife. In the summer of 1799, without announcing his intention, he set out for the north. His wife received him with kindness, and tended him till his death with the greatest devotion. He at last sank into a state of helpless imbecility, and died on the 15th November, 1802, aged not quite sixty-eight years. He was buried at Dalton.

The best characteristics of Romney's art are grace, pleasant colour, and sympathy with line. As a draughtsman he gave proof of higher gifts than either Reynolds or Gainsborough, while he also excelled those masters in the solid simplicity of his methods. There is a momentary quality, too, in some of his best works in which he has scarcely been surpassed. On the other hand he was far below Reynolds in intellectual vigour and variety, below Gainsborough in spirituality, and below them both in colour and in richness of

chiaroscuro. The following list is confined to his better or more accessible works: F.S.

- Edinburgh. *Nat. Gallery.* Mrs. Kor of Blackshields.  
Liverpool. *Royal Institution.* Sketch of a Child's head.  
" " Three cartoons from the story of Orpheus and Eurydice.  
" " A series of seven cartoons, illustrating the story of Cupid and Psyche.  
" " Prometheus. (Cartoon.)  
" " Atossa's Dream. (Do.)  
" " The Ghost of Darius. (Do.)  
" " Medea. (Do.)  
" " Birth of Shakespeare. (Do.)  
" " Infant Shakespeare. (Do.)  
" " Death of Cordelia. (Do.)  
" " Descent of Odin. (Do.)  
London. *Nat. Gallery.* Lady Hamilton as a Bacchante.  
" *Nat. Portrait Gal.* The Parson's Daughter.  
" " Portrait of Flaxman.  
" " Portrait of Lady Hamilton.  
" " Portrait of Richard Cumberland.  
Portraits of Maria and Catherine, daughters of Lord Chancellor Thurlow. (Lord Thurlow.)  
Portrait of Mrs. Horsley. (Edward Palmer, Esq.)  
Portrait of Anne, Marchioness Townshend. (R. S. Holford, Esq.)  
Portrait of Mrs. Lloyd. (Lord Rothschild.)  
Portrait of Mrs. Townley Ward. (Henry Hicks Gibbs, Esq.)  
Portrait of Isabella, Countess of Glencairn. (Rev. Thomas Holland.)  
Portrait of Lady Hamilton. (Aynough Fawkes, Esq.)  
Portrait of Lord Berwick. (Lord Berwick.)  
Portraits of Mrs. Bonanquet and her five children. (Rev G. Bonanquet.)  
Portrait of Elizabeth, Countess of Derby. (Earl Granville.)  
Portrait of Lady Brooke. (Sir Richard Brooke, Bt.)  
Little Bo-Peep. (Edward Humby, Esq.)  
Portraits of George and Catherine, children of Sir George Cornwall. (Rev Sir G. Cornwall, Bt.)  
Flaxman modelling the bust of Hayley. (Col. Dawson Green.)  
Portrait of Elizabeth, Lady Craven. (H R Greenfell, Esq.)  
Portraits of Sir Thomas Clavering and his sister. (Sir Henry Clavering, Bt.)  
Portrait of Mrs. Jordan as 'Peggy,' in the 'Country Girl.' (Baron Ferdinand de Rothschild.)  
Portrait of Mrs. Moody. (W. S. Stirling-Crawford, Esq.)  
Lady Hamilton as a Bacchante. (Lord de Tabley.)  
Portraits of Jane, Duchess of Gordon, and her son George, Marquis of Huntly. (Sir Herbert Eustace Macneil, Bt.)  
Portrait of George, 1st Marquis Townshend. (Sir Graham Montgomery, Bt.)  
Portrait of Mrs. Morris and Child. (General C. Morris.)  
Portrait of Miss Forster of Culloden. (William Lee, Esq.)  
Portrait of Lady Hamilton. (Rev. Canon Philpotts.)  
Portrait of Mrs. Banks of Kingston Lacy. (Walter Ralph Banks, Esq.)  
The Sempstress, portrait of Miss Lucy Vernon. (F. W. Vernon-Wentworth, Esq.)  
Portrait of Lady Hamilton. (Earl of Curoder.)  
Rhodope; Lady Hamilton as a Wood-nymph, with a child. (F. W. Vernon-Wentworth, Esq.)  
Lady Hamilton as Ariadne. (Sir John Neeld, Bt.)  
Portrait of Lady Hamilton. (Baron Lionel de Rothschild.)  
Portrait of Mrs. Robinson as 'Perdita.' (J. H. Anderson, Esq.)  
Portrait of William Pitt when a boy. (Sir Coutts Lindsay, Bt.)  
Lady Hamilton as Euphrosyne. (J. Whitehead, Esq.)  
" " St. Cecilia.  
" " The Spinners. (Earl of Normanton.)  
" " Cassandra.  
" " Joan of Arc. (Late J. H. Anderson, Esq.)  
Sensibility.  
Children dancing in a ring. (Duke of Sutherland.)  
Mrs. Yates as the tragic Muse.  
Serenade.

**ROMNEY, JOHN**, an English engraver, born in 1786. He died at Chester in 1863. Specimens of his work are to be found in:

*Smirke's illustrations to Shakespeare.*  
*The Ancient Marbles in the British Museum.*  
*Views of Ancient Buildings in Chester.* 1851.

Amongst his separate plates are:

*The Orphan Ballad Singer; after Gill.*  
*Sunday Morning—the Toilette; after Farrier.*

**ROMNEY, PETER**, an English portrait painter, the brother of George Romney. He practised at Ipswich and Cambridge. He fell into difficulties, was imprisoned for debt in 1774, and died early.

**ROMSTEDT, CHRISTIAN**, an obscure German engraver, who resided at Leipzig about the year 1670. He engraved a few portraits, which are very indifferently executed. His plates are marked with a cipher composed of a C. and an R. It would seem that there were two engravers of this name, probably father and son, and that they worked between 1630 to 1720; the younger died in 1725. They not only engraved portraits, but some plates after the pictures of A. Carracci in the Farnese Palace.

**ROMULO, DIEGO**, painter, the eldest son of an obscure painter named CINCINATO ROMULO, was born at Madrid, where he studied under his father, and was much esteemed. He was favoured by Philip IV., and was sent to Rome in the suite of the Spanish ambassador. Here he painted the portrait of Pope Urban VIII. with so much success that the Pope conferred on him the title of Cavaliere of the order of Christ of Portugal. He did not long enjoy his honours, for he died at Rome a few days after his investiture, in the year 1625, and was buried in the church of San Lorenzo.

**ROMULO, FRANCISCO**, painter, the second son of Cincinato Romulo, was born at Madrid, and studied under his father. In consideration of his brother's untimely death, Urban VIII. conferred on him the title Diego had enjoyed for so brief a time, and he accordingly went to Rome, where he practised with some success until his death in 1635.

**RONCALLI, CRISTOFORO**, called *DALLE POMARANZE*, born at Pomarance, in the diocese of Volterra, in 1552, studied at Rome under Niccolò Circignani, also called *dalle Pomarance*. He was employed by Paul V. in the embellishment of the Capella Clementina, where he represented the 'Death of Ananias and Sapphira'; and in the Basilica of St. John Lateran, he painted a large picture of the 'Baptism of Constantine.' He executed several other important works in the public edifices at Rome. In the church of S. Giovanni Decollato, is a fine picture by him, representing the 'Visitation of the Virgin to St. Elisabeth'; and in S. Andrea della Valle, an altar-piece, representing 'St. Michael discomfiting the Evil Spirits.' One of his most satisfactory works is the Cupola of La Santa Casa di Loreto, in which he was employed through the influence of Cardinal Cusenza. At Naples, in the church of San Filippo Neri, there is one of his best productions, a 'Nativity.' The pictures of Roncalli exhibit a mixture of Roman with Tuscan characteristics. In his frescoes his colouring is cheerful and brilliant; in his oil pictures, on the contrary, his tints are subdued to a generally quiet tone. He was fond of introducing landscape backgrounds, which he treated well. He died at Rome in 1626.

**RONCELLI, GIUSEPPE**, painter, born at Bergamo

in 1677. He became known for his skill in painting nocturnal conflagrations, the figures in which were added by Celesti. He died in 1729.

**RONCO, MICHELE DI**, a native of Milan, who flourished in the latter part of the 14th century. He painted in the Duomo of Bergamo between 1375 and 1377.

**RONDANI, FRANCESCO MARIA**, born at Parma about the year 1505, was brought up in the school of Correggio, whom he assisted in his great work of the dome of S. Giovanni. In the church of St. Mary Magdalene, at Parma, is a fine 'Virgin and Infant Jesus,' which has been sometimes mistaken for the work of Correggio. His talents were, however, confined to compositions of a few figures. One of his most considerable works is a 'St. Augustine and St. Jerome,' in the Eremitani. Pungileone often mentions him in connection with Allegri; and at the death of the latter, Rondani inherited the drawings and many of the cartoons from which he had worked in the Cupola at Parma. Lanzi says that he had seen one of his Madonnas, in the possession of the Marquis Searani, at Bologna, Mary bearing a swallow in her hand, in allusion to the painter's name. Rondani's known works are rare. He died at Parma about the year 1548.

**RONDELET, JEAN and GUILLAUME**, brothers, flourished in France in the 16th century. In 1552 they were engaged on the decorations of the palace of Fontainebleau.

**RONDINELLO, NICCOLO**, flourished at Ravenna and Forli in the last quarter of the 15th century. He is described by Vasari as one of Giovanni Bellini's most industrious pupils. He spent his early years at Venice, and produced pictures that are often thought to be Bellini's own works. In the Doria Gallery, Rome, is a 'Virgin and Child with St. John the Baptist,' signed by Rondinello, that is an exact counterpart of the same subject painted and signed by Bellini in the same Gallery. The identity is so great as to lead Crowe and Cavalcaselle to conjecture, that, while Rondinello painted the whole of the picture which bears his name, he also painted a great part of that signed Bellini, the latter being content to finish his pupil's work and sign it as his own. The Gallery of Forli possesses a half-length 'Virgin and Child,' painted by Rondinello after he left Venice; a portrait of a young man in the same Gallery is now also assigned to him. The Duomo of Forli has a 'S. Sebastian' by him, in the style of Palmezzano, whom he seems to have copied in his later years. In the Brera, Milan, a 'St. John the Evangelist censuring a kneeling female figure wearing a crown, with angels ministering on each side of the altar, over which hangs a picture of the Virgin and Child,' is rightly assigned to this artist. Many of the churches in Ravenna contain paintings by Rondinello. No dates are known of either his birth or death, but he was still alive in the first years of the 16th century. He usually signed thus: *Nicolaus Rondinello*.

**RONDINOSI, ZACCARIA**, a painter of the Florentine school, working at Pisa between 1665 and 1680. He was mainly occupied with ornament, and when he died in 1680 he was buried in the Campo Santo by the Pisans, who there put up a tablet to his memory.

**RONDOLINO IL.** See *TERENZI*.

**RONJON, LOUIS AUGUSTE**, a French historical painter, born in Paris in 1809. He studied under

**J. M. Langlois**, and obtained a medal in 1834. During his later years he gave up painting, and devoted himself to teaching. He died in Paris in 1876. His best known pictures are:

*The Assassination of the Duke of Guise.*  
*An Incident in the Life of Richelieu.*

**RONMY, GUILLAUME FRÉDÉRIC**, painter, was born at Rouen in 1786. He was a pupil of Vien and of Tannay, and for many years was a frequent and successful exhibitor at the Salon. He collaborated with Prévost in his panoramas, notably those of Rio Janeiro and Constantinople. He died at Passy in 1854. Among his principal works we may name: 'The Temple of the Sybil at Tivoli,' 'Henry IV. at the Siege of Paris,' 'A Camp of Laplanders,' and a 'View of Constantinople.'

**RONSE, PHILIPPE**, a French artist of the 17th century, who, in conjunction with Pauvert and Vespré, painted in the cathedral of Chartres. He died in 1645.

**RONSERAY.** See DE LORNE.

**RONTBOUT, J—**, a Dutch landscape painter, whose pictures at first view have a slight resemblance to those of Hobbema and Ruysdael. They are generally of a small size, always on panel, and represent wooded scenery. The figures are of the same character as those in Hobbema's pictures when painted by himself. They are signed with the name in full, or with a monogram, somewhat in the manner of Jakob Ruysdael, which has deceived many into the belief that they are by that artist.

**RONZELLI, FABIO**, painter, probably the son of Piero Ronzelli. He flourished at Bergamo shortly after 1627, and is known by the 'Martyrdom of San Alessandro,' which he painted for the church of Santa Grata, at Bergamo.

**RONZELLI, PIERO**, practised at Bergamo about 1600, and became known as a skilful painter of portraits.

**ROODE, THEODOR**, (or DE ROODE,) painter and engraver, born at Rotterdam in 1736. He travelled through Belgium and Germany in 1756, and settled for a time in Vienna, where he was appointed painter in ordinary to the Archduke Charles of Austria. He returned to Rotterdam in 1771, and died in 1791.

**ROOKER, EDWARD**, an English draughtsman and engraver, born in London about the year 1712, was a pupil of Henry Roberts. He possessed an admirable talent for engraving architectural views, of which he has given an excellent example in his large plate of the Section of St. Paul's Cathedral, from a drawing by Gwyn, the figures by Wale. The plates in Sir W. Chambers's 'Civil Architecture,' several of the plates in Stuart's 'Athens,' and Adams' 'Diocletian's Palace at Spalatro,' are by him. We have also the following views:

*Four Views in Italy; after R. Wilson.*  
*Six Views in London; after P. Sandby.*  
*Twelve Views in England; after the same.*

**ROOKER, MICHAEL ANGELO**, the son of Edward Rooker, born in London in 1743, was first instructed by his father in engraving, but was after placed under the tuition of Paul Sandby, to be instructed in drawing and landscape painting. In 1772 he painted and exhibited a view of Temple Bar, which possessed considerable merit, and was much admired. For several years he was the principal scene painter to the "theatre in the Haymarket." As an engraver he acquired considerable

celebrity, and for many years engraved the head-pieces to the Oxford Almanacks. They were executed from his own drawings. Rooker was one of the first Associates of the Royal Academy. About 1788 he began a series of autumn tours on foot, and made many drawings from picturesque ruins in Norfolk, Suffolk, Somerset, Warwick, and other counties. He contributed some of the illustrations to an edition of Sterne, published in 1772. He died in London in 1801.

**ROOM, HENRY**, an English portrait painter, born in 1802. He practised in London and Birmingham, and occasionally exhibited at the Academy between 1826 and 1848. He died in London in 1850. His principal works are:

*The Interview of Queen Adelaide with the Malagaccar Princes at Windsor.*

*The Caffre Chief's Examination before the House of Commons' Committee.*

Many portraits by him are engraved in the 'Evangelical Magazine.'

**ROOS, CAJETAN**, (CAETANO,) son of Philipp Peter Roos (Rosa da Tivoli), was an animal and landscape painter, and practised at Vienna towards the middle of the 18th century.

**ROOS, JACOB**, a son of Philipp Peter, commonly called Rosa da Napoli, was born at Tivoli in 1680, and painted in Naples in the style of his father.

**ROOS, JAN**, a Dutch landscape and portrait painter, born at Amsterdam towards the close of the 18th century. After a sojourn at Dresden he went to Italy, and was practising his art at Rome about 1820.

**ROOS, JAN**, painter, born at Antwerp in 1591. He was a pupil of Snyder, and went to study in Italy in 1615. He was for some time at Rome, and became famous for his painting of animals. It is said that dogs were deceived by the hares he painted. From his choice of subjects he has been occasionally confounded with Philipp Peter Roos (Rosa da Tivoli). He settled later at Genoa, where his works enjoyed a high reputation. He there became acquainted with his great countryman, Vandyck, and was one of the artists who frequented the salon of Sofonisba Anguisciola. The many commissions which he received caused him to work so unceasingly that his health gave way, and he died at Genoa in 1638. In the church of SS. Cosmus and Damianus at Genoa there is an 'Entombment' by him.

**ROOS, JOHANN HEINRICH**, painter and engraver, was born in 1631, the son of a poor weaver, by whom he was apprenticed to a painter of little note at Amsterdam, named Julian du Jardin, for the term of seven years. Under this master he made little progress. At the end of his time he studied under Adrian de Bie; and it was not long before he discovered an extraordinary talent for painting horses, cows, sheep, goats, &c.; not only surpassing his instructor, but becoming one of the most celebrated animal painters of his time. He frequently placed them in the most singular and difficult attitudes, but always drew them with the correctness of character for which he is remarkable. He was invited to the court of the Elector Palatine, where he painted the portrait of that prince, and those of his principal courtiers, for which he was munificently rewarded. He was employed at several other German courts, but established himself at Frankfort in 1671, where he painted his favourite subjects with great success. His works were purchased with avidity, and he

received commissions from almost every court in Europe. A catastrophe interrupted his career. In 1685 a great conflagration broke out in the night, and the house of Roos was situated in the quarter in which the flames raged with the greatest violence. Anxious to save some valuable objects, he re-entered his house, which was already burning fiercely, and perished. He signed his pictures J. H. Roos, the initials being wadded into a monogram.

## Works:

Berlin.	Museum.	Italian landscape with Cattle.
Dresden.	Gallery.	Cattle, Sheep, and Goats in a landscape.
"	"	Cattle and old Woman in a landscape.
"	"	Landscape with Sheep and Shepherd.
Munich.	Gallery.	Nine Landscapes, with Cattle.

J. H. Roos has left a series of excellent etchings; the following are the best:

A set of eight Plates of Animals; dated 1685.

A set of twelve Plates of domestic Animals.

Two large Landscapes, with Ruins and Animals.

A Shepherd sleeping at the foot of a Monument, near his Flock.

ROOS, JOHANN MELCHIOR, the younger son of Johann Heinrich Roos, was born at Frankfort in 1659. After being taught some time by his father he travelled to Italy, where he studied a few years, and on his return to Germany settled at Nuremberg, where he met with considerable encouragement as a painter of history and portraits, but his inclination leading him to paint landscapes and animals in the style of his brother, in the latter part of his life he devoted himself entirely to that branch, in which, although he never reached the excellence of Rosa da Tivoli, his pictures possessed sufficient merit to win him the patronage of the Landgrave of Hesse Cassel. He died in 1731.

## Works:

Dresden.	Gallery.	Stags under an Oak. Signed J. M. Roos fecit 1714, the J and M interwoven.
Hampton Court.		Cattle at a Fountain.

There is only one etching known by this artist. It represents a Bull standing, seen in front; it is inscribed J. M. Roos, fec. 1685.

ROOS, JOSEPH, the son of Cajetan Roos, was born at Vienna in 1728. He painted landscapes and cattle with considerable success, and was much employed by the Elector of Saxony. He was a member of the Dresden Academy, and was afterwards keeper of the Imperial Gallery at Vienna. His principal works are at Schoenbrunn. We may also name:

Dresden.	Gallery.	Landscape with Sheep and Shepherd. Signed Joseph Roos f. 1765.
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We have a few etchings by this artist, among them the following:

A set of six Plates of various Animals; inscribed Joseph Roos, inv. et fecit, aqua forti. 1751.

Ten Plates of Sheep and Goats.

ROOS, PHILIPP PETER, called ROSA DA TIVOLI and MERCTHIUS, was the son of Johann Heinrich Roos, and was born at Frankfort in 1657. Endowed with genius by nature, and assisted by his excellent father, he gave early proofs of capacity, and was noticed by the Landgrave of Hesse, in whose service his father at that time was. He took him under his protection, and to promote his improve-

ment sent him to Italy, with an allowance sufficient for his support. On his arrival at Rome his application was so exemplary that he was regarded as the most laborious young artist of his time. He designed every object from nature, and to facilitate this practice established himself at Tivoli, where he kept a kind of menagerie, for the purpose of drawing animals with the greater correctness. His pictures are painted with equal vigour and precision. His colour, though it has darkened much with time, is good. It is in inability to compose that he betrays his chief defect as an artist. As a man, he was given up to dissipation. Rosa da Tivoli died at Rome in 1705. His few etchings of pastoral subjects are very scarce. Works:

Dresden.	Gallery.	Seven landscapes with Cattle.
"	"	Noah surrounded by the Animals.
Florence.	Uffizi.	Cattle on the Roman Campagna.
"	"	Cattle at Pasture.
Paris.	Louvre.	Wolf devouring a Sheep.
Vienna.	Lichtenstein Col.	Sheep and Shepherd.

ROOS, THEODOR, the younger brother of Johann Heinrich Roos, born at Wezel in 1638. He was first a scholar of Adrian de Bie, but afterwards was instructed by his brother. In 1659 he was invited to the court of Mannheim, where he was taken into the service of the Elector. His first performance was a group of portraits of the principal magistrates, still preserved in the council chamber. He afterwards visited with success several other courts of Germany. The Duke of Wurtemberg employed him in several historical works, and appointed him his principal painter. He was present in Strasburg when it was taken in 1681 by the French, by whom he was treated with great courtesy. The pictures of this Roos are chiefly confined to Germany. His touch is firm and facile, his drawing weak, his colouring vigorous and clear. Theodor Roos has left a set of six etchings, small upright landscapes, with ruins, dated 1667. He died in 1698.

ROOSE, NICOLAËS. See DE LIEMAKER.

ROOSMATE, (or ROOZMALE). See ROSEMALE.

ROOSTER, ADRIAAN, (or DE ROOSTER,) landscape painter, born at Mechlin. He was a pupil of Gaspard Poussin, and practised in Italy in the 17th century.

ROOTIUS, JAN ALBERTZ, (or ROOTSEUS,) born at Hoorn about 1615, was a disciple of Pieter Lastman, under whose instruction he became eminent as a portrait painter. Some of his pictures in the hall of the Archer's Guild, in his native town, prove him to have been an artist of considerable ability. They consist of three large groups of portraits of the members. Rootius died in 1674. In the Amsterdam Museum there are by him:

Portrait of Vice-Admiral Jan Corn. Meppol, signed J. A. Rootius, 1661.

Portrait of a Child. Same signature, and the date 1652.

ROOTIUS, JAKOB, (or ROOTSEUS,) a younger brother of Jan Rootius, born in 1619, was a scholar of J. D. de Heem, and painted in his manner; and, it is said, approached him closely in excellence. He died in 1681.

ROPER, —, an English artist mentioned by Edwards as a painter of sporting pieces, race-horses, dogs, and dead game. Some of his pictures were in the exhibitions in Spring Gardens in 1761 and 1762, dates he did not long survive.



**ROQUEPLAN, CAMILLE JOSEPH ETIENNE**, (or **ROCOPLAN**), a French genre, landscape, and marine painter, born at Mallemart (Bouches-du-Rhône) in 1800. He entered the *École des Beaux Arts* in 1818, and studied under Gros and Abel de Pujol. Notwithstanding this training amongst the "classicists" he won fame as a "romanticist," and gained great reputation by his works founded on subjects from Sir Walter Scott. In his latter years he suffered much from illness. He died in Paris in 1855. The following is a list of his more important works :

Bordeaux.	Museum.	Valentine and Raoul.
Chartres.	"	Child playing with Cat.
Grenoble.	"	Coast View.
Havre.	"	Sea Piece.
Leipsic.	"	The Harbour of Boulogne.
Lille.	"	Death of the Spy, Morris ('Rob Roy').
Paris.	Louvre.	View on the Coast of Normandy. 1831.
Versailles.	Gallery.	Battle of Elchin, &c. 1837.
"	"	Battle of Rocoux.
"	"	Portrait of the Maréchal, Marquis de Castellux.

**ROQUES, GUILLAUME**, or **JOSEPH**, painter born at Toulouse on the 1st October, 1754, was the son of a respectable workman of that city, and showed such an early inclination for art, that at eleven years old he entered the *École des Beaux Arts* of Toulouse, then directed by Rivalz. His talent and industry enabled him to distinguish himself in all competitions, and a youthful picture of 'Amyntas,' was pronounced to be a work of precocious promise. The young painter ardently wished to visit Italy, and, provided with a little store of money which his mother had saved, he set out for Rome when about 22 years old. Here he was kindly received by Vien and David, and formed a friendship with the latter, who assisted him in many ways. His Italian studies proved of great service, and on his return to his native place he was overwhelmed with commissions. Among his pupils was Ingres, in whose development he took a special interest, and with whom he always remained on terms of affectionate intimacy. After the Revolution Roques was appointed director of the Art School at Montpellier, but his affection for his native town induced him to resign his post for a Professorship at the *École des Beaux Arts* at Toulouse, and there he remained until his death in 1847, at the age of 91. His best known works are the following :

- Portrait of his Mother. (*Toulouse Museum*.)
- The Tomb of Amyntas. (*Toulouse Museum*.)
- The Communion of the Duke of Angoulême. (*Toulouse Museum*.)
- Shepherds of the Valley of Campan. (*Toulouse Museum*.)
- Marat in the Bath.
- The Death of Lucretia.
- Cupid and Psyche. (A lamplight effect.)

**RÖRBYE, MARTIN CHRISTIAN WESSELOFT**, painter, born at Drammen in Norway, in 1803, entered the Academy at Copenhagen in 1819, and learned drawing under Eckersberg. From 1834 to 1837 he was travelling through Italy, Greece, and Turkey. On his return home he received the Thorwaldsen medal for his picture of a 'Turkish Notary settling the Marriage Articles,' and then, with his 'Life in the East,' he won the Fellowship of the Academy. In 1839 he went to Italy, where

he painted his 'Market in Amalfi.' He died in Copenhagen in 1848. The Copenhagen Gallery possesses the following pictures by him :

- Chapel of St. Benedict at Subiaco.
- Oriental Chess-players.
- A Holiday at Cape Skagen.
- Arcade of the Town-hall of Copenhagen.

**RORE, (RORUS,) JACQUES**. See DE ROORE.

**ROSA, ANIELLA DI**. See BELTRANO.

**ROSA DA NAPOLI**. See ROOS, JAKOB.

**ROSA DA TIVOLI**. See ROOS, PHILIPP PETER.

**ROSA, CRISTOFORO**, born at Brescia about the year 1520, excelled in painting perspectives, and lived in habits of intimacy with Titian, by whom he was occasionally employed to paint the architecture in some of his pictures. There are several of his works at Brescia and at Venice, particularly in the antechamber to the library of St. Mark, in the latter city. He died of the plague in 1576.

**ROSA, FRANCESCO DI**, called **PACCO**, painter, born at Naples about the year 1600, was brought up in the school of Massimo Stanzioni. His easel pictures are frequently found in private collections at Naples, and he painted some altar pieces for the churches, of which the best, perhaps, are his St. Thomas Aquinas, in the Sanità; and the Baptism of S. Candida, in S. Pietro d'Aram. He died at Naples in 1654.

**ROSA, PIETRO**, son of Cristoforo Rosa, was born about 1560. From the friendship that existed between his father and Titian, he was received into the school of that great painter, of whom he became a favoured disciple. His best works are in the cathedral and the churches of S. Francesco and le Grazie at Brescia. This promising young artist died of the plague, in the same year with his father and his master, Titian.

**ROSA, SALVATORE**, born at Renella near Naples, in 1615, was the son of Vito Antonio (an architect and land surveyor) and Giulia Greca Rosa. His parents intended him for the Church; with that view he was sent to the College of the Congregazione Somasca at Naples. His impetuous character and temperament seem to have brought him into great trouble, and he left before his education was completed. He returned home, and as his sister meanwhile had been married to Francesco Francanzani, an artist of the Spagnoletto school, the lad was often found in the work-room of his brother-in-law. There he first displayed his talent, and encouraged by Francesco, he was enabled to earn enough to procure himself clothes and sustenance. Impatient, however, of restraint, in his eighteenth year he left Naples, and after wandering about he joined himself to a body of banditti, who infested the Abruzzi; to this sojourn may be traced many of those robber pictures which so especially distinguish this artist. Under what circumstances Salvator returned to Naples is unknown, but it is certain that he did so during the residence of Lanfranco in that city. A few days after his return his father died, bequeathing to the care of his son a poverty-stricken family. Oppressed by want and privation, he used to expose his pictures for sale in the street, till one day Lanfranco happening to be attracted by a 'Hagar' thus exposed for sale, purchased it. It is asserted by some that Lanfranco sought Salvator's acquaintance, and assisted him, though the fact of his continued poverty seems to be in strong disproof



of this idea. But the bare circumstance of being brought into notice, though it exposed him to much envy and hatred from less favoured rivals, acted as a spur on his drooping spirits, and was the means also of gaining for him the friendship of Aniello Falcone, one of the best pupils of Spagnoletto, who may be looked upon as the first painter of battles. In 1634 poverty made him resolve to leave Naples and visit Rome. There he maintained himself by his sketches for some time, but under the influence of malaria his mental energy gave way, and he returned to Naples, deprived of hope and strength. Soon after his return, however, he agreed to accompany his fellow-student Girolamo Mercuri, who had been appointed Chamberlain to Cardinal Brancaccio, back to Rome. This led to his being commissioned to paint the portico and loggia of the Cardinal's palace at Viterbo, and also an altar-piece for the Chiesa della Morte, in the same city. After a year's residence in the Episcopal Palace of Viterbo, Salvator returned to Naples, from whence he sent to Rome his great picture, 'Prometheus,' which gained him such reputation as to induce him to return there. Belonging, however, to no school, he was unable to win for himself the footing he wished, till the Carnival of 1639, when, flinging aside his palette, he came forth as a poet, singer, and actor, and found all Rome at his feet. After this outburst he applied himself with increasing success to painting. From 1639 to 1647 he produced numbers of gloomy forests, rocky defiles, and storms at sea, as well as subject pictures and a few altar pieces for the churches of Lombardy. In 1647, hearing of the approaching revolution in Naples, he shut up his house in Rome, and hastening to his native city, joined himself to Masaniello, together with his old friend Aniello Falcone and his pupils. After the death of Masaniello, Falcone fled to France, where he spent the rest of his life, and Salvator returned to Rome, where he painted his 'La Fortuna' and 'L'Umana Fragilità,' for which he was threatened by the Inquisition, to escape which he fled in the train of Prince Giovanni Carlo de' Medici to Florence, where he was received in triumph. While at Florence he formed a great friendship with Lorenzo Lippi, himself a poet and painter, whom he assisted in his pictures. After a residence of five years in the Tuscan capital, he left it in 1652 to return to Rome, where he established himself in a house on the Monte Pincio. During this period he painted his 'Jonas preaching at Nineveh,' for the King of Denmark, and was chosen to paint a picture as an offering from the Court of Rome to King Louis XIV. of France, which resulted in the battle-piece now in the Louvre. In 1661, on the occasion of the marriage of the Heir Apparent of Tuscany to Marguerite d'Orleans, he again visited Florence, but soon returned to Rome, where, in 1668, he alone of living artists was allowed to exhibit his pictures, and the works then shown were his 'Triumph of St. George,' and 'Saul and the Witch of Endor.' His last work of any importance was a 'S. Turpin,' finished in 1670, after which his faculties began to fail, and in 1673 he died at Rome. His principal pictures are:

Dublin. Nat. Gallery.	Baptism of Christ (?).
Dulwich. Gallery.	Soldiers Gaming (study for the Hermitage picture).
"	Pool with Monks Fishing.

Dulwich.	Gallery.	The Entombment.
Düsseldorf.	Gallery.	Landscape.
Edinburgh.	Nat. Gall.	Rocky Landscape.
"	"	Two Studies of Men in Armour.
"	"	(Also etched by Salvator.)
"	"	Landscape, with Figures and Cattle.
Florence.	Gallery.	Landscape.
"	"	The Leucadian Leap.
"	"	World Scenery.
"	"	Portrait of Himself.
"	Pitti.	Battle-piece.
"	"	Two Sea-Views.
"	"	Fear.
"	"	Temptation of S. Anthony.
"	"	Justice.
"	"	Jonah at Nineveh.
"	"	Hagar in the Desert.
"	"	The Catiline Conspiracy.
"	"	Fall of the Giants.
Genoa. Cataneo Palace.	"	Christ clearing the Temple.
"	"	Jeremiah restored to Liberty.
"	"	Pythagoras.
Glasgow.	Gallery.	Landscape, with Waterfall.
London.	Nat. Gall.	A Landscape with the fable of Mercury and the Woodman.
"	"	Forest Scene, with Tobias and the Angel.
"	"	River Scene.
"	Stafford House.	Landscape with Figures.
"	"	A Holy Family.
"	"	Jacob attending his Flock.
"	"	The Soothsayers.
Milan.	Chiesa della Vittoria.	Assumption.
"	Bra.	Purgatory.
Naples.	Gallery. Abp. Tarantum.	Landscapes.
"	Ch. San Martino.	St. Nicolas of Bari.
Paris.	Louvre.	Saul and the Witch of Endor.
"	"	Large Battle-piece.
Petersburg. Hermitage.	"	The Prodigal Son.
"	"	Nausicaa and Ulysses.
"	"	Democritus and Protagoras.
"	"	Soldiers Gaming.
"	"	Three Portraits.
"	"	Four Landscapes.
Rome.	Pal. Colonna.	St. John Preaching.
"	"	St. John in the Desert.
"	Corsoni.	Two Landscapes.
"	"	Prometheus.
"	Barbani.	St. Jerome in the Desert.
"	Spada.	Four Landscapes.
"	Rospigliosi.	Sea-View.

Salvator was a free and excellent etcher; he has left 40 plates, of which the following are perhaps the best:

St. William, the Hermit.  
Plato, and his Scholars.  
Battle of Tritons.  
Soldier sitting on a Hill.

ROSA, SIGISMONDO, an Italian painter of the 18th century, and a pupil of Giuseppe Chiari. He practised in Rome, but never attained to much excellence in his art.

ROSA, Sisto. See BADALOCCHIO.

ROSA, SIEFANO, painter, a native of Brescia, the brother of Cristoforo Rosa, with whom he was associated in decorative and architectural painting. He also painted portraits and historical subjects. He was working at Brescia about 1570.

ROSALBA. See CARRIERA.

ROSALLES, EDUARDO, painter, born at Madrid in 1837. He studied at the Academy of Madrid under Ferrant and Madrazo, and completed his education at Rome, where the works of the old masters exercised a strong influence on his art. Returning

to Spain he worked for a time in Murcia, occupying himself principally with subjects from Arab life. His first exhibited work of importance was the 'Isabella dictating her Will,' for which he gained honours at the Paris Exposition of 1867. He was appointed Director of the Spanish Academy at Rome, and died there on the 13th September, 1873. Among his pictures we may also name:

St. Joseph. (*In the church at Vercara.*)

Don John of Austria at S. Yusto.

King Amadeo's entry into Madrid.

Death of Lucretia.

Portrait of Don Garcia Aznar.

The two Evangelists, St. John and St. Matthew. (*For the church of S. Tomás at Madrid.*)

ROSALIBA, ANTONELLO, a painter of Messina, who flourished in the first years of the 16th century. He was one of the latest artists of the insular school, before it became fused in that of Italy. His works have now disappeared from his native island. A 'Virgin and Child,' painted for the village church of Postinima, was one of the last to remain in Sicily.

ROSASPINA, FRANCESCO, engraver, born at Rimini in 1762, was a pupil of Bartolozzi, and at first worked in the dot manner. Afterwards, however, he produced plates in line and aquatint, and made drawings in sepia. He was a member of the National Institute, and a professor of the Bologna Academy. He died in that city in 1841. Among his best plates we may name:

Dance of Cupids, *after Alham.*

Cupid bending his bow; *after Franceschini.*

St. Francis of Assisi, *after Domenichetti.*

Dead Christ; *after Correggio.*

Love; *after Giereano.*

Mary Magdalen; *after Cagnacci.*

A series of Napoleonic Battles; *after Appiani.*

A series of twenty-five plates in the chalk manner; *after Parmigiano.*

He also superintended the engraving and publication of the work entitled 'La Pinacoteca,' consisting of about seventy-two of the best paintings in the Academy of the Fine Arts at Bologna. He signed his plates sometimes with his full name, sometimes with his initials separately, and sometimes with a monogram.

RÖSEL. See RESCH.

ROSE, NICHOLAS. See DE LIEMAKER.

ROSE, SUSAN PENELOPE, miniature painter, was the daughter of Richard Gibson, the Dwarf, by whom she was probably instructed in the rudiments of her art. She was the wife of a jeweller, and painted portraits in water-colours with great freedom. Her miniatures were of a larger size than usual, and possessed considerable merit. She died in 1700.

ROSE, WILLIAM, landscape painter, was born in 1810. He exhibited frequently at the Royal Academy, and with the Society of British Artists, views taken from the rural scenes of the Home Counties, such as 'Kentish Heath Scene,' 'Clover Time,' 'Ashdown Forest,' &c. He died at Edenbridge in 1873.

RÖSEL, AUGUST-JOHANN VON ROSENHOF, painter and engraver, born at Augstenberg in Arnstadt, in 1705, was a pupil and cousin of the fresco and animal painter, Wilhelm Rösel, and studied in the Academy at Nürnberg. At first he devoted himself to architectural painting, but afterwards to natural history, especially insects. He died at Nürnberg in 1759.

RÖSEL, VON ROSENHOF FRANZ, (RÖSLER, ROSELIUS, ROOSHOF,) an animal painter of Nürnberg, who lived in the 17th century. In the Munich Pinakothek is a picture of a 'Wolf Devouring a Lamb,' which formed the subject of a contest between Rösel and Paudiss, in which the former was victorious, while the latter, if we may believe Descamps, died of grief at having lost. In the Augsburg Gallery there are a 'Fox devouring a Hen,' and 'A Cock,' by him.

ROSELLI, MATTEO, (ROSELLI,) born at Florence in 1578, was first a pupil of Gregorio Pagani, and afterwards of Passignano, with whom he visited Rome, and improved his style by studying the works of Raphael and Polidoro da Caravaggio. On finishing his studies at Rome he returned to Florence, where he resided for the remainder of his life, and his works are little known out of that city. He was much employed by the Grand Duke Cosimo II., and embellished the Poggio Imperiale with several frescoes, representing the history of the Medici family. He sometimes emulated the style of Lodovico Cardi, called Cigoli, as particularly appears in his picture of the 'Nativity,' in the church of S. Gaetano, which is considered his finest work, and in the 'Martyrdom of S. Andrew,' at the Ognissanti. Roselli excelled in fresco painting, in which his works still retain their pristine purity and freshness. Roselli founded a school, in which Manozzi, Volterrano the younger, and others were scholars. He died in 1651.

Florence. See *Annun.* Pope Alexander VI. approving  
alt. } the Statutes of the Servites.  
" Ognissanti. Martyrdom of S. Andrew.  
" S. Gaetano. The Nativity  
" Pitti. The Triumph of David.  
" Uffizi. His own Portrait.  
" Academy. Adoration of the Magi.  
" Poggio Im- } Allegorical history of the Medici.  
periale.

ROSELLI, NICCOLO, of Ferrara, flourished about the year 1568. He is supposed to have been brought up in the school of the Dossi; though in some of his works in the Ferrara Certosa he appears to have imitated the style of Benvenuto Garofalo. He painted several pictures for the churches in his native city, among which are an altar-piece in the cathedral, representing the 'Virgin and Infant in the clouds, beneath, St. John the Evangelist and St. Anthony;' and a 'Purification,' in the church of S. Maria Bianca.

ROSENBERG, FRIEDRICH, an obscure painter and engraver, born at Dantzic in 1758. He lived for some time in Switzerland and in Holland, and finally settled at Altona. He died after 1830.

ROSENBERG, GEORGE F., a water-colour painter, who practised at Bath, and from 1849, in which year he was elected an associate of the old Water-Colour Society, exhibited landscapes, chiefly mountain scenery from Scotland and Norway, painted with much ability. He died at Bath in 1869.

ROSENBERG, JOHANN GEORG, a painter, born at Berlin in 1739, was a cousin of Johann Karl Wilhelm Rosenberg. He was principally employed on theatrical scenery, though he also painted portraits and views of Berlin.

ROSENBERG, JOHANN KARL WILHELM, painter and engraver, born at Berlin in 1737, was mainly a scene painter. But he engraved a few plates, among them a Head after the style of Rembrandt. He died in 1809.

ROSENBRUN. See RUTTMAYER VON ROSENBRUN.

**ROSENDAAL, NICHOLAS**, painter, born at Enkhuizen, in Holland, in 1636. He accompanied Jakob Torenvliet to Rome in 1670, and died in 1686.

**ROSENFELDER, KARL LUDWIG**, painter, born on the 18th July, 1813, at Breslau. He began his art studies in 1832 as a pupil of Hensel, at the Berlin Academy, of which he subsequently became a member. In 1845 he was appointed Director of the Art School at Königsberg, and held that post until his retirement upon a pension in 1874. A visit to Italy occupied him in 1851-1852, and in 1865 he was engaged in painting the hall of the Königsberg University with pictures having reference to the Faculties. After his retirement he continued to live at Königsberg, and died there in 1881. Among his works we may mention:

Arrest of Philip of Hesse by order of Alva.

Rienzi's Imprisonment at Avignon.

The Electress of Brandenburg receiving the Sacrament according to Protestant rites.

Occupation of the Marienburg by the Mercenaries of the Teutonic Knights in 1457.

Charles I. taking leave of his Children.

Mourners praying at the Bier of Henry IV. (*Cologne Museum*.)

**ROSENHAGEN, NICOLAAS**, a Dutch still-life painter of the 17th century, who worked in the style of J. De Heem. The details of his life are unknown. In the Hague Museum there is a picture of fruit by him.

**ROSENTHALER, KASPAR, JOHANN, and JAKOB**, three brothers, natives of Nuremberg, who flourished at the beginning of the 16th century, and established themselves at Schwaz, in the Tyrol. KASPAR was an architect and wood-engraver, and is known by two extant wood-cuts, 'Legend des heiligen Vatters Francisci' (Legend of St. Francis), and 'Leben unseres erledigers Jesu Christi' (Life of our Redeemer). He built the church and cloister of the Franciscans at Schwaz, and his brothers decorated the walls with paintings representing scenes from the Passion. Kaspar died in 1514.

**ROSER, EDMUND M. B.**, (or **ROESER**), born at Heidelberg about 1737. He was a pupil of Louthembourg, and in 1765 settled in Paris, where he gained a reputation as a skilful restorer and copyist. He restored several of the pictures in the Louvre. He died in 1804.

**ROSETTI**. See **ROVERE**.

**ROSETTI, DOMENICO**, born at Venice in the last half of the 17th century, painted architectural perspectives with some success, but is chiefly known as an engraver. He was invited by the Elector Palatine to Düsseldorf, where he engraved twelve large plates of scenes from the history of Alexander, after Gerard Laireisse, which are now very scarce, as few impressions were taken. He executed several plates for the collection of prints after some of the most celebrated pictures at Venice, published in that city by Domenico Lomisa in 1720. He engraved the prints for a 'History of the Bible,' printed at Venice in 1696; and several single plates after Palma Vecchio, the Bassani, Tintoretto, P. Liberi, and others. Zani says he was at work as early as 1675. The year of his death is not known.

**ROSEX, NICOLA**, (or **NICOLETTO**), called also **NICOLETTO DA MODENA**, an Italian engraver and goldsmith of the 16th century, was born in Modena. Two only of his works are dated; these bear the years 1500 and 1512 upon them. At various stages

his style changed from the imitation of Mantegna to that of Schongauer, Albrecht Dürer, and finally Marc-Antonio. His execution was rude, and his plates vary greatly in appearance and merit. Those which may be given to him with confidence are between seventy and eighty in number, a total which would be greatly increased if we accepted the early prints ascribed to him by Bartsch. His most frequent monograms were the two here given, **M.** or **NE.**, but he marked his plates in a great variety of ways, seldom, however, omitting to sign them altogether. His better plates, perhaps, are the following:

The Adoration of the Shepherds, with his name.

St. Sebastian, marked *Nicoletto*, on a tablet.

Another St. Sebastian; inscribed *Ora pro nobis Sancte Sebastiane*.

St. Jerome Reading; with the monogram.

St. George, with his name.

St. Martin; inscribed *Divo Marti*; with his name on a tablet.

A Triton embracing a Syren; marked **N. M.** on a tablet.

A whole-length Figure of Christ standing on a pavement of square stones, &c. Monogram.

St. Sebastian, his arms tied over his head to a column, pierced with six arrows. Name at full length on a step.

St. Sebastian, his arms tied over his head to a column, and is pierced with three arrows. Monogram.

St. George in complete armour, standing in the centre of the print. Name at full length on the frieze of a triumphal arch. (*British Museum*.)

St. Catherine standing, holding a palm branch in her left hand, &c. Name at full length on the base of a pillar on the right.

Mars in Armour, standing in the middle of the print, companion to the St. George. Name on a tablet hung to a tree on the left.

Three Children; one kneeling in the centre, one on the left raising his left hand, and one on the right raising his right hand. Name at full length on a scroll.

A Female wearing a Helmet, &c., pouring incense on an Altar. No mark.

Percussus and Pegasus. Percussus holding the bridle of the horse with both hands.

The Nativity, in a richly decorated ruined Stable.

St. Cecilia standing.

Christ crowned with Thorns; beneath, a Bishop and a King, with their attendants, kneeling.

St. Jerome in Penitence.

Group of Four Women. Copy from Albrecht Dürer.

Hercules and the Cretan Bull.

Two whole-length Figures on one plate.

Two winged Boys supporting a Standard. (*British Museum*.)

St. Roch, with a long staff in his right hand, sitting in an arched building. Landscape with the sun rising in the distance.

A Marine Monster holding a Sea-horse; a Boy with a Torch and Olive-branch sitting on its tail. **N. M.** on a tablet.

A Man crowned with Laurel looking at some geometrical figures: 'Appelles Picta,' &c. (*British Museum*.)

David holding the Head of Goliath. The monogram at bottom on the left.

St. Anthony standing amidst Ruins, turned to the left, holding a book in his right hand to his breast, and in his left hand a crutch and a bell; landscape in the distance, and the pig is partly seen on the left. Monogram at bottom on the right.

A Saint, with a large bag on his back, running towards the left. In the background a landscape with ruins. The monogram on a stone.

Lazarus, with two Dogs licking his Sores. Monogram.

Victory. A winged Female Figure standing on the ruins of a large building, holding a lance in one hand, and a laurel wreath in the other. On a pillar on the right, VICTORIA, and above, **N. R.**

**Fame.** A winged Female sitting on some armour writing *FAMA VOLAT* on a shield. N M on a pillar to the right.

**Neptune** holding a Trident, sitting turned to the left; his left hand is on an urn from which water flows; on the right is a niche with an altar, and a tablet with the letters ONRM. On Neptune's chair, *NEPTUNI SIMULACRON*.

**Mercury** standing, the winged cap on his head and the caduceus in his right hand. On the pedestal of a pillar *MERCURIO*. At bottom in front, N. R. at the side of a vase.

**Mercury** standing, caduceus in his left hand, a flute in his right; head three-quarters turned to the right. On the pedestal of a pillar *MERCURIO*. At bottom in front, N. R. at the side of a vase.

**Four Children** round a Tree. One on the right sits on a round pedestal; the second leans its head on the knee of the first, the third is on horseback, and the fourth standing. In the centre is a tree with a tablet suspended, on which is inscribed, *OPUS NICOLETTI DE MUTINA*.

**The Vestal Tuccia** carrying Water in a Sieve, to prove her virginity. At top on a scroll hangs a tablet with the artist's monogram.

**Goldsmith's Ornament.** A Vase surrounded by four Wreaths of Roses. The letters N R are by the side of a smaller Vase with pointed top.

A similar Ornament with the letters N. R., but without the smaller Vase.

**Saint Dominic.**

**The Deceitful Tongue.**

**Vulcan and Cupid.**

**Christ with a Globe in His Hand.** (*British Museum.*)

**ROSHOFF.** See RÖSSEL, AUGUST JOHANN.

**ROSI, ALESSANDRO**, said to have been born at Florence in 1627, was a scholar of Cesare Dandini, under whose tuition he became a reputable painter of history. There are many of his pictures in the churches and private collections at Florence. The cathedral at Prato possesses a 'S. Francesco di Paolo' by him; and two good Bacchanalian subjects used to be in the collection of the Grand Duke. He died at Florence in 1697.

**ROSI, GIOVANNI**, a Florentine painter of the 17th century. He was one of the artists who formed an early school of landscape painting in Italy before the time of Salvator Rosa. He was working about 1620.

**ROSI, ZANORI**, painter, a native of Florence. He was one of the pupils of Christofano Allori, and completed some of the pictures left unfinished by his master, so that he was still living in 1621, the year of Allori's death.

**ROSITI, GIOVANNI BATTISTA**, an artist of Forlì, mentioned by Lanzi as a contemporary of Palmigiani, was the author of a 'Virgin and Child' of much merit in the church of S. Maria dell' Orto at Velletri, bearing the following inscription: "Jo. Baptista de Rositis de Forlivi pinxit, I. S. O. O. de Mense Martii."

**ROSLANEY, WELLS**, ornamental painter and designer, practising in London in the second half of the 18th century. He died October 1, 1776, and his wife is said to have starved herself to death from grief at his loss.

**RÖSLER, JOHANN KARL**, (or RÖSSLER,) portrait painter, born at Görlitz on the 18th May, 1775. He began life as a smith, but at the age of twenty determined to become an artist. He worked industriously at the Dresden Academy, and gained further knowledge by studies in Italy. In 1810 he became a member of the Dresden Academy, and five years later was appointed Professor. He died at Dresden in 1845. Among his best works are:

**The Marys at the Sepulchre.**

**The Elector Maurice of Saxony** after the Battle of Sievershausen.

**Portrait of the Baroness von der Recke.**

**Portrait of King Anthony of Saxony.**

**Portrait of the Actor and Entomologist Ochsenheimer.** (*In the Dresden Gallery.*)

**RÖSLER, MICHAEL**, an obscure German engraver, who resided at Nuremberg about the year 1626. He engraved several portraits for a folio volume, published in that city, entitled '*Icones Bibliopolarum et Typographorum.*' Zani mentions a Michael Rosler as a German engraver who flourished about 1728; and Nagler a Rosler of Nuremberg, as living in the first half of the 18th century.

**ROSLIN, ALEXANDER**, a native of Sweden, born at Malmo in 1718, worked in Paris as a portrait-painter, and in 1753 became a member of the Academy. In 1765 he gained a prize in competition with Grenze for a family portrait for the Duke of Rochefoucauld. He married Mlle. Giroust, a French artist, and after her death returned for a time to Sweden. He subsequently painted for a time in Russia. His portrait of the Duchess Marie Christine of Saxony was engraved by Bartolozzi. Roslin died in 1793. The following are among his best known works:

Paris.	<i>Louvre.</i>	Portrait of a Lady. ( <i>La Caze Collection.</i> )
Stockholm.	<i>Gallery.</i>	Portrait of Gustavus III. and his brothers, Prince Charles and Prince Frederick. 1771.
"	"	Bust Portrait of Gustavus III. 1775.
"	"	Portrait of Duke Frederick Adolphus, brother of Gustavus Adolphus. 1770.
"	"	Portrait of the Painter's Wife. 1763.

**ROSLIN, MARIE SUZANNE** (*née* GIROUST,) the wife of Alexander Roslin, the Swedish painter, was born in France in 1735. She practised in pastel at Paris with so much success that in 1770 she was elected an Associate of the Academy. She died in Paris in 1772.

**ROSS, F. W. R.**, an English natural history draughtsman, born in 1792. He was an officer in the Royal Navy, and practised art as a pastime. He applied himself chiefly to drawings in illustration of natural history, particularly excelling in the rendering of birds, which he treated with much delicacy and finish of draughtsmanship, and brilliancy of colour. His later years were passed at Topsham (Devon), where he died in 1860.

**ROSS, H.**, miniature painter, a Scottish artist, whose father was a gardener in the service of the Duke of Marlborough, and who gained a certain celebrity by the portraits and portrait groups in miniature, which he exhibited at the Royal Academy in the early years of the present century. He was the father of Sir W. Ross.

**ROSS, JAMES**, an English engraver, born in 1745, was a pupil of R. Hancock. We have by him several views of the city of Hereford, very neatly engraved; they are small plates, and are taken from drawings by G. Powle. He also executed some plates in illustration of Green's 'City of Worcester,' and of a 'History of Tewkesbury.' He died at Worcester, 1821.

**ROSS, KARL**, a painter, born at Altekoppel, in Holstein, in 1816. After studying from 1832 to 1836 in the Academy of Copenhagen he went in 1837 to Greece, where he worked at landscape

painting for two years, and then went to Munich. From 1842 to 1843 he lived in Rome; in 1846 he was in Paris; in 1850 in Rome again. Among his works we may name, 'Naxos,' 'Temple of Phigalia in Arcadia,' and a 'Forest Party.' He died at Munich in 1857.

ROSS, MRS. MARIA, an English portrait painter, born in 1766. She was the sister of Anker Smith, the engraver, the wife of H. Ross, miniature painter, and the mother of Sir W. C. Ross, R.A. She sometimes exhibited at the Academy, commencing in 1811, and occasionally painted history. She died in London in 1836.

ROSS, ROBERT THORBURN, a Scottish subject painter, born at Edinburgh in 1816. He was a pupil of Simson and Sir W. Allan. In early life he practised as a portrait painter in pastel, but became better known as a painter of genre. His pictures have an echo of the pastellist about them. His works first appeared in 1845 at the Scottish Academy, of which he became an Associate in 1852, and a full member in 1869. He died in 1876. Amongst his chief pictures were:

The Thorn in the Foot.	Highland Pets
The Spinning-wheel.	The Broken Pitcher.
Cottage Children.	What's at the Window?

ROSS, SIR WILLIAM CHARLES, an English miniature painter, born in London in 1794. He was the son of H. and Maria Ross. Both his parents being artists, he at a very early age showed a predilection for art. He entered the schools of the Academy in 1808, and made distinguished progress, and winning many prizes. He was also awarded by the Society of Arts no less than seven premiums between 1807 and 1821. His two chief works at this time were 'The Judgment of Brutus,' and 'Christ casting out Devils among the Tombs.' His name first appeared in the Academy Catalogues in 1809, when he was scarcely sixteen years of age, and for several years he exhibited historical works, to which he devoted much attention. But in 1814 he became an assistant to Andrew Robertson, a miniature painter on ivory, to which branch of art he at length wholly applied himself. He obtained a large practice in the highest circles. The Queen, the Prince Consort, and their family sat to him, as well as the King and Queen of the Belgians, the King and Queen of Portugal, Napoleon III., &c. It is said that the total number of his miniatures exceeds 2200. In 1838 he was elected an Associate of the Royal Academy, becoming a full member in the following year, when he also received knighthood. In the cartoon competition of 1843 he won a premium of £100 with an 'Angel Raphael Discoursing with Eve.' He continued in full practice, holding the first rank in his art, until 1857, when he was struck by paralysis. After a period of considerable suffering he died, unmarried, on January 20th, 1860.

ROSSELL, JOSEF, a Spanish painter and member of the Academy of St. Barbara at Valencia, who is known as the author of a 'St. Luke' on linen, presented to the Academy in 1754.

ROSSELLI, COSIMO (DI LORENZO DI FILIPPO ROSSELLI), born at Florence in 1439, was a pupil of Neri de Bicci from 1453 to 1456, and is then thought to have won the friendship of Benozzo Gozzoli. At some period of his life he visited Lucca, for a fresco by him can be seen above the portal of the church of S. Martino, besides other paintings in that city. In the court of the SS. Annunziata, Florence,

is a fresco representing 'Beato Filippo receiving the Habit of the Servites from the Virgin,' which is said to have been painted in 1476. In 1480 Roselli was invited to Rome by Sixtus IV. to compete with Ghirlandaio, Signorelli, and Perugino, in the decoration of the Sistine Chapel; and according to Vasari gained the Pope's approbation over his rivals through the immense quantity of gold and ultramarine used by him in his pictures. His subjects were the 'Passage of the Red Sea,' 'Moses delivering the Tables of the Law,' 'The Sermon on the Mount,' and 'The Last Supper.' Roselli's masterpiece is a fresco in the chapel of the S. Sacrament in S. Ambrogio, Florence, which represents 'The Exhibition of a Miracle-working Chalice.' Amongst his pupils and assistants were Piero di Cosimo and Fra Bartolommeo. In 1496 he valued Baldovinetti's frescoes at S. Trinità, Florence, and he died in 1507, in which year he made his will. Pictures by this artist are to be found in the churches of S. Ambrogio and S. Maria de' Pazzi, Florence, also in:

Berlin.	<i>The Gallery.</i>	The Virgin in Glory.
"	"	Christ in the Tomb.
"	"	Massacre of the Innocents.
Florence.	<i>S. Ambrogio.</i>	Procession of the Miraculous Chalice.
"	"	The Assumption.
"	<i>S. M. Maddalena.</i>	Coronation of the Virgin.
"	<i>S. Annunziata.</i>	The Virgin delivering to St Philip Benizza the garb of the Servites.
"	<i>Academy.</i>	St. Barbara Triumphant.
London.	<i>Nat. Gall.</i>	St. Jerome and Saints (from the Buccielli chapel in the Eremiti di S. Girolamo at Fiesole).
Lucca.	<i>S. Martino.</i>	Christ taken down from the Cross.
Paris.	<i>Louvre.</i>	Virgin Glorified.
Rome.	<i>Sistine Chapel.</i>	Passage of the Red Sea.
"	"	Sermon on the Mount.
"	"	The Last Supper.

ROSSET, —, a French landscape painter of the 18th century of some talent, who was employed at Sevres to paint landscapes on porcelain.

ROSSETTI, CESARE, an Italian painter of the 17th century, the pupil and assistant of the Cavaliere d'Arpino, under whom he worked at the decoration of San Giovanni Laterano during the pontificate of Clement VIII.

ROSSETTI, GABRIEL CHARLES DANTE, painter, was born May 12th, 1828, at 38, Charlotte Street, Portland Place, London. Though an Englishman by education and adoption, his family was of Italian origin, and had once borne the name of Della Guardia, Rossetti being merely a sobriquet which gradually crystallized into a surname. His father, Gabriele Rossetti, was a native of Vasto d'Ammonio, a small town of the Abruzzi, on the Adriatic coast. He was the author of various critical and poetical works, became well known as a commentator on Dante, and held the appointment of keeper of bronzes in the Museo Borbonico at Naples. In 1820 the elder Rossetti took a prominent part, both as a politician and as a writer of patriotic songs, in the national movement by which the King of the Sicilies was forced to grant a constitution to his subjects. When, in 1821, Ferdinand, backed by an Austrian army, entered his kingdom to annul the lately-won charter, Gabriele Rossetti was compelled to fly. He escaped to Malta, and eventually to England, where he settled, and in 1831 became Professor of Italian literature at King's College, London. Shortly after his arrival in England he married Frances, the daughter, by an English wife,

of Gaetano Polidori, sometime secretary to Alfieri. The second child of this marriage was the poet-painter, Dante Rossetti, the most famous of a gifted quartet. His eldest sister, Maria, is known as the author of a critical work, called 'The Shadow of Dante.' His brother, William Michael Rossetti, has an established reputation as a critic and poet, and his younger sister, Christina, takes high rank among nineteenth-century poets.

The early childhood of Rossetti was not, on the whole, remarkable, though he is said to have shown his artistic bent at a very early age, and mention is made of various precocious juvenile efforts, which were, however, chiefly literary in character. He received his education at King's College School, where he remained until about 1843, at which time he began his art education in Sass's School. Here he studied until 1846, when he was admitted to the Royal Academy Schools. He stopped short, however, of the Life School, and never thoroughly mastered the difficulties of drawing the human form. On his leaving the Academy Schools in 1848, Rossetti, who had been greatly attracted by some exhibited works of Ford Madox Brown, asked permission to attend his studio as a pupil.

In Mr. Madox Brown's studio Rossetti painted his first work in oil, a portrait of his father, and in 1847 he took a studio in Cleveland Street, Fitzroy Square, jointly with Mr. Holman Hunt. In the autumn of 1848, Rossetti, whose great personal charm, no less than his brilliant intellectual and artistic qualities, had gathered round him a circle of gifted young sympathizers, became the prime mover in the famous 'Pre-Raphaelite' revolt. In strict adherence to his new principles Rossetti painted his 'Girlhood of Mary Virgin,' which was exhibited in 1849, and, together with other productions of the brotherhood, raised a storm of indignant criticism. By the large class who decline to judge of any artistic endeavour save from their own accepted standards, the new movement was savagely denounced, and it was not till many years later that its quickening influence upon English art came to be widely acknowledged. The idea of an organ to spread the ideas of the brotherhood occurred to Rossetti in the autumn of 1849, and in January 1850, appeared the first number of 'The Germ,' a title which gave place in the third number to the less happy one of 'Art and Poetry.' The short-lived periodical came to an end with its fourth number. It claims a special interest in connection with Rossetti's career, not only as having been the summary and exposition of the new gospel, but as the vehicle by which he first became known to the world as a poet. It contained in all twelve contributions by him, among them the prose allegory 'Hand and Soul,' and the poem, 'The Blessed Damsel.' Rossetti gradually drifted away from the objective truth of the three pictures, which alone, amongst his important works, were conceived and painted according to the principles of the 'Germ.' These are the 'Girlhood of Mary Virgin,' the 'Ecce Ancilla Domini,' and the unfinished 'Found.' From the year 1853 onwards his art took on an individual character which was too soon to develop into mannerism. "His aim in art," says one of his biographers, "was to have something to say first, and then to say it beautifully." It is on his powers as a colourist that his fame as a painter must rest, and as such he has been too often compared with the great

Venetians; but in his completest works—those produced between 1864 and 1870—he achieved a splendour of colour that has seldom been surpassed in modern times. From 1850 to 1860, Rossetti did comparatively little work in oil. The worship of Dante was strongly manifested in his choice of subjects at this period, to which belong the series of water-colours inspired by passages in the 'Vita Nuova' and the 'Divina Commedia.' For water-colours he found at one time a much more ready sale than for his work in oil, and to this it is due that he produced so much in the lighter medium. In 1857 he visited Oxford with Mr. Woodward the architect, who was then engaged on the new building for the Union Club, and it occurred to Rossetti that a fine effect might be gained by the decoration of the bays in the Debating Room with a series of wall-paintings in tempera, from the 'Morte d'Arthur.' The funds of the committee being insufficient to enable them to give a commission for the work, Rossetti, jointly with William Morris, E. Burne Jones, and other artists whom he had succeeded in interesting in the scheme, consented to undertake the frescoes gratuitously, the club defraying the actual outlay for material, &c. Rossetti chose for his subject 'Sir Lancelot before the Shrine of the Grail,' but he never completed the fresco for in a very short time it was discovered that the paint, laid on a new wall without any sort of special preparation, would, after a while, completely shell off from the plaster. These frescoes are now mostly obliterated, but a memorial of Rossetti's work at the Union survives in a design of 'Arthur and his Knights at the Round Table,' which was carved in stone and coloured by Mr. Munro, and is in the tympanum of the porch.

About 1850 Rossetti took rooms at 14, Chatham Place, Blackfriars. In the beginning of 1851 he was introduced by the painter Deverell to Elizabeth Eleanor Siddall, a beautiful girl, who was afterwards the model for some of his most famous works, and in whom he found a type of feminine loveliness which, variously idealized or modified, he never wearied of reproducing. She had some artistic aptitude, which Rossetti undertook to cultivate, and the result was the marriage of the master and pupil in 1860, after a long engagement. After the birth of a still-born child in 1861, Mrs. Rossetti's health gradually failed, and consumptive tendencies developed. She died in February 1862, from the effects of an overdose of laudanum. Rossetti's grief was deep, and on the day of her burial he took the manuscript of all his poems (of most of which at that time there existed no other copy), and placed them as a last gift in her coffin. From this time he abandoned literary effort for some years, though not, as some have said, all creative work, for to the years 1862-1869 belong, among others, the three pictures which show his technical power at its highest level—the 'Lady Lilith,' the 'Monna Vanna,' and 'The Beloved,'—as well as the 'Beata Beatrix.' On the death of his wife Rossetti gave up the rooms in Chatham Place, and after a stay of six months in some chambers in Lincoln's Inn Fields, he took No. 16, Cheyne Walk, Chelsea, where he settled in the autumn of 1862. At first he occupied the house jointly with his brother and his friends, Algernon Charles Swinburne and George Meredith. But these drifted away one by one. Between 1869 and 1874 the residence at Chaynor Walk was varied by visits to Kohnscott Manor,

near Lechlade, which the artist rented jointly with Mr. William Morris. Two visits to Penkill Castle, in Ayrshire (1868 and 1869) are memorable, as during his stay there he thought out some of his finest poems. These visits to Scotland, and a few short tours in France and Belgium, make up the sum of Rossetti's journeyings outside England. Great as was his sympathy with all things Italian, he never saw his father's country.

In Rossetti, two *métiers* were so closely allied, that in any sketch of his career it is difficult to consider him as either solely poet or painter. In many instances a picture was the illustration of a poem, or a poem the elaboration of a picture. Thus the 'Blessed Damozel' was the subject of two oil-paintings, while the 'Girlhood of Mary,' 'The Passover in the Holy Family,' 'Mary Magdalene,' 'St. Luke,' 'The Lady Lilith,' 'Sibylla Palmifera,' 'Fiammetta,' 'The Day-Dream,' 'Astarte Syriaca,' 'Proserpina,' and 'La Bella Mano,' have all their counterpart in sonnets. These illustrative sonnets it was occasionally his practice to write on the frames of the pictures to which they referred.

In the year 1869, Rossetti was prevailed upon by his friends to allow the exhumation of his buried MSS., and in 1870 the first collection of his 'Poems' appeared. They at once attracted attention and praise, mixed with strong dissent. About this time symptoms of weak health appeared. He had inherited weak sight from his father, which now became much aggravated, and gave him great uneasiness. A severe illness in 1872 seems to have completed the gradual break-up in his health, and from thenceforth he suffered terribly from insomnia. To obtain relief, he took to chloral, with the usual results. In 1881 he made an expedition to the Vale of St. John, near Kewick, but it led to no improvement in his condition. Early in 1882 he went to Birchington, near Margate, and there, on the Easter Sunday of 1882, he died. Rossetti made ten designs for book illustration: one for W. Allingham's 'Night and Day Songs'; five for the edition of Tennyson published in 1857; two in 1862, for 'The Gollin Market, and other Poems,' of his sister Christina; and two, in 1866, for her 'The Prince's Progress, and other Poems.' He also designed two windows and a panel for the pulpit in St. Martin's, Scarborough; as well as a window to the memory of his aunt, Miss M. M. Polidori, in Christ Church, Albany Street. The following list includes, in chronological order, all his important pictures in oil. For those in other media we must refer the reader to the exhaustive table appended to Mr. William Sharpe's biography. F.S.

Portrait of Gabriele Rossetti. (*Mrs C. Polidori.*)  
 Girlhood of Mary Virgin. (*Lady Louisa Fildes.*)  
 'Ecce Ancilla Domini.' (*National Gallery.*)  
 Dante and Beatrice. (*J. Leathart, Esq.*)  
 Bocca Baciata. (*G. P. Boyce, Esq.*)  
 Portrait of A. C. Swinburne, Esq.  
 Portrait of Mrs. D. G. Rossetti. (*Arthur Severn, Esq.*)  
 Hard Alane. (*J. Leathart, Esq.*)  
 Fair Rosamond.  
 Triptych. (*Llandaff Cathedral.*)  
 Girl at Lattice. (*G. P. Boyce, Esq.*)  
 Female Head. (*George Rae, Esq.*)  
 Portrait of Mrs. Leathart. (*J. Leathart, Esq.*)  
 Beata Beatrix. (*Lord Mount Temple.*)  
 Aurelia; originally Fazio's Mistress. (*George Rae, Esq.*)  
 The Loving Cup.  
 The Blue Bower. (*Mrs. Dyson Perrins.*)  
 Joan of Arc. (*J. Anderson Rose.*)  
 Monna Pomona. (*A. Ionides, Esq.*)

#### Il Ramoscello.

The Beloved; or, The Bride. (*George Rae, Esq.*)  
 Sibylla Palmifera. (*Do.*)  
 Monna Vanna. (*Do.*)  
 Venus Verticordia. (*John Mitchell, Esq.*)  
 Portrait of his Mother. (*Mrs. Rossetti.*)  
 Return of Tibullus to Delia.  
 Joli Cœur. (*W. A. Turner, Esq.*)  
 Monna Rosa. (*F. R. Leyland, Esq.*)  
 The Loving Cup. (*Do.*)  
 Portrait of Mrs. Tushington. (*Do.*)  
 Venus Verticordia. (*Late W. Graham, Esq.*)  
 Mariana. (*Do.*)  
 Dante's Dream. (*Walker Gallery, Liverpool.*)  
 Water Willow. (*W. A. Turner, Esq.*)  
 Beata Beatrix. (*Late W. Graham, Esq.*)  
 Veronica Veronese. (*F. R. Leyland, Esq.*)  
 La Ghirlandata. (*Late W. Graham, Esq.*)  
 Dis Manibus. (*F. R. Leyland, Esq.*)  
 Fleurs de Marie. (*Late W. Graham, Esq.*)  
 Damsel of the Sang Real. (*George Rae, Esq.*)  
 Portrait of Mrs. Morris. (*Wm. Morris, Esq.*)  
 La Bella Mano. (*F. S. Ellis, Esq.*)  
 Head of the Blessed Damozel. (*Lord Mount Temple.*)  
 Pandora. (*Late J. Graham.*)  
 Astarte Syriaca. (*C. E. Fry, Esq.*)  
 The Sea Spell. (*F. R. Leyland, Esq.*)  
 The Blessed Damozel. (*Mrs. Dyson Perrins.*)  
 Proserpina. (*W. A. Turner, Esq.*)  
 Dante's Dream, with predella. (*Joseph Ruston, Esq.*)  
 La Donna della Finestra. (*F. S. Ellis, Esq.*)  
 The Day Dream. (*Con Ionides, Esq.*)  
 The Blessed Damozel. (*F. R. Leyland, Esq.*)  
 Salutation of Beatrice.

ROSSETTI, GIOVANNI PAOLO, painter, a native of Volterra, flourished about the year 1568. He was a nephew of Daniele Ricciarelli, called di Volterra, under whom he studied at Rome, and is said to have painted history with considerable success. After the death of his uncle he left Rome, and returned to Volterra, where he executed some altar-pieces for the churches, of which one of the most esteemed was a 'Descent from the Cross,' in S. Dalmazio. He is said to have been still alive in 1600.

ROSSI (or Rosso), ANTONIO, the elder, painter, born at Zoldo in Cadore, in the second part of the 15th century. He is said by Lanzi to have been the first master of his great compatriot Titian, and painted numerous works in tempera, in an archaic and angular style. His period of greatest activity extends from 1472 to 1507. Numerous works of his now lost or obliterated are mentioned in ancient records. Of those still extant there are:

Altar-piece in the church of San Lorenzo, at Selva in Cadore; painted in 1472, and signed *Antonius Kubeus de Cadubrio pinxit.*  
 Fresco of Christ and the Twelve Apostles, in the church of San Silvestro sulla Costa, near Serravalle; signed *Anto Rosso de Cadore.*  
 Altar-piece (St. Martin sharing his Cloak) in the church of Vigo di Cadore. (1492.)  
 Virgin and Child with SS. Bartholomew and Sylvester, formerly in the church of Nabis, now in the possession of Signor Bighetti of Venice. This last picture is signed *Antonius Zaudanus* (Antonio of Zoldo).  
 Altar-piece lately in the possession of Signora Landonelli, at Venice; signed and dated 1494.  
 Virgin with Saints; signed and dated 1494. Formerly in the church of Talam, near Belluno.  
 Virgin with St. Sebastian and a Bishop; signed; Fonzano, near Feltre.  
 See *Crowe and Cavalcaselle*, 'Painting in N. Italy,' vol. ii. pp. 172-3.

ROSSI, ANDREA, an Italian engraver, born about 1726. There are several heads of popes engraved by him, and subjects after Carracci, Novelli, Frezza, and others. He died in 1790. The following prints may be named:



Portraits of Joseph II. and the Archduke Leopold; after *Pompeo Battoni*.

A Bath of the Virgin; after *Carlo Dolci*.

St. Margaret of Cortona kneeling before a Crucifix; after *Pietro da Cortona*.

ROSSI, AGNOLO, a Genoese painter, born in 1694. He was a priest, and the best-known pupil of Domenico Parodi. In style he was a disciple of Maratti, but he also treated humorous subjects with success. He died in 1755.

ROSSI, ANIELLO, painter, born at Naples about 1660. He was one of the favourite scholars of Luca Giordano, and, with Matteo Pacelli, accompanied his master to Spain, and remained with him as his assistant during his long sojourn at the court of Charles II. and Philip V. His services were rewarded by a handsome pension, and returning to Italy with his master in 1702, he settled at Venice, where he lived in ease and independence till his death in 1719.

ROSSI, ANTONIO, born at Bologna in 1697 (1700), was educated in the school of Cavalotti. Alce Antonio Franceschini, of whom he was a favourite disciple, and who recommended him, in preference to his other pupils, to execute the commissions he himself was incapable of undertaking. Of the numerous pictures he painted for the public edifices at Bologna, his 'Martyrdom of St. Andrea,' in the church of S. Domenico, is perhaps the best. He was much employed in painting figures in the architectural views of Orlandi and F. Buzzi. He died in 1750 or 1753.

ROSSI, BERNARDINO DE. See DEI ROSSI.

ROSSI, CARLANTONIO, a Milanese painter, born about 1681. He painted a 'San Siro' for the cathedral of Pavia, in the manner of the Procaccini, and is said to have been the master of Carlo Sacchi. He died in 1648.

ROSSI, ENNA, a Bolognese painter of the 17th century, mentioned by Malvasia as a pupil of the Carracci, and an artist of some merit. He painted numerous works for the churches of Bologna and its neighbourhood.

ROSSI, FRANCESCO DEI. See DEI ROSSI.

ROSSI, GIOVANNI BATTISTA, an engraver, to whom is attributed a set of perspective views of Rome, published in 1640.

ROSSI, GIOVANNI BATTISTA, painter, a native of Rovigo, born about 1627. He was a pupil of Dario Varotari, and practised for a time at Padua, where he painted a picture for the church of San Clemente. He settled later at Venice, where he was still living in 1680.

ROSSI, GIOVANNI BATTISTA, called IL GOBBINO, (the little hunchback,) a Veronese painter of the 17th century. He was one of the best known of the disciples of Alessandro Turchi, and practised with credit for many years at Verona.

ROSSI, GIROLAMO, called DE RUBEIS THE ELDER, born at Rome about the year 1630, was brought up at Bologna, under Simone Cantarini. His instinct led him more to engraving than painting, and he has left several plates after Bolognese painters, which possess considerable merit; among them are the following:

The Portrait of Pope Pius V.; after *Scipione Gaetano*.

Two Cupids playing; after *Guerctino*.

The Virgin and Child, with St. Jerome and St. Francis; after *Lodovico Carracci*, inscribed, *Hieronymus de Rubens pictor, delineavit, incidit*.

S. Carlo Borromeo kneeling before a Crucifix; after *An. Carracci*.

A half-length figure of the Virgin.

St. John the Baptist; after *Guido*.

Two Children; after the same.

ROSSI, GIROLAMO, called DE RUBEIS THE YOUNGER, son of Girolamo Rossi, was born at Rome about the year 1680, and chiefly resided in his native city, where he engraved a variety of plates after the Italian painters. He also executed several portraits of the cardinals of his time, for a series which was afterwards continued by Pazzi and others. They are freely engraved. We have also by him the following prints:

The Virgin and Infant Jesus; after *Correggio*.

The Martyrdom of St. Agapita; after *Gio. Odazzi*.

Nagler gives a list of twenty one prints by the younger Rossi, among which he enumerates those of Pope Pius V., and of S. Carlo Borromeo kneeling, attributed above to his father. According to Zani, he was at work as late as 1749, but none of the dates quoted by Nagler come near to that period.

ROSSI, GIUSEPPE, engraver and draughtsman. He practised at Florence in the first half of the 19th century, and his drawings and engravings, particularly some of the 'Campo Santo' at Pisa, show considerable talent, but his promise was cut short by his death in 1848, while still a young man.

ROSSI, LORENZO, an Italian painter of the Florentine school, a pupil of Pier Dandini. He imitated the manner of the Flemish artist, Lieven Mehus, and painted small pictures of much delicacy and elegance. He died in 1702.

ROSSI, LORETO D'UGOLINO, painter. Of this artist nothing is known, but a 'Circumcision' at Berlin bears the following inscription: "Questa tavola se fatte fare per Loreto d'Ugolino de Rossi la quale a fattela fare beltrame distoldo de Rossi, 1475."

ROSSI, MUZIO, painter, was born at Naples in 1626, and was for some time the disciple of Massimo Stanzioni. From the school of that master he went to Bologna, where he frequented the academy of Guido, and at the age of eighteen was sufficiently advanced to compete with the ablest artists of his time. An altar-piece for the Certosa, a 'Nativity,' was considered a marvel of precocity. On his return to Naples, he was engaged to paint the tribune of S. Pietro in Majella, which he had not entirely finished when his career was cut short by his death, in 1651, at the age of 25.

ROSSI, NICCOLÒ MARIA, painter, was born about 1645, at Naples. He was a pupil of Luca Giordano, and a successful imitator of his style. In some of his more important works his master furnished him with designs, for the paintings in the Chapel Royal at Naples, for instance. He was much esteemed for his life-like rendering of animals. He died in 1700.

ROSSI, PASQUALE, called PASQUALINO, born at Vicenza in 1641. Without the instruction of a master, he is said to have reached a respectable rank as an historical painter by studying and copying the best works of the Venetian and Roman schools. Of his pictures in the churches at Rome, the best are: 'Christ praying in the Garden,' in S. Carlo al Corso; and the 'Baptism of Christ,' in S. Maria del Popolo. In the church of the Silvestrini, at Fabriano, there is a 'Madonna' by him; but perhaps his best production is an altar-piece in the cathedral at Matelica, representing St. Gregory interceding for the souls in Purgatory. He also painted gallant assemblies, musical parties, &c. He died in 1700. His death has been put as late as 1725.

**ROSSI, PROPERTIA**, a lady of Bologna, best known as a sculptor and carver, but who also engraved upon copper, and learnt drawing and design from Marc Antonio. She is said to have been remarkable for her beauty, virtues, and talents, and to have died at an early age in 1530, in consequence of unrequited love. Her last work was a bas-relief of Joseph and Potiphar's wife.

**ROSSIGNOLI, JACOPO**, painter, a native of Leghorn, who, towards the close of the 16th century, settled in Piedmont, and was appointed painter to the Court of Savoy. He was a contemporary of Ardeno and Giorgio Soleri, and a successful imitator of the style of Perino del Vaga, in his painting of *grotteschi*. He died probably in 1604, for a Latin epitaph on his tomb at San Tommaso in Turin bears that date.

**ROSSIGNON, LOUIS JOSEPH TOUSSAINT**, historical painter and portraitist in pastel, was born at Avesnes, on the last day of 1781. He was a pupil of Vincent and of the École des Beaux Arts. Among his works we may mention :

The Siege of Missolonghi.  
Zenobia greeted by Shepherds.  
Death of General Sowinski.

He sent his last picture to the Salon in 1850.

**ROSSITER, THOMAS**, was born in 1818, at New Haven, Connecticut, where he made his first art studies, and where, in 1838, he began his career as a portrait painter. Two years later he came to Europe, visiting London, Paris, and Rome, where he lived for five years. On his return to New York in 1846, he became known chiefly as a painter of historical and Scriptural subjects, and in 1849 he was elected Member of the National Academy, his Associateship dating from 1840. After a second European sojourn, he settled at Coldspring, on the Hudson, in 1860. He died during a visit to Rome, in 1871. Some of his works have been engraved. They are carefully and conscientiously executed, but are deficient in life and animation. Among the best known are :

The Last Hours of Tasso.  
Captive Jews in Babylon.  
The Wise and Foolish Virgins.  
The Ascension.  
Washington in his Library.  
Washington's First Cabinet.  
The Prince of Wales at Washington's Tomb.

**RÜSSLER, JOHANN KARL**. See RÜSLER.

**ROSSMAESSLER, JOHANN AUGUST**, was born at Leipsic in 1752, and was instructed in design by Frederick Oeser. He engraved a great variety of vignettes and other plates for books, and also a few views in the environs of Leipsic. He died at Leipsic in 1783.

**ROSSMAESSLER, JOHANN FRIEDRICH**, an engraver, born at Leipsic in 1775, engraved plates for Sir Walter Scott's novels after Westall and Leslie, and also plates for Bulwer Lytton's 'Pilgrims of the Rhine.' He died at Leipsic in 1858.


**ROSSO, ANTONIO**. See ROSSI.

**ROSSO, IL (MAÎTRE ROUX)**. See DEI ROSSI.

**ROSSUM, J. VAN**, was a Dutch painter of the 17th century. He worked in the style of Metsu. There is a picture by him in the gallery at Vienna of an old gentleman walking in a park. In 1654 he painted a portrait of the priest, J. A. Husinga, which was engraved by Matham.

**ROSWORM**, —, a painter, of whom scarcely anything is known. He was in England about

the year 1665, and copied some of Sir Peter Lely's pictures in small.

**ROTA, MARTIN**, an eminent engraver, born at Sebenico, in Dalmatia, about the year 1540, but who chiefly resided at Rome and Venice. By whom he was instructed in the art of engraving is not ascertained. His plates are executed entirely with the graver, and though not very highly finished, they are wrought in a neat, clear style. His print after Michelangelo's 'Last Judgment' is considered his masterpiece. This fine print, which is inscribed *Martinus Rota*, 1569, has been copied by Léonard Gaultier, but his version may easily be distinguished from the original, not only by its inferiority, but by the fact that the head in the portrait of M. Angelo in a small oval at the top, is turned towards his right shoulder in the original, while in the copy it is towards the left. There is another copy by J. Wierix. Rota engraved some plates from his own designs. He usually signed his plates with his name, but sometimes marked them with a monogram, consisting of an M. and a wheel (rota) by the side of it, **M.** . The following are his principal plates :

#### PORTRAITS.

Maximilian II., Rom. Imper. 1575.  
The Emperor Rudolph II. 1592; with the cipher.  
Ferdinand I. in the costume of his time. 1575.  
Henry IV., King of France.  
Albert a Laskó.

#### SUBJECTS.

The Resurrection; dated 1577. (*From his own design.*)  
The same subject, differently treated. (*From his own design.*)  
The Murder of the Innocents. (*From his own design.*)  
The Last Judgment; dedicated to Rudolph II. 1573.  
Another print of the Last Judgment. This plate was left imperfect at his death, and was finished by another hand. (*From his own design.*)  
The Scourging of Christ. 1568. (*From his own design.*)  
The Martyrdom of St. Peter; after Titian.  
Mary Magdalene penitent; after the same.  
Prometheus chained to the Rock; after the same.  
Christ appearing to St. Peter; after Raffaele. 1568.

**ROTARI, PIETRO**. See DEI ROTARI.

**RÖTENBECK, GEORGE DANIEL**, born at Nuremberg in 1645, was a historical and portrait painter of some merit, and also a good draughtsman and modeller. He died about 1705.

**ROTtermans**. See RODEMONT.

**ROTtermund, JULIUS WILHELM LOUIS**, a German historical painter, born at Hanover in 1826. He studied under Bendemann, who at his early death—he died at Salzbrunn, Silesia, in 1859—finished his last work, 'The Dead Christ,' which is now in the Dresden Gallery.

**ROTH, PETER**, painter, practised at Cologne, where he became well known as a skilful restorer of old pictures, and also as a portrait painter of some merit. He died in 1866.

**ROTH, WILLIAM**, an English portrait and miniature painter, in the second half of the 18th century. He exhibited at the Incorporated Society in 1768, and for some time after practised at Reading.

**ROTHWELL, RICHARD**, an Irish portrait and subject painter, born at Athlone in 1800. In 1815 he commenced his studies in the Dublin Society's school. He practised in the Irish metropolis for a few years, and was elected a member of the Hibernian Academy. Coming to London he

assisted Sir Thomas Lawrence, and occasionally exhibited at the Royal Academy from 1830 onwards. But success did not wait upon him, and he migrated to Dublin, Leamington, Paris, and finally to Rome, where he died in 1868. Works:

**The Little Roamer.** (*South Kensington Museum.*)  
**Noviciate Mendicants.** (*The same.*)  
**The Very Picture of Idleness.** (*The same.*)  
**Portrait of Huskisson.** (*National Portrait Gallery, London.*)  
**Field-Marshal Lord Beresford.** (*The same*)

**ROTHWELL, THOMAS**, an obscure engraver. He was born in 1742, and died at Birmingham in 1807.

**ROTTENHAMER, THOMAS**, painter, practised in Germany in the 16th century. An artist of this name was employed in connection with the ducal stables at Munich.

**ROTTENHAMMER, JOHANN**, born at Munich in 1564, was instructed in the rudiments of design by an artist named Donauer. At an early period of his life he went to Rome, where it was not long before he distinguished himself by painting small pictures of historical subjects, which, though they retained somewhat of the German taste, were ingeniously composed, and handled with neatness and spirit. He had acquired some reputation by his easel pictures, when he was commissioned to paint an altar-piece for one of the churches at Rome, and discovered unexpected ability. A desire to better his colour prompted him to visit Venice, where he particularly devoted himself to studying the works of Tintoretto, in the Scuola di S. Rocco, and he appears to have imitated the style of that master with some success. During his stay at Venice he painted a few pictures for the churches. Ferdinand, Duke of Mantua, employed him in several considerable works. After a residence of many years in Italy he returned to his native country, and established himself at Augsburg, where he met with great encouragement. He was patronized by the Emperor Rudolph II., for whom he painted a capital 'Feast of the Gods.' His cabinet pictures are by no means uncommon. The backgrounds are frequently painted by Jan Breughel, and sometimes by Paul Brill. He was fond of decorating his compositions with rich and splendid accessories, and of introducing nude figures. Rottenhammer died at Augsburg in 1623. Works:

Berlin.	<i>Museum.</i>	The Arts: Poetry, Music, Painting, and Architecture.
Dresden.	<i>Gallery.</i>	Virgin and Child, with Angels bringing fruit and flowers.
Glasgow.	<i>Gallery.</i>	Banquet of the Gods.
London.	<i>Nat. Gallery.</i>	Adoration of the Shepherds.
Munich.	<i>Gallery.</i>	Pan and Syrinx.
"	"	Judgment of Paris. 1005.
"	"	The Last Judgment.
"	"	Diana and Actæon.
"	"	Holy Family; in a landscape by J. Breughel.
Paris.	<i>Louvre.</i>	Death of Adonis.
Petersburg.	<i>Hermitage.</i>	Holy Family.
"	"	Two 'Banquets of the Gods.'

**ROTTERMONDT.** See **RODERMONT.**

**ROTTMANN, FRIEDRICH**, painter and draughtsman, born at Handschulsheim, near Heidelberg, a self-taught artist, known chiefly by his water-colour sketches of military life. He became teacher of drawing at the University, and was commissioned to make sketches of local scenery by the Duke of

Nassau. He died in 1817. By him are the following pictures, which he also etched:

**The Fight for the Neckar Bridge.**  
**Battle near Handschulsheim.**  
**Storming of the Bridge at Heidelberg.**

**ROTTMANN, KARL**, son of Friedrich Rottmann, was born at Handschulsheim, near Heidelberg, in 1797. He studied for a short time under Xeller, and first brought himself into notice by his 'Heidelberg at Sunset' (a water-colour), and his 'Castle Elz.' In 1822 he settled at Munich, and devoted himself to the delineation of **Bavarian** scenery. Later he spent much of his time in Italy and Greece, and the scenes of classic antiquity furnished him with many subjects. He was appointed painter to the Bavarian court, and was commissioned by Louis I. to paint a series of Greek landscapes, twenty-three in number, which now hang in a room by themselves, known as the 'Rottmann Saal,' in the New Pinacothek. Several of these were executed by an encaustic process. He also painted the arcades of the 'Hofgarten' at Munich with a set of twenty-eight Italian landscapes in fresco. He died at Munich in 1850. The following are some of his works:

Berlin.	<i>Nat. Gallery.</i>	The Ammer Lake.
Frankfort.	<i>Stadt. Mus.</i>	Reggio and Etna. 1829.
Karlsruhe.	<i>Gallery.</i>	Landscape in Greece.
"	"	The Island of Egina.
Leipsic.	<i>Museum.</i>	View of Corfu.
"	"	The Copais Lake; two pictures.
Munich.	<i>New Pinacothek.</i>	Three Views in the Bavarian Highlands.
"	"	The Acropolis at Corinth.
"	"	The Island of Ichna.
"	"	Montecale, near Palermo.
"	"	Corf.
"	"	Etna from Taormina.
"	"	The Grave of Archimedes at Syracuse.

**ROTTMANN, LEOPOLD**, landscape painter, born at Heidelberg in 1813, was a brother of Karl Rottmann, and a painter of some popularity. He was patronized by King Max of Bavaria. Many of his works are more topographical than pictorial. He died in 1881.

**ROTTMAYR VON ROSENBRUN, JOHANN FRANZ MICHAEL**, (ROTHMEYER,) a painter, born at Laufen, near Salzburg, in 1652, studied under Karl Loth in Venice, but afterwards returned to Salzburg, where he painted several pictures for the churches in that city. He then went to Vienna, and became court-painter to the Emperors Joseph I. and Charles VI., and was made a baron. The ceiling of the large hall in Pommersfeld is his most important work. He died at Vienna in 1730.

**ROUBAUD, BENJAMIN**, painter, was born at Roquevaire, Bouches-du-Rhône, in 1811. He was a pupil of Hebert, and was chiefly occupied in making drawings for 'L'Illustration.' He died at Algiers in 1847.

**ROUCHIER, MARIE MARGUERITE FRANÇOISE**, (née JASER,) a French miniature painter, was born at Nancy in 1782. She was the pupil successively of Isabey, Aubry, and Regnault. She exhibited at the Salon regularly down to 1844, winning a medal in 1835. She died in 1873.

**ROUCHON**, —, miniaturist, a Benedictine monk of the 16th century, who illuminated a beautiful breviary for the church of S. Jacques de la Boucherie, in Paris, a work on which he is said to have spent some twenty-two years.

**ROUGEMONT, EMILIE**, (née GOUIN,) a portrait

painter, born in France in 1821, was a pupil of Léon Cogniet. She died in 1859.

ROUGERON, JEAN, a French painter, born at Gevray-Chambertin, Côte d'Or, in 1841. He worked principally in Spain, and was the friend of Henri Regnault, whose picture of 'Les Lances,' left unfinished at Regnault's death during the siege of Paris, he completed. He died in 1880. Works:

The Spanish Letter-writer.  
Dance of Gypsies.  
Wedding in a Spanish Village.  
Brawl in a Posada.  
Child's Funeral in Andalusia.  
Taking the Habit at the Carmelites.  
Departure of the Torrero for the Bull-fight.

ROUGET, GEORGIS, painter, born in Paris in 1784, was a pupil of David, and painted portraits and historical subjects. He died in Paris in 1869. Of his portraits we have:

Louis David.	Eugène Beauharnais.
Louis XVIII.	Victor Kellerman.
Charles X.	Marmont.
Napoleon.	St. Cyr.
Soult.	Claudel.

#### HISTORICAL SUBJECTS PAINTED FOR VERSAILLES.

St. Louis receiving the Envoy of the Old Man of the Mountain, at Ptolemais, 1251.  
The Death of St. Louis.  
Francis I. at Rochelle.  
Henry IV. before Paris.  
Henry IV. and his Children.  
Henry IV. abjuring the Roman Catholic Faith.  
The Marriage of Napoleon with Marie Louise.  
The Death of Napoleon I.

Besides these pictures there were also several on religious and mythological subjects:

Edipus and Antigone.  
Ecce Homo.  
Christ on the Mount of Olives.

At Fontainebleau there are several tapestries executed at the Gobelins after designs by Rouget.

ROUILLARD, FRANÇOISE JULIE ALDOVRANDINE, (née LENOIR), born in Paris in 1801, a pupil of Saint, of Delacuze, and of her husband, Jean Sébastien Rouillard. She won honours at the Salon, where her works were exhibited between 1819 and 1833. She died of cholera in 1832.

ROUILLARD, JEAN SÉBASTIEN, painter, born in Paris in 1789. He was a pupil of David, and painted historical subjects and many portraits. His works appeared at the Salon between 1817 and 1850; he was often premiated. He died in Paris in 1852. Works:

Aix.	Musée.	Portrait of Charles X. in his coronation robes.
Amiens.	Musée.	Portrait of Marshal Grouchy.
Versailles.	Musée.	Portrait of Marshal Schomberg.
"	"	" The Marquis de Bellefonds.
"	"	" General Vandamme.
"	"	" Camille Desmoulins.
"	"	" General Marbot.

ROUILLET, JEAN LOUIS, an engraver, born at Arles, in Provence, in 1646, was first instructed in the art of engraving by Jean Lenfant, but he afterwards became a pupil of François de Poilly, and was the ablest of his scholars. On leaving that master he went to Italy, where he passed ten years, and acquired a purity and correctness of drawing which enabled him to engrave with success after the great masters of the Italian school. His plate of the 'Marys with the dead Christ,' after the

picture by Annibale Carracci, formerly in the Orleans Collection, now in the possession of the Earl of Carlisle, is admirable. He became an *agrée* of the *Académie Royale* in 1698, and died in Paris in 1699. The following are his principal works:

#### PORTRAITS.

Louis XIV.; a half-length.  
François de Poilly, Engraver to the King, *ad vivum*. 1690.  
Jean Baptiste Lully, Musician to the King; *after Mignard*.  
Ascanius Philamariens, Cardinal Archbishop of Naples.

#### SUBJECTS AFTER VARIOUS MASTERS.

The three Marys, with the dead Christ; *after Ann Carracci*.  
The Virgin and Infant Jesus; *after the same*.  
Two pendentives of the dome of the Jesuit's church at Naples, representing St. Matthew and St. Luke; *after Lanfranco*. The two other pendentives, with St. Mark and St. John, are engraved by *F. de Louvemont*.  
The Visitation of the Virgin to St. Elisabeth; *after Mignard*.  
The Virgin, with the Infant Jesus in her arms, who is holding a Bunch of Grapes; *after the same*, and inscribed to Madame de Maintenon.

See *Mariette*, vol. v. pp. 41—51.

ROULLIÈRE, LA. See LA ROULLIÈRE.

ROUQUET, JEAN ANDRÉ, enamel painter, born at Geneva about 1702. He came to London, where he practised for many years in the manner of Zincke, and was well known in literary and artistic circles in the reign of George II. He afterwards settled in Paris, where he became a member of the Academy of Painting, in 1753, by the special order of the king, and in spite of his Protestant principles. He interested himself much in researches concerning the processes of his art, and was the author of some works on painting. In 1746 he published in Paris a 'Lettre de M. . . à un de ses amis pour lui expliquer les estampes d'Hogarth,' and in 1755 a very laudatory work on British Art, called, 'L'État des Arts en Angleterre,' a translation of which appeared subsequently in London, and in the same year a satire suggested by Diderot's 'Peinture en cire,' entitled 'L'Art nouveau de la peinture en fromage, ou ramequin, inventé pour suivre le louable projet de trouver graduellement des façons de peindre inférieures à celles qui existent.' Rouquet had rooms assigned to him in the Louvre, but, becoming insane, was removed to Charenton, where he died in 1759.

ROUSSEAU, ANTOINE, a French painter of the 17th century, and friend of Philippe de Champagne, was in 1645 painter in ordinary at the French Court.

ROUSSEAU, EDMÉ, a French miniature painter of little note, the pupil of Augustin, born in 1816. He died in Paris in 1858, and a notice of his life appeared in 'Le Monde Dramatique' for the 28th January, in that year.

ROUSSEAU, JACQUES, landscape painter, was born in Paris in 1630. After being instructed in the elements of design in his native city he went to Rome, where he applied himself to the study of perspective and landscape, and drew the most remarkable scenes in the vicinity. He formed a friendship with Herman Swaneveldt, whose sister he married, and, assisted by his advice and instruction, became an able painter of landscapes and architectural views. On his return to Paris he met with a favourable reception. He was employed by

Louis XIV. at Marly and St. Germain-en-Laye, and was made a member of the Academy. He was at the height of his reputation at the Revocation of the Edict of Nantes, when, as a Protestant, he fled to Switzerland, whence Louis XIV. invited him to return. He however preferred to go to Holland, whence he was invited to England by the Duke of Montague, and was employed, in conjunction with Charles de la Fosse and John Baptist Monnoyer, in decorating Montagu House. He was afterwards employed to paint several landscapes and perspective views for the palace of Hampton Court. The landscapes of Rousseau generally represent classic scenery, embellished with magnificent architecture. In this he appears to have taken Nicholas Poussin for his model. He etched nineteen plates, of much merit, which are now very rare. He died in London in 1693.

ROUSSEAU, JEAN FRANÇOIS, a French engraver, who resided in Paris about the year 1760. He has engraved a great number of vignettes and other ornaments for books, after the designs of Gravelot and others. We have also the following separate plates by him:

The Virgin and Infant Christ, after Vander Werf.  
St. Jerome; after P. F. Mola.

ROUSSEAU, PHILIPPE, was born in Paris on the 22nd February, 1816. He was a pupil of Gros and of Bertin, and made his début at the Salon of 1834, with a 'View in Normandy,' but about ten years later turned his attention to those still-life subjects in which he made his reputation. He won the orthodox honours at the Salon, culminating in the officership of the Legion of Honour in 1870. He died in 1887. Works:

St. Martin, Gisors. 1838.  
Interior of a Farm. 1850.  
The Intruder. 1850. (*Musée du Luxembourg*.)  
Storks taking a Siesta. 1855 (*The same*)  
Kid eating Flowers. 1855. (*The same*)  
The Gala Day. 1859.  
The Monkey Photographer. (*Princess Mathilde*.)  
Flowers. (*The same*.)  
The Wolf and the Lamb. 1875.  
O ma tendre Musette! 1877.  
La Fête Dieu. 1877.  
The Two Friends. 1882.

ROUSSEAU, PIERRE ÉTIENNE THÉODORE, a landscape painter, born in Paris in 1812, was the son of a tailor, and, in boyhood, was placed in some humble capacity with a relative who had a steam saw-mill in Franche Comté. He studied under Paul de St. Martin, Rémond, and Guillon-Lethière. In 1834, 1835, and 1838 he exhibited at the Salon, betraying in his work a disregard for convention which was then quite new. After that time his works were rejected by the Paris Salon on the ground that they were not classical; and it was not till 1848, when the Jury of Members of the Institute fell, that his struggles against adverse fortune came to an end. Meanwhile Rousseau had taken refuge in the forest of Fontainebleau, in that village of Barbison which he has done almost as much as Millet to immortalize. There he lived until, with opening fortunes, he added to his retreat a home in Paris. In 1849 his pictures were again admitted to the Salon, and won a medal of the first class. In 1852 he received the cross of the Legion of Honour, at the 1855 exhibition a first-class medal, and in 1867 a médaille d'honneur and the higher grade of the Legion of Honour. Rousseau did not show the courage and magnanimity of Millet, and his failure to win acceptance is

said to have shortened his life. The credit of an early appreciation of Rousseau's genius belongs to the Americans. He died at Barbison on the 22nd December, 1867. Of his works we may cite:

A Glade in a wood, Compiègne. 1834.  
The Forest of Fontainebleau, at sunset. 1840.  
Hoar Frost.  
Group of Oaks.  
A Group of Oaks in a hollow.  
Huts under the Trees.  
A Swamp in the Landes, the Basses-Pyrénées in the distance. 1853.  
Entrance to Bas-Bréau, Fontainebleau. 1851.  
Spring at Barbison. 1851.  
Exit from the Forest of Fontainebleau at sunset (*Louvre*.)  
Spring on the Loire. 1857.  
'Carrefour de l'Épine,' Bas-Bréau, Fontainebleau. 1858.  
'Gorges d'Apremont,' Fontainebleau. 1860.  
'The Stone Oak,' Fontainebleau. 1861.  
The End of October, Sologne. 1867.  
Sunlight through Storm. 1867.  
Evening after Rain, Berry. 1867.  
Farm on the Orne. 1867.  
Water-colour Landscape. (*Havre Museum*)  
Water Meadows. (*Vannes Museum*.)  
Cows at the Drinking Place. (*The same*.)  
Cows in a Meadow, Fontainebleau. (*Montpellier Mus.*)

ROUSSEAU, THÉODORE AUGUSTE, a French painter, was born at Saumur about 1825. He was a pupil of Leon Cogniet, and went to California, where he died. Examples of his work are to be found at Versailles and in the *musée* of Saumur.

ROUSSEAU, ÉMILE ALFRED, a French engraver, born at Albeville in 1831. His studies were directed by Henriquel-Dupont, and he was awarded medals at the Salons of 1863 and 1867. He died in Paris in 1874. Amongst his best plates are:

Fame and Truth; after *Caravaggio*  
Portrait of a Man (*Louvre*). After *Francia*.  
The Christian Martyr; after *Delacroix*  
Christ and St. John; after *A. J. Schaffer*.  
The Virgin and the Infant Jesus; after *Hébert*.  
The Marquis de Sévigné; after *Nanteuil*.

He also sent to the Salon portraits in chalk of M. Victorien Sardou and M. Lerminier.

ROUSSELET, GILLES, was born in Paris in 1610. It is not known under whom he learned the art of engraving, but his style resembles that of Bloemaert. He was received into the Academy in 1663. His drawing is correct, and his plates possess considerable merit, though in some the lights are too much covered. He was closely allied with Le Brun. He died blind in Paris in 1686. The number of his plates is considerable; the following are the most esteemed:

Charles de Valois, Duke of Angoulême.  
Pierre Séguier, Chancellor of France; after *Le Brun*.  
Richard de Lilleval, Chancellor of the University; after *the same*.  
The Frontispiece to the Polyglot Bible; after *S. Bourdon*.  
The Holy Family; with St. Elizabeth and St. John presenting the Infant Jesus with a bird; after *Raffaello*.  
La Belle Jardinière; after *the same*.  
The Holy Family, with St. Elizabeth, St. John, and two Angels; after *the same*.  
St. Michael overcoming Satan; after *the same*.  
The Annunciation; after *Guido*.  
Four plates representing three of the Labours of Hercules and his Death; after *the same*.  
David playing on the Harp; after *Domenichino*.  
The Entombment of Christ; after *Titian*.  
The Four Evangelists; after *Valentin* (*four plates*).  
Eliaser meeting Rebecca; after *N. Poussin*.  
Moses saved from the Nile; after *the same*.  
The Holy Family; after *S. Bourdon*.

St. John the Evangelist; after the same.  
 The Crucifixion; after *Le Brun*.  
 A Pietà; after the same.  
 The Dead Christ supported by an Angel; after the same.  
 The Holy Family; after the same.  
 The Penitent Magdalene; after the same.  
 St. Bernard kneeling before the Virgin; after the same.  
 St. Theresa in contemplation; after the same.

ROUSSELET, MARIE ANNE, was the wife of Pierre Tardien, the engraver, and was probably a relative of Gilles Rousselet. She engraved several plates for Buffon's 'Natural History,' and 'St. John in the Desert,' after Vanloo. She also engraved some sea pieces after Backhuysen, W. Van de Velde, and J. Veruet. She flourished about 1765.

ROUSSELIÈRE, FRANÇOIS DE LA. See DE LA ROUSSELIÈRE.

ROUVIERE, PHILIBERT, painter and actor, was born at Nîmes in 1805. He was a pupil of Gros, entering the École des Beaux Arts in 1828. He exhibited occasionally at the Salon between 1831 and 1864. He died in Paris in 1865. As an actor he played 'Lear,' 'Macbeth,' and the 'Duke of Alva,' at the Odéon, and 'created' the rôle of 'Maître Favilla.'

ROUX, JAKOB WILHELM CHRISTIAN, a painter and engraver, born at Jena in 1771, studied first in his own city and then at Dresden. His 'Falls of the Rhine at Schaffhausen' is a careful production, and his illustrations to Tiedemann's work on the Arteries are good. His attempts to make use of wax as a vehicle were finally successful, and in this manner he painted a 'Head of Venus,' after Titian, and a portrait of the Councillor Paulus. He etched the 'Student Riot at Jena of 1792,' and a 'Painter's Journey down the Rhine from the Vosges to the Siebengebirge.' He died at Heidelberg in 1831. His son KARL, born 1826, at Heidelberg, is a well-known historical and animal painter.

ROUX, MAÎTRE. See DEL ROSSI, GIOVAMBATTISTA.

ROUX, POMPEYO, was an engraver of religious prints at Barcelona in the 17th century.

ROVERE, GIAMBATTISTA and MAURO, the two brothers of GIOVANNI MAURO ROVERE. They assisted him in his works, and executed a large number of paintings, both in fresco and oil, for the city of Milan. The three brothers were also called Rossetti, and more generally still Fiamminghini, from their father.

ROVERE, GIOVANNI BATTISTA, an artist of the 17th century at Turin, the only record of whom was a curious painting which he left in the convent of St. Francis at Turin. The subject was 'Death,' and the Figures of Adam and Eve were introduced in company with those of the three Fates. It was inscribed: "Jo. Bapt. a Ruere Turin. f. 1627." An artist of the same surname was employed at Turin in connection with the court collection of pictures from 1626 and onwards, but his Christian name was GIROLAMO.

ROVERE, GIOVANNI MAURO, called FIAMMINGHINO, (FIAMINGO), painter and engraver, was born at Milan in 1570, of parents of Flemish origin. He was brought up under the Procaccini, whose style he followed, particularly that of Giulio Cesare. He painted history with some success. His altarpiece, the 'Last Supper,' in the church of S. Angelo at Milan, is a good picture, and so are his battle-pieces and landscapes with animals. Some engravings by him of such subjects, after his own design, are marked J. M. R. F. GIOVANNI BATTISTA

ROVERE, brother of Giovanni Mauro Rovere, painted architectural perspectives, and showed considerable talent. He died in 1640. Several others of the same family practised painting.

ROVERIO, BARTOLOMMEO, a Milanese painter of the 17th century, seems to have been identical with MAURO GENOVESINI, who has been sometimes confused with CALCIA, called IL GENOVESINO, a painter of the same epoch (q. v.). He practised in the manner of the "Machinisti." Oretti mentions a picture by him in the church of the Certosa, Carignano, signed *Bartol. Roverio. D. Genovesino*, and dated 1626, and a 'Crucifixion' in the refectory, dated 1614, and he painted numerous works in Milan, notably for the Augustines, among them a genealogical tree of the order.

ROVIGO. See URBINO.

ROVIRA Y BROCANDEL, HIPÓLITO, a Spanish painter and engraver, was born at Valencia in 1693. It is not known under what master he first studied, but it is certain that he assisted in the studio of Evaristo Muñoz, where, solely by application, he became an excellent engraver. In his 30th year he started for Rome. On his arrival there he devoted himself to study with such ardour that he passed days and nights without other sustenance than bread and water. He never undressed; and his enthusiasm was so great that his boast was that he had copied every picture which had given him pleasure. But his privations had their effect on his faculties, and on his return from Rome his work was not equal to what he had done before his departure thither. He had there, however, painted the portrait of the General of the Dominicans; and on Rovira's return to Madrid the reverend father was at the court. The queen, Isabel Farnese, was desirous of having a portrait of Luis I., and the General spoke so highly of the talent of Rovira, that he was sent for to execute the work. After beginning well, mental disturbance led him to spoil his picture, and he fled to Valencia in complete destitution. Here the Marquis de Dos Agnas took him into his house, and got him a commission to paint in fresco the vault of the sanctuary of S. Luis, which he finished without exhibiting the least aberration of mind. It was at last, however, found necessary to place him in an asylum, the Casa de Misericordia, where he died in 1765. In the first volume of the 'Museo Pictórico' of Palomino, there are several prints by him, which show his talent as an engraver.

ROWBOTHAM, THOMAS LEESON, an English landscape painter in water-colours, born at Dublin in 1823. His father was an artist, and by him he was taught. From shortly after his birth until he was twelve he lived at Bristol. He made several sketching tours, beginning in 1847, through Wales, Scotland, Normandy, and Italy. From the latter country many of his subjects were taken. Succeeding his father, he taught drawing at the naval school at New Cross. He joined the Water-Colour Institute in 1858. In his later years he restricted himself practically to Italian subjects, and as a rule to those with sea or a lake in them. His style was sunny, but florid, decorative, and non-natural. He died at Kensington in 1875, leaving his family ill-provided for. Two of his drawings are in the Kensington Museum.

ROWLANDSON, THOMAS, a celebrated designer and etcher of caricatures and humorous subjects, was born in London in 1756. At a very early

period he gave presage of his innate talent for caricature, by making caricatures of his school-master and fellow-scholars on the margins of his books. In his sixteenth year he was sent to Paris, and entered as a student in one of the drawing-schools there, where he made rapid advances in the study of the human figure. On his return to London he resumed his studies at the Royal Academy, where he had been admitted a student before his visit to Paris. His father, who was a city tradesman, became embarrassed from injudicious speculation, and young Rowlandson would have been without support but for the liberality of an aunt, a French lady who had married his Uncle Thomas. This lady, whose maiden name was Chatterlier, amply supplied him with money; and to this indulgence, perhaps, may be traced those careless habits which attended his early career, and for which he was remarkable through life. At her decease she left him seven thousand pounds, besides other valuable property. He then gave way to his bent towards dissipation. In Paris he had imbibed a love for gaming; and he now frequented the most fashionable play-houses in London, where he alternately won and lost without emotion, until he had dissipated more than one valuable legacy. It is said that he once sat uninterruptedly at the card-table for thirty-six hours. He has been known, after having lost all he had, to sit down coolly to his work, and exclaim, "I've played the fool, but (holding up his pencil) here is my resource." Coarse, hasty, and slight as were the generality of his humorous designs, his early works were wrought with care; and his 'Academies' of the human figure were scarcely inferior to those for which Mortimer was famous. His style, which was purely his own, was quite original. He drew a bold outline with the reed pen, in a tint composed of vermilion and Indian ink, washed in the general effect in chiaro-scuro, and then slightly tinted the whole with the proper local colours. Like many other caricaturists he had a keen sense of beauty, especially of the beauty of woman. For many years he was too idle to invent subjects or to seek new employment, and his kind friend and best adviser, Ackermann, the well-known publisher in the Strand, supplied him with ideas for the exercise of his talent. At that gentleman's suggestion he made the illustrations for 'The Travels of Dr. Syntax,' 'The Dance of Death,' 'The Dance of Life,' by W. Coombe. The first-named of these was 'written to' Rowlandson's drawings by Coombe. In spite of his reckless mode of life, Rowlandson had the character of a man of scrupulous honour. He died in London in 1827.

ROWLETT, THOMAS, an etcher and draughtsman, practising in London about the middle of the 18th century. He has left an etching after a portrait of William Dobson, the painter.

RÓXAS Y VELASCO, SALVADOR, a gentleman of Seville, who practised painting as an amateur, and actively contributed to the foundation and support of the Academy in the years 1670-73.

ROY, JEAN BAPTISTE DE, commonly called DE ROY of Brussels, a landscape and cattle painter, was born at Brussels in 1759. From his early childhood he showed a great disposition for drawing, and his father took him to Holland that he might have the opportunity of studying the celebrated Dutchmen. These and nature were his only teachers; but by assiduous attention to both

he soon attained to considerable eminence as a painter. The pictures of Paul Potter, Cuyp, and Berchem, decided his choice of subject; but the style he adopted differs from theirs, and is more like that of Ommegeanck. His subjects are generally horned cattle standing in groups, or grazing in meadows. In the Brussels Museum there is a good picture by him. He died in 1839.

ROY, JOSEPH, a French painter of the 17th century, employed at a fixed salary by the town of Bordeaux in 1611. He painted the portraits of many of the municipal authorities.

ROY, LE. See LE ROY, PIERRE FRANÇOIS.

ROY, SIMON, a French painter of the 16th century, the friend of Clouet. He was one of the artists employed in 1518 in the decoration of Fontainebleau.

ROYEN, WILLEM F. VAN, a Dutch painter of still-life, born at Haarlem in 1651. In 1689 he settled at Berlin, and became painter to the court, working at Berlin and at Potsdam for many years. Nagler states that he received a considerable pension from the Prussian court. He died in 1723.

ROYER. See LE ROYER.

ROYER, PIERRE, a painter and architect, working towards the end of the 18th century. He was of French birth, but seems to have worked chiefly in London. He exhibited at the Royal Academy between 1774 and 1778, and at the Salon down to 1796. Most of his subjects were taken from London and its neighbourhood. Among them were a 'View of Garrick's Villa, at Hampton,' 'Hyde Park Corner,' 'Chelsea and Battersea Bridge.'

ROYMERSWALEN. See MARINUS.

ROYNARD, VINCENT, a French artist of the 17th century. In 1612 he received commissions for various portraits and pictures from Anne of Austria.

RUBEN, CHRISTIAN, a painter, born at Tièves in 1805. His first master was Cornelius, at Düsseldorf, but he afterwards studied at Munich. In the summer of 1835 he produced an 'Ave Maria' and 'Scenes from Monastic Life,' also a series of cartoons for the cathedral of Ratisbon. In 1848 he was appointed Director of the Art Academy in Prague, in which year he also produced some cartoons for the Belvedere in Vienna, of which he was made Director. His last works were ten cartoons from Bohemian history. He died in an asylum near Vienna in 1875.

RUBENS, A., an obscure artist, who practised at Brussels, and died in distressed circumstances about 1824.

RUBENS, PIERRE PAUL, was born on the 29th of June, 1577, at Segen in Westphalia. His father, Jan Rubens, was an alderman at Antwerp, who, in the time of the religious troubles, had been denounced as a Calvinist, and escaped to Cologne, where he entered the service of Prince William of Orange. Here, after two years, he became involved in an intrigue with the Princess Anne, and suffered five years rigorous captivity in the castle of Dillenburg, before he was conditionally set free, to live under surveillance in a modest house in the village of Siegen in Westphalia, where the great painter was born, and passed the first year of his life. In 1578 the family were permitted to remove to Cologne, where they lived in a small house in the Sternen-Gasse for ten years, until the death of Jan Rubens, when his widow returned with her family to Antwerp. The mother of Rubens, Maria Pype-



linx, was a woman of energy and refinement. Her husband's release had been due to her incessant solicitation, and she now successfully exerted herself to recover, in the ruined city of Antwerp, a portion of the family estates, in order to educate her children. The rigour of the Spanish domination permitted at that time no other instruction of youth than that of the Jesuits, and Peter Paul accordingly passed the next few years of his life at the Jesuits' College, where, young as he was, he acquired a mastery of languages, and probably an attachment to the religious faith of his preceptors, which coloured his career. From the Jesuits' College he was transferred for a short time, in conformity with the custom of the period, to the household of a noble lady, the Countess Lalain, as a page; and thus the seed was sown of that courtliness and grace of manner which was so invaluable to him in after life, and by which he was distinguished above his contemporaries. He was, however, only thirteen years of age when he entered upon the serious study of art, with Tobias Verhaeght, a landscape painter of some reputation; from whom the boy acquired an appreciation of the beauty of nature which he never forgot, and which returned to him forcibly in the last days of his life, when the gout forced him to be content with painting landscapes at his château at Steen.

Verhaeght, however, was not a figure painter, and the ambition of Rubens was already directed to historical subjects. He remained, therefore, only a short time with his first instructor, and then removed to the studio of Adam van Noort, where he studied four years in the companionship of Jordans. Great importance is attached to the influence of Van Noort upon Rubens and Jordans, and, through them and his other pupils (of whom thirty-two are mentioned in the archives of the Painters' Guild), upon the whole Flemish art of the period. At the age of nineteen Rubens was transferred to the studio of Othon van Veen (often called Otto Vænius), a man of noble family and great connections, who had been appointed court-painter to Alexander Farnese, and to the Archduke Albert and the Infanta Isabella; who had studied also under Zuccaro in Rome, and who imbued his pupil with a desire to visit Italy, while he was able to forward his wish through the favour of the Archduke Albert.

Rubens set out for Italy on the 9th of May, 1600. Nothing is on record of the incidents of his journey or of his arrival, beyond the circumstance that at Venice he became known to the magnificent Vincenzo Gonzaga, the reigning Duke of Mantua, who at once became his patron and protector. He employed Rubens first at Rome, and in the following year at Mantua, in making copies and original works of art; and it is suggested by Dr. Waagen that falling in the course of this task under the influence of the works of Mantegna, the severity of this master's style moderated, for the time, the native taste of Rubens for full forms. In the year 1603 he was sent by the Duke upon an artistic commission into Spain, in charge of presents for the King and others, which included a collection of pictures for the Duke of Lerma. These last became seriously injured on the journey, and were successfully restored by Rubens. On his return to Mantua he began to receive a fixed salary from the Duke, but returned to his studies at Rome in 1605, and continued there throughout the fol-

lowing year, only returning to Mantua for a short time, at the express command of the Duke, in the summer of 1607. He remained at Rome until 1608, when the news of his mother's last illness drew him homewards, to be met, on his journey, by the announcement of her death.

He now settled at Antwerp, where his brother, Philip, was town secretary, and on 13th October, 1609, married Elizabeth (Lijshette) Brandt, the niece of his brother's wife. He was nominated court-painter to the Archduke, and in the same year admitted into the Romanist Guild of St. Peter and St. Paul. In 1610 he bought a plot of land, and built himself a house in the Italian style, which he decorated with his own hand. His house is said to have cost him 60,000 florins, and contained a princely collection of art treasures. In 1611 his brother Philip's death left Rubens the representative of his family. Philip left two children. Peter Paul had himself no children, until the birth of his eldest son in 1614; about four years later his second was born. The Archduke Albert was godfather to the first-born. It was during this period that some of Rubens' finest pictures were painted. He valued his work at 100 guilders, or about £10, a day, and the amount that he produced was enormous. His process was to sketch out his subjects on a small scale, and have them transferred to canvas by his pupils under his own close supervision. He would then complete them himself with the vigorous finishing-touches which distinguish his work. Amongst his pupils were: Justus von Egmont, Peter van Mol, Cornelis Schut, Jan van den Hoefke, Simon de Vos, Deodato van der Mont or Delmont, Nicolas van der Horst, Jan Wildens, Jakob Moermans, Willem van Pannels, Peter Soutmanns, Erasmus Quellin, David Teniers the younger, Theodore van Thuldon, Abraham van Diepenbeeck, Frans Wouters, Gerard van Huerp, Jean Thomas, Matthew van den Berg, Samuel Hoffman, Jan van der Stock, Pommekers, and Jan Victor Wolfvoet; but those who did him the best service were: Anthony van Dyck, Jacob Jordans, and Frans Snyders. About the year 1620 Rubens was called to Paris at the request of the Queen, Marie de' Medici, for the decoration of the great gallery in the Palace of the Luxembourg. In the course of his visit he became known to the Duke of Buckingham, whose portrait he painted, and to whom he sold his own fine collection of statues, pictures, and other works of art, for a sum of 100,000 florins. On the 29th of September, 1626, Rubens lost his wife, Elizabeth Brandt. They had been married sixteen years. In a letter to Pierre Dupuy, Rubens mentions his wish for a journey to divert him from the "sight of many things which renewed his grief." With this object in view he became very active in the negotiations for peace, and, at the invitation of the King of Spain, made a journey to Madrid in 1628. It was on this occasion that he was discovered by a courtier busily painting. "Ho!" cried the latter, "does his most Catholic Majesty's representative amuse himself with painting?" "No," answered Rubens, "the artist sometimes amuses himself with diplomacy." He was indeed always industriously pursuing his art. He painted a great many portraits in Madrid of the King and the Royal Family, besides a number of other pictures, and copies of the Titians in the royal galleries. In the following spring, however, the minister Olivares determined to despatch Rubens as an

envoy to London; and having been nominated Secretary to the Privy Council of the Netherlands, he left Madrid on the 29th of April, 1629, with full instructions for London. Arriving in London on the 15th of June, he was received with great honour and cordiality, had frequent interviews with the King, and finally brought to a successful issue the intricate and double-dealing commissions he was charged with. Ambassadors were exchanged between Spain and England, and Rubens, who had previously received knighthood at Whitehall, left London on the 6th of March, 1630, and returned to the Netherlands. Among the works that he painted during his sojourn in England was the 'Peace and War,' now in the National Gallery.

On the 6th December, 1630, Rubens being then fifty-three years of age, married his second wife, Helena Fourment, or Forman, the daughter of his former wife's sister. She was a girl of sixteen, and her portrait is familiar to the world in a great number of her husband's pictures. In 1633 he was employed on a diplomatic mission to Holland, and again shortly after, when he succeeded in making an arrangement with the States-General. He had scarcely returned from this mission when he heard of the death of his oldest patroness, the Infanta Clara Eugenia Isabella, in the last month of 1633. Rubens now withdrew from politics. He purchased Château de Steen, between Vilvoorde and Mochlin, spent much of his time there, and painted many landscapes. He began to suffer much from gout, but, in 1635, he was employed in the arrangements for the triumphal entry of the new Spanish Governor of the Catholic Provinces. His designs for this pageant were afterwards engraved and published by Gervaeux. His last work was the altar-piece for the church of St. Peter's at Cologne, on which he expended an amount of care and time unusual with him. Rubens etched a few plates; he made designs for several sets of tapestries, of which 'The Life of Achilles,' in eight pieces, the 'History of Constantine,' in twelve (Garde-Meuble, Paris), and two 'Triumphs of the Church,' one in seven, the other in fifteen, pieces (Carmelites, Madrid), are the most important; and he made not a few designs for silversmiths, and for printers like Moretus. For the latter he drew many titles and *culs-de-lampe*, as well as eight designs for a history of cambrics, to be written by Peiresc, which never appeared. He died on the 30th May, 1640, and was in the first place interred in the vault of the Fourment family. His body was two years afterwards removed to a special chapel built out from the church of St. Jacques, at Antwerp, for its reception. A catalogue was made of the works of art in his possession, which sold for the then enormous sum of £25,000. His eldest son succeeded to his office of Secretary to the Privy Council. He was a distinguished scholar and antiquarian, and died at an early age. As the pictures of Rubens number (according to the 'Commission anversaise chargée de réunir l'œuvre de Rubens en gravures ou en photographies') no fewer than 2,253, exclusive of 484 drawings, it is impossible to give a complete catalogue of them here; the following list contains the more remarkable of those which are easily accessible.

Antwerp. Cathedral. Raising of the Cross. (Fine sketch for it in Mr. Halford's Collection, Dorchester House.)  
" " Descent from the Cross.

Antwerp.	Cathedral.	Assumption of the Virgin.
"	S. Jacques.	Adoration of St. Bonaventura.
"	Museum.	The Crucifixion.
"	"	Adoration of the Magi.
"	"	Communion of St. Francis of Assisi.
"	"	The Education of the Virgin.
"	"	Triptych of Nicholas Rockox.
"	"	The Virgin with the Parrot.
Berlin.	Museum.	Coronation of the Virgin.
"	"	Diana at the Chase.
"	"	Neptune and Amphitrite.
"	"	Portrait of Helena Fourment.
"	"	The Resurrection of Lazarus.
"	"	Perseus and Andromeda.
"	"	The Garden of the Hesperides.
Blenheim.	Palace.	Venus and Adonis.
Brussels.	Museum.	Christ carrying his Cross.
"	"	The Virgin beseeching Mercy for the World from Christ.
"	"	The Crucifixion. ( <i>Le Comp de la croix</i> )
"	"	Assumption of the Virgin.
"	"	A Pietà.
"	"	Coronation of the Virgin.
"	"	Adoration of the Magi.
"	"	Martyrdom of St. Jovin.
"	"	Portraits of Jean Charles de Cordes and his Wife.
Cologne. Ch. of St. Peter.		Martyrdom of St. Peter.
Darmstadt.	Museum.	Diana and her Nymphs.
Dresden.	Galeriey.	Diana and her Nymphs.
"	"	A Lion Hunt.
"	"	'Quos Ego;' Neptune commanding the winds to be still.
"	"	Victory Crowning a Hero, who sets his foot on the neck of Silenus.
"	"	Bathsheba.
"	"	The Bour Hunt.
"	"	Tigress with Young.
"	"	Sketch for the 'Judgment of Paris' in the National Gallery.
"	"	The Garden of Love.
Dublin.	Nat. Gallery.	St. Francis receiving the Stigmata.
"	"	St. Peter and the Tribute Money.
Florence.	Uffizi.	Henry IV. at Ivry.
"	"	Entrance of Henry to Paris after Ivry.
"	"	Portrait of Elizabeth Brandt.
"	Pitti Palace.	Landscape. Ulysses on the Island of the Phæacians.
"	"	Rubens and his Brother with the Philosophers Lipsius and Grotius.
"	"	The Horrors of War.
"	"	A Holy Family.
"	"	Portrait of the Duke of Buckingham.
Frankfort.	Stadel Inst.	Portrait of a Child, seated in a little chair and playing with sweetmeats.
Glasgow.	Gallery.	The Many-breasted Goddess.
"	"	Infant Christ and St. John.
London.	Nat. Gallery.	The Rape of the Sabines.
"	"	Peace and War.
"	"	The Brazen Serpent.
"	"	Judgment of Paris.
"	"	The Triumph of Julius Cæsar. ( <i>A free copy from Mantegna.</i> )
"	"	The Horrors of War. ( <i>Sketch for the large picture in the Pitti Palace.</i> )
"	"	The Triumph of Silenus.
"	"	The Conversion of St. Bavon.
"	"	Apotheosis of William the Silent.
"	"	The 'Chapeau de Paille' ( <i>Paul.</i> )
"	"	The Birth of Venus. ( <i>Griffonille.</i> )
"	"	Holy Family, with St. George and other Saints.

London.	Nat. Gallery.	Landscape, with a View of the Chateau de Steen.	Munich.	Gallery.	St. Christopher.
"	"	Landscape, sunset.	"	"	Sixteen sketches for the History of Marie de' Medici in the Louvre.
"	Dutch Gal.	Landscape sketch.	"	"	Portrait Group of Rubens and his first Wife.
"	"	Three Women with Cornucopia.	"	"	Portrait of Philip Rubens.
"	"	Portrait of Helena Fourment.	"	"	Portrait Group of Thomas Earl of Arundel and his Wife, with their Dwarf and Jester.
"	"	St. Barbara flying from her Father.	"	"	Portrait of Philip IV. of Spain.
"	"	The Three Graces dancing.	"	"	Portrait of Elizabeth of Bourbon, wife of Philip IV.
"	Whitehall.	Venus, Mars, and Cupid.	"	"	Portrait of Don Ferdinand of Austria.
"	Grosvenor House.	Apotheosis of James I. (Ceiling.)	"	"	Portrait of Rubens's Mother.
"	"	Triumph of the Catholic Church.	"	"	Portrait of a Young Girl.
"	"	Ixion and the Cloud.	"	"	Three portraits of Helena Fourment
Madrid.	" Gallery.	Abraham dismissing Hagar.	"	"	Portrait of Helena Fourment with her little naked son.
"	"	The Brazen Serpent.	"	"	Rubens and Helena Fourment in a Garden.
"	"	The Adoration of the Magi.	"	"	Portrait of a Scholar.
"	"	Holy Family.	"	"	Portrait of Dr. Van Thuldon.
"	"	A Pietà.	"	"	The Flight of Lot.
"	"	The Supper at Emmaus.	"	"	Mijah in the Desert.
"	"	St. George and the Dragon.	"	"	The Adoration of the Magi.
"	"	Eleven figures of the Apostles.	"	"	A Tournament.
"	"	The Centaurs and the Lapithæ.	"	"	The Virgin with the Innocents.
"	"	Rape of Proserpine.	"	"	Thomyris, and the head of Cyrus.
"	"	Achilles and Ulysses.	"	"	History of Marie de' Medici. (Twenty-one pictures, painted by his pupils, but animated by his own finishing touches.)
"	"	Perseus and Andromeda.	"	"	Portrait of Helena Fourment and two of her Children.
"	"	Orpheus and Eurydice.	"	"	'Kermesse' in a Flemish Village.
"	"	The Creation of the Milky Way.	"	"	Two Landscapes.
"	"	The Judgment of Paris.	"	"	Five portraits of Members of the French Royal Family.
"	"	The Three Graces.	"	"	Abraham dismissing Hagar.
"	"	Diana and Calisto.	"	"	Christ in the House of Simon the Pharisee.
"	"	Pan and Ceres.	"	"	Rece Homo.
"	"	Mercury and Argus.	"	"	Coronation of the Virgin.
"	"	Nine figures of Gods and Classic Celebrities.	"	"	Venus and Adonis.
"	"	The Garden of Love.	"	"	Two 'Bacchanaals', one identical with the picture at Munich known as 'Silenus.'
"	"	Adam and Eve.	"	"	Perseus and Andromeda.
"	"	Rape of Europa.	"	"	Rape of the Sabinæ.
"	"	Dance of Peasants.	"	"	Portrait of Philip IV.
"	"	Portrait of the Archduke Albert.	"	"	Triumphs of the Cardinal Infant Ferdinand.
"	"	Portrait of Philip II.	"	"	Four Sketches for Pictures in Medici series.
"	"	Portrait of the Infanta Isabella, Clara Eugenia.	"	"	The City of Antwerp (allegory).
"	"	Portrait of Marie de' Medici.	"	"	The Temple of Janus.
"	"	Portrait of Don Ferdinand of Austria.	"	"	Two Sketches for the Whitehall ceiling.
"	"	Portrait of Sir Thomas More. (Copy after Holbein.)	"	"	Portrait of Helena Fourment, with an Ostrich Feather. (From the Walpole Collection.)
Munich.	Gallery.	Death of Seneca.	"	"	Fourteen other Portraits.
"	"	Virtue victorious over Licence.	"	"	Two Lions and a Lioness.
"	"	Martyrdom of St. Laurence.	"	"	Votive picture of the Brotherhood of San Ildefonso.
"	"	The Rape of the Daughters of Leucippus.	"	"	Holy Family under an Apple-tree.
"	"	The Fruit Garland.	"	"	St. Ignatius Loyola.
"	"	The Flower Garland.	"	"	St. Francis Xavier preaching.
"	"	Diana Sleeping, watched by Satyrs.	"	"	The Assumption of the Virgin.
"	"	Diana Resting.	"	"	The Temptation of Christ; signed P. P. RUBENS F. 1.6.1.4.
"	"	Defeat of Sennacherib.	"	"	The Penitent Magdalen.
"	"	Conversion of St. Paul.	"	"	Ambrosius repulsing Theodosius from the Church door.
"	"	Lion Hunt.	"	"	Meeting between Ferdinand of Hungary and Prince Charles Ferdinand of Spain, at Nördlingen, in 1634.
"	"	Christ Enthroned on the Clouds, among Saints and Angels.	"	"	The Feast of Venus.
"	"	The Fall of the Rebel Angels.	"	"	
"	"	The large 'Fall of the Damned.'	"	"	
"	"	The small 'Fall of the Damned.'	"	"	
"	"	The Woman of the Apocalypse.	"	"	
"	"	The Nativity.	"	"	
"	"	Descent of the Holy Ghost.	"	"	
"	"	The Battle of the Amazons.	"	"	
"	"	Samson taken by the Philistines.	"	"	
"	"	Christ and the Penitent Sinners.	"	"	
"	"	Christ on the Cross.	"	"	
"	"	Reconciliation of the Romans and Sabinæ.	"	"	
"	"	Silenus.	"	"	
"	"	War and Peace.	"	"	
"	"	The Massacre of the Innocents.	"	"	
"	"	Pastoral: portraits of Rubens and his second wife.	"	"	

Vienna.	Gallery.	Oymon and Iphigenia.
"	"	Jupiter and Mercury with Philemon and Baucis.
"	"	The Hermit and the Sleeping Angelica.
"	"	A Stormy Landscape, with Jupiter, Mercury, Philemon and Baucis.
"	"	Portrait of Maximilian I.
"	"	Charles the Bold, Duke of Burgundy.
"	"	St. Pipin, Duke of Brabant, with his Daughter, St. Rega.
"	"	His own Portrait; signed P. P. RUBENS.
"	"	Portrait of Helena Fourment, nude, making for her Bath.
"	"	Eleven portraits and single figure studies.
"	Liechtenstein Col.	The Story of the Death of Demos Mus. ( <i>A series of six pictures.</i> )
"	"	The Triumph of Rome.
"	"	Assumption of the Virgin
"	"	Erethionius and the Daughter of Cecrops.
"	"	The Two Sons of Rubens.
"	"	The Toilet of Venus
"	"	Ajax and Cassandra.
Windsor Castle.	"	Landscape, going to Market.
"	"	His own Portrait.
"	"	St. George and the Dragon.
"	"	Farm at Laken.
"	"	Landscape, snowstorm.

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RUBENSTEIN, (or RIEBENSTEIN,) drapery and portrait painter, who resided in England many years. He painted dead game and still-life, and sometimes portraits, but his chief occupation was painting draperies in the pictures of others. He was a member of the St. Martin's Lane Academy, and died in London about the year 1763.

RUBERTIS. See GRANDI, ERCOLE DI ROBERTO.

RUBIALES, PEDRO DE, was a native of Estremadura, and flourished about the year 1545. Little is known of his works in Spain, as he resided the greater part of his life at Rome and Florence,

where he studied under Francesco Salviati, whom he assisted in many of his works. He was also at one time a coadjutor of Giorgio Vasari. Rubiales painted as late as 1560, but the date of his death is not known.

RUBINI, an Italian painter of little note, who practised at Treviso about 1650.

RUBIO, ANTONIO, a Spanish painter and pupil of Antonio Pizarro. He was appointed painter to the chapter of Toledo in 1645, and died in 1653.

RUBIRA, ANDRES DE, a Spanish painter, was born at Escacena del Campo, and was a scholar of Domingo Martinez, at Seville. His application and activity were very useful to his master in the different works which he was commissioned to paint; for, it is said, he sketched the greater part of the pictures in the ancient chapel of the Cathedral, which were completed by Martinez. On his return to Seville, from a visit to Lisbon, he was soon employed on works of great importance, such as the pictures in the chapel of the Holy Sacrament, in the college of San Salvador, a great part of those in the college of S. Alberto, and most of those that decorate the cloister del Carmen calzado. He also occasionally painted conversation pieces, and bamboccianti. Rubira died at Seville in 1760.

RUBIRA, JOSEF DE, son of Andres de Rubira, was born at Seville in 1747. Though only thirteen at his father's death, he would not submit to be instructed by another master. He was an excellent copyist of the works of Murillo. He died in 1787.

RUCHOLLE, PIERRE, an indifferent French engraver, who flourished about the year 1690. He engraved a few portraits, amongst which we have those of:

Charles Emmanuel, Duke of Savoy; after Vandyck; with the address of J. Meyssens.  
Louis XIV; after H. Rigaud.

RUDDER, LOUIS HENRY DE, historical painter, was born in Paris in the early part of the 19th century; he was a pupil of Gros and of Charlet, entering the École des Beaux Arts in 1827. He exhibited regularly at the Salon between 1834 and 1880, and was much employed on decorative work for America. He lithographed forty plates for Prince Soltykoff's 'Voyage dans L'Inde,' and a great many for Cuvier's 'Anatomie Comparée.' He died in 1886. Pictures:

The Divine Message. (Ministère de l'Intérieur, Paris.)  
Women Bathing. (The same.)  
Ecce Homo. (Ministère de L'Etat.)  
Christ in the Garden of Olives. (The same.)  
The Alchemist, Nicholas Flamel. (Luxembourg.)  
Ecce Homo. (Museum, St. Etienne.)  
Portrait of E. Pasquier. (Versailles.)

RUDE, SOPHIE, (née FRÉMIET,) was born at Dijon in 1797. She was a pupil of David, and painted historical and still-life pictures, and portraits. She married François Rude, the sculptor, and died in Paris in 1867. Of her pictures we may name:

The Sleep of the Virgin. (Dijon Museum.)  
Charles I. parting from his Children. (Ministère de L'Intérieur.)  
The Duchess of Burgundy stopped at the gate of Bruges. (Dijon Museum.)  
Faith, Hope, and Charity. (Chapel of Mt. St. Michel.)

RUDOLF, SAMUEL, portrait painter, born in Germany, 1639, practised at Nuremberg and at Erlangen. He died 1713.

RUDOLFI, CLAUDIO. See RIDOLFI.

RUDOLPH D'ANVERS, painter, practising at Antwerp in the middle of the 16th century. In

1656 he painted an altar-piece for the church of Saint-Victor, at Xanten.

RUE, DE LA. See VAN STRAATEN.

RUE, P. B. DE LA. See DE LA RUE.

RUEL, GABRIEL DE, a Spanish historical painter, resided at Granada at the commencement of the 17th century. There are several pictures by him in that city. He was appointed painter to the cathedral of Toledo in 1633. He died on Christmas Eve, in 1641.

RUEL, JOHANN BAPTIST, painter, born at Antwerp in 1634, went as a singer to the cathedral at Mayence, and there studied under Johann Thomas, called Iponaer. He practised as an historical and portrait painter, visited Vienna, where he painted altar-pictures and portraits, and died at Antwerp about the beginning of the 18th century.

RUELLE, CLAUDE DE LA. See DE LA RUELLE.

RUET, DE. See DERVET.

RUFO, JOSEF MARTIN, an historical and portrait painter, born at the Escorial, and educated at the academy of S. Fernando. He flourished in the second half of the 18th century.

RUGENDAS, CHRISTIAN, the son of Georg Philipp Rugendas, by whom we have a great number of prints in mezzotint, after the designs of his father, representing marches, halts, battles, &c. He engraved about sixty of his father's designs; and there are by him about thirty etchings from his own, which are much esteemed. He died at Augsburg in 1781, at the age of seventy-three.

RUGENDAS, GEORG PHILIPP, painter and engraver, born at Augsburg in 1666, and first instructed in design by Isaac Fischer, a painter of history; but his genius leading him to paint battles and skirmishes of cavalry, he formed his style by studying the works of Borgognone, and the prints of Tempesta. He had acquired considerable reputation by his pictures of that description, when he resolved to visit Italy, and, 1692, went to Venice, where he passed some time, and was assisted in his studies by Giovanni Battista Molinari. From Venice he went to Rome, where it was not long before his talents became known, and he met with such flattering encouragement in that metropolis, that he had thought of establishing himself there; but the death of his father obliged him to return to Augsburg, and he quitted Italy with regret in 1695. In a few years after his return to Augsburg, the war of the Succession broke out, when Rugendas had an opportunity of personally witnessing those scenes of slaughter and desolation which his imagination had so frequently enabled him to trace with his pencil. During the siege, bombardment, and pillage of Augsburg, by the French and Bavarians, in 1703, he exposed himself to the most imminent danger, to study the attacks of the besiegers, which he drew with *sang-froid*, surrounded on all sides with carnage and destruction. He afterwards published a set of etchings from the drawings thus made.

Rugendas died at Augsburg in 1742. He devoted a considerable portion of his time to engraving, and has executed a great number of plates, both etchings and in mezzotint; among them the following:

#### ETCHINGS.

A set of six Plates; entitled, *Capricci di Giorgio Filippo Rugendas*. 1698.

Eight Plates; entitled, *Diversi Penstieri fatto per Giorgio Filippo Rugendas, Pittore*. 1699.

A set of eight Plates, representing horsemen.

Six Plates of Cavalry marching.

The Military operations of the French and Bavarian armies at the siege of Augsburg; in six Plates. 1704.

#### MEZZOTINTS.

Four Plates of Skirmishes between the Prussian and Hungarian Hussars.

Four Plates of Lion and Tiger Hunts, &c.

RUGENDAS, JOHANN LORENZ, a German battle painter, born in 1775, at Augsburg, where he became Director of the Academy. He was the great-grandson of G. P. Rugendas. There are some etchings and aquatint engravings by him. He died in 1826.

RUGENDAS, JOHANN MORITZ, a German draughtsman, the son of J. L. Rugendas, was born at Augsburg in 1802. He studied under his father, and also at Munich. In 1821, he set out on a series of travels in Brazil with General Langsdorf. These were afterwards extended to Mexico, Peru, and other American States. The sketches he made in these wanderings were published in:

'*Malerische Reise in Brasilien*.' Paris. 1835.

'*Mexico*,' by C. Sartorius. London. 1855-8.

RUGGERI, GUIDO, a native of Bologna, who flourished about the year 1550. He was a disciple of Francesco Raibolini, called Il Francia, and accompanied Primaticcio to France, where he assisted that master in his great work at Fontainebleau. He is, however, more known as an engraver than as a painter. He engraved several plates from the designs of Primaticcio, which are executed in a style resembling that of Marco da Ravenna; and it is not improbable that he learned engraving in the school of Marc Antonio Raimondi. His plates were usually marked with a monogram composed of a G. and an R. joined together, with an F. for fecit. The etchings attributed to this master partake of the manners of Giulio Bonasone, Caraglio, and Giorgio Ghisi; but there is great uncertainty respecting them.

RUGGERI, ENCOLE, called DEL GESSI, the brother of Giovanni Ruggieri, was also educated in the school of Francesco Gessi, whose style he followed with so much success, that his works are with difficulty distinguished from those of his master. Such are his picture of the 'Death of St. Joseph,' in the church of S. Cristina di Pietralata, at Bologna; and the 'Virgin and Infant Jesus, with St. Catherine, and other saints,' at the Servi.

RUGGERI, GIOVANNI BATTISTA, called DEL GESSI, a native of Bologna, was born in 1606, and for some time a disciple of Domenichino. He afterwards became a scholar of Francesco Gessi, whom he accompanied to Naples, and assisted in some of his principal works in that city, and at Bologna. He visited Rome in the pontificate of Urban VIII., when he was patronized by the Marchese Giustiniani, and painted some pictures for the churches and palaces. His principal works at Bologna are, three altar-pieces in the church of S. Barbaziano. Ruggieri died at Rome in 1640.

RUGGERI, GIROLAMO, painter, born at Vicenza, 1662. Practised at Verona, and painted landscape and battle-pieces. Died 1717.

RUHL, LUDWIG SIGISMUND, painter and engraver, born at Cassel 1794, son of Johann Christian Ruhl, the sculptor. He studied in Germany and Italy, and first brought himself into notice by his picture of 'The Three Kings' (Magi), a clever imitation of the manner of the old masters. His

designs for 'Shakespeare's Plays,' and Bürger's 'Lenore,' are well drawn, and show much talent. He was Director of the Cassel Gallery. His best known pictures are :

Louis XIV. and James II.  
Van Dyck's Studio.  
Sleighting by Night.

**RUIDIMANN.** See REUTLIMANN.

**RUINA, GASPARO,** an indifferent engraver on wood, by whom we have a cut representing the 'Creation of Adam,' which is evidently taken from the painting by Michel-Angelo, in the Vatican, though it is inscribed, *Hieronymo de Grandi, pinxit. Gaspar Ruina, fecit.* Zani and Brulliot say he was the engraver who marked his prints with *three darts crossed*, sometimes accompanied with the letter G. There are several historical, mythological, and allegorical prints by him, signed *Gasparo, f.* or *Gasparo Ruina, f.*

**RUINES, ROBERT DES.** See ROBERT, HUBERT.

**RUISCH.** See RUYSSCH.

**RUISCHER, J.,** engraver, practised in Holland about the middle of the 17th century. He engraved landscape, and frequently treated subjects introducing cascades and rushing water.

**RUIZ, ANTONIO GONZALEZ.** See GONZALEZ RUIZ.

**RUIZ, DE LA IGLESIA, FRANCISCO IGNACIO,** was born in Madrid about the middle of the 17th century. He was the pupil of Francisco Camilo and of Juan Carreño. He died at Madrid in 1704. Works :

Madrid. *Hospital de* } Frescoes.  
*Manuscrito.* }  
" *Sta. Tomás.* } Assumption and Coronation of the Virgin.

**RUIZ-GONZALEZ, PEDRO,** was born at Madrid in 1633. He studied under Juan Antonio Escalante and Juan Carreño. Three of his best pictures were burnt with the church of S. Millan in 1720, in which church he himself had been interred eleven years before, in 1709.

**RUIZ GIXON, JUAN CARLOS,** lived at Seville, about the year 1677. It would seem that he had practised under Herrera the younger, as his style entirely resembles that master's. This is particularly observable in a picture of the Immaculate Conception, surrounded by numerous angels, in the cathedral at Seville, to which Ruiz has signed his name.

**RUIZ, JUAN SALVADORE,** painter, was a member of the Academy of Seville in 1671.

**RUIZ-SARIONO, JUAN,** painter, born at Higuera de Aracena, 1701, was a pupil of his cousin, A. M. de Tobar. He practised at Seville, painting historical subjects, but without much skill, and died in that city in 1763.

**RULLMANN, painter,** born at Bremen in 1765, first studied at the Academy in Dresden, and then went to Paris, where his portraits gained him considerable reputation. His studies from the old masters in religious and historical subjects show considerable talent. He died in 1822.

**RUMEAU, JEAN CLAUDE,** a French painter, pupil of David and of Isabey, practised in Paris early in the 19th century. There are by him, 'Charlemagne receiving the Ambassadors of Haroun-al-Raschid,' 'Blue-Beard,' &c. His last appearance at the Salon was in 1822.

**RUMILLY, VICTORINE ANGÉLIQUE ANÉLIE, (née GENEVE),** Madame, born at Grenoble, 1799, was a pupil of Regnault, and painted portraits and genre pictures. There are by her, 'Venus and Cupid,'

'Holy Family,' &c. She exhibited at the Salon from 1808 to 1839, and died in 1849.

**RUMMEN, (or RUREMONDE), JAN VAN,** a Flemish painter, who in 1486 painted a picture and a retable for the church of Léau.

**RUMP, CHRISTIAN GOTTFRIED,** who was born in 1816 at Hillerød, in Denmark, studied art under Smal at Copenhagen. He began his career as an historical painter, and executed the 'Presentation in the Temple' for the church of Grønholt, but in 1846 he turned his attention towards landscape painting, and won for himself a name high among the artists of Denmark. In 1855-56 he travelled in Norway, and the two following years were spent in Germany and Italy. In 1866 he was made a member of the Academy of Copenhagen, and in 1874 a Professor. He died at Frederiksborg in 1880. The following are among his best works :

Copenhagen. <i>Nat. Gall.</i>	View near Frederiksborg.
" "	Landscape, Morning.
" "	View in Søbygaard Forest.
" "	View near Skjærgården.
" "	Woodmen, Frederiksborg.
" <i>Moltke Coll.</i>	The Four Seasons (a series).

**RUNCIMAN, ALEXANDER,** historical painter, was born at Edinburgh in 1736. He is said to have served his apprenticeship to a coach-painter, and by dint of mere practice to have acquired facility of hand and a considerable intelligence in colouring, though he was still uninstructed in drawing the figure. He travelled to Italy, where he studied for five years, and painted a 'Nausicaa at play with her Maidens.' On his return he lodged for a time with Hogarth's widow in Leicester Square, and exhibited some pictures in 1772. The next year he settled at Edinburgh, where he conducted the recently established Academy of Arts, and painted some historical pictures, among which was an altarpiece for the episcopal chapel in the Cowgate. He was patronized by Sir James Clerk, who employed him to decorate his mansion at Pennywick with some subjects from Ossian. He died suddenly in 1785. There are a few etchings by Runciman from his own designs, among which are the following :

Sigmunda weeping over the Heart of Tancred.  
A View of the Netherbow Port, Edinburgh.

**RUNCIMAN, JOHN,** a Scotch historical painter, and brother of Alexander Runciman, was born at Edinburgh in 1741. He executed few works during his short career, in which he showed very high promise. About 1766 he accompanied his brother to Rome for the purpose of study, but his health gave way, and he died at Naples in 1768. There is a monument to him in the Canonicate Church, Edinburgh. Among his works are :

Christ and the Disciples on the road to Emmaus.  
(National Gallery, Edinburgh.)  
King Lear in the Storm. (The same.)  
Portrait of himself. (The same.)  
Judith and Holofernes.

**RUNGALDIER, IGNAZ,** engraver and miniature painter, the son of a silver worker, born at Gratz in 1799, had his earliest lessons from Kaupetz, and in 1816 entered the Vienna Academy. His best plates are : 'Ossian,' after Krasitz ; 'Jupiter and Thetis,' after Füger ; 'St. Sebastian,' after Guido Reni ; 'Madonna,' after Kadlik ; a portrait of Fuger the younger, after Fuger. He also became very successful in portrait painting in miniature. He died at Gratz in 1876.

**RUNGE, PHILIPP OTTO,** a painter, born at Wolgast in Pomerania in 1776, studied first at

Copenhagen under Abildgaard and Juel, and then in Dresden. He made himself a name by an allegorical representation of the 'Four Seasons,' painted at Hamburg, and was afterwards much employed in wall painting. He died at Hamburg in 1810.

RUNK, FERDINAND, a German landscape painter, born at Fribourg, Brigau, in 1764. He acquired a reputation by his 'Twenty-four Views in the Tyrol,' acquainted by Piringer, and by a series of eight pictures of 'Nature, from the sea-coast to the mountain-tops.' He died at Vienna in 1834. There is a 'Tyrolean Landscape' by him in the Vienna Gallery.

RUOPPOLDI, GIUSEPPE, a painter of flowers and fruit, who particularly excelled in the representation of grapes, was born at Naples in 1600, and died there in 1659.

RUPERT, PRINCE, the third son of the Elector Palatine of the Rhine and Princess Elizabeth of England, who played so considerable a part in our Civil War as leader of his uncle, the king's, cavalry, was born at Prague in 1619. At one time he was looked upon as the inventor of the art of mezzotint engraving, but it has been shown that he learned it of Ludwig von Siegen, a Lieutenant-Colonel in the service of the Landgrave of Hesse, and introduced it into England. He died in London in 1682. The following is a list of those prints in mezzotint which can be assigned with some confidence to 'Prince Rupert of the Rhine.' He made

use of the annexed monogram :



1. A Magdalene in contemplation ; after *M. Merian*.
2. An Executioner holding a Sword in one hand and a Head in the other, after *Spagnoletto*, known as 'The Great Executioner.'
3. The Executioner's head, known as 'The Little Executioner,' done for Evelyn's *Sculptura*, who informs us that it was presented to him by the Prince himself, as a specimen of the newly invented art.
4. A Standard-Bearer (*three-quarter length figure*).
5. The same figure to the shoulders.
6. Bust of an Old Man with bald head and flowing beard.
7. Portrait of a Young Man, leaning on his left arm.
8. Head of an Old Man with moustache (*right profile*).
9. A Woman's Head, looking down.
10. Boy with basket of fish, on sea-shore ; after *Teniers* (?).
11. Magdalene, turned to our right, her hands crossed on her bosom.
12. Boy with lighted candle ; after *Schallcken* (?).

He is also credited with the following etchings :

1. A Mendicant Friar, with rosary ; in the manner of *Callot*.
2. A Beggar singing ; *Do*.
3. Landscape with man driving a waggon.
4. (?) Old Beggar resting on staff.
5. (?) A Man with a basket on a stick over his shoulders.
6. Scene on Sea-shore, a man carrying a sack in the foreground.

RUPP, LADISLAUS, a Viennese architect and engraver, was born in 1790. He was a pupil of the Academy in his native town, but also studied in Italy. The date of his death has escaped research.

RUPPRECHT, FRIEDRICH CARL, landscape painter, etcher, engraver on wood, and architect, was born at Oberzeuzen, near Anspach, in 1779. After receiving some preliminary instruction at Nuremberg, he went to Dresden and improved

himself by copying the pictures of Claude, Titian, Paul Potter, and other old masters ; and also turned his attention to architecture and perspective ; acquiring considerable knowledge of both. In 1802 he made a tour through the south of Germany to study landscape, but it being war time he met with much interruption, and, to support himself, was compelled to have recourse to portrait painting. He became acquainted with General Drouet, whose portrait he painted, and those of several of his officers, and for some time accompanied the former through Germany as his interpreter. Rupprecht's water-colour landscapes are drawn with great minuteness, and finished like miniatures. He is, however, better known by his etchings ; he also did a few woodcuts and a lithograph. As an architect Rupprecht was employed to restore the old cathedral of Bamberg to its primitive state, and he prepared the plans, models, and drawings for that purpose, and for some years superintended the work, but did not live to witness the completion. The cathedral possesses about a hundred and thirty of his drawings, some of which are interesting to the antiquary, as representing curious objects of ancient date discovered during the restorations. In other respects, Rupprecht possessed much knowledge, particularly of history, and showed much critical sagacity in matters connected with the fine arts. An enlarged account of his life and works was published at Bamberg in 1843, by J. Heller, and there is a portrait of him after Klein. He died at Bamberg in 1831.

#### ETCHINGS.

1. Portrait of E. T. A. Hoffmann, for that writer's 'Phantasiestucken,' published in 1819.
2. Cover for 'Germany's Celebration of the Battle of Leipzig,' by K. W. Füsser. 1815.
3. A Peasant counting Money ; signed and dated 1814.
4. The Chapel in the Wunderburg, near Bamberg. 1815.
5. The same subject with variations. 1815.
6. Mary with the Child and two Angels.
7. The Chapel of St. Elizabeth, at Bamberg.
8. The Altenberg. 1816.
9. The Monument of Count Adelbert von Babenberg.
10. View of the Ruins of the Castle of Babenberg.
11. Monument of Adelbert in the wood near Altenburg.
12. Title to B. v. Hornthal's 'Deutsche Frühlingskranzen,' 1816.
13. Bamberg, from the north side. 1817.
14. View of Capuchin Church, Bamberg. 1817.
15. The same, with variations.
16. Church of the Carmelites and Convent of St. Theodore, in Bamberg, with Russian carriages, and Cossacks on horseback. 1818.
- 17 and 18. Views of the town of Hochstadt on the Aisch. 1819.
19. Two Views of the Town-hall of Bamberg.
20. Two Views of the Cathedral of Bamberg. 1821.
- 21 and 22. Visiting Cards of Count von Lamberg and of the artist.

RUPRECHT, JOHANN CHRISTIAN, (RUPERT,) a German painter, was born at Nuremberg in 1600. He copied the works of A. Durer and several other masters with great talent. He also produced several original compositions, among which was the 'Raising of Lazarus,' in the church of Sebald at Nuremberg. The Emperor Ferdinand III. carried him to Vienna, where he died in 1654.

RUSCA, FRANCESCO CARLO, a painter, was born at Lugano in 1701. He studied law, but abandoned it for art, which he studied at Turin under Amiconi ; and at Venice from the works of Titian and Veronese. From Venice he travelled through Switzerland, Hanover, Berlin, and came also to England. He



died at Milan in 1769. He painted several portraits, among which were :

The Countess Schulenburg.

The Doge of Venice.

Charles I. of Brunswick. (*Brunswick Gallery.*)

**RUSCHEWEYH, FERDINAND**, a designer, engraver, and lithographer, who distinguished himself by his engravings after Cornelius, Overbeck, Steinle, and other artists of the same school ; also after Fra Angelico, Raphael, Giulio Romano, Michel-Angelo, and Thorwaldsen. He was born at Neustrelitz in 1785, and commenced his studies at Berlin about 1803. He passed some time at Vienna, and in 1808 went to Rome. His enthusiasm for the older Italian masters, and his desire to emulate Marc-Antonio, made him the natural interpreter of those painters who wished to restore the ancient simplicity and religious feeling of art. Ruscheweyh's engravings did much to diffuse the knowledge of these artists throughout Europe. While at Rome he engraved the beautiful illustrations to Goethe's  *Faust* by Cornelius, many sacred and classical subjects by Overbeck, in addition to a long list of plates after the old Italians. On his return to his native country in 1832, he engraved the 'Jews in Exile,' after Bendemann ; 'Christ in the Temple,' and 'Ruth and Boaz,' after Overbeck. He died in 1845.

**RUSS, KARL**, painter and engraver, born at Vienna in 1779, was a pupil of Schmitzer and Maurer. In 1800 he was appointed guardian of the Belvedere Gallery at Vienna. In 1822 he exhibited a series of pictures, thirty-seven in number, representing scenes taken from the history of the House of Hapsburg. He died in 1843.

**RUSS, LEANDER**, painter, born at Vienna in 1809, was a pupil of the Academy in that city, and painted military subjects in water-colours, such as the Battles of 'Kolin,' 'Caldiero,' and 'Leipzig' ; and 'Charles XII. at Poltawa.' He also worked much in Indian-ink. He died at Vienna in 1861.

**RUSSEL, ANONY**, an English portrait painter, the son of Theodore Russel, born about 1660. He is supposed to have studied under Riley. Many of his works were engraved by J. Smith and Vertue. He died in 1743.

**RUSSEL, THEODORE**, a Flemish portrait painter and copyist, born at Bruges in 1614. He learned his art under his uncle, Cornelius Jansen, and Van Dyck, with whom he lived in England. His chief patrons were Lord Essex and Lord Holland. He found much employment as a copyist, especially of Van Dyck's portraits. The date of his death is not known. The following are some of his works :

Hampton Court.	Copy of Rubens's 'Thomyris receiving the head of Cyrus.'
Holyrood Palace.	Charles II.
	James II.
London. " <i>Nat. Portrait Gallery.</i> }	Sir John Suckling ; after Van Dyck.
Woburn Abbey.	Several portraits.

**RUSSELL, JOHN**, son of a bookseller, an English portrait painter, chiefly in crayons, born at Guildford in 1744, was a pupil of Francis Cotes, whose manner he followed. His portraits are not inferior to those by Cotes, though somewhat flacid in colour. Time and dust have destroyed a great many. He published a work on the elements of painting in crayons, which was considered valuable at the time, and went through two editions. He was also fond of astronomy, and constructed a model showing the appearance of the moon, for

which he obtained a patent : he called it the *Selenographia*, and published a description with plates engraved by himself. In 1788 he was elected an R.A. He was portrait painter in crayons to George III. and to the Prince of Wales. He visited some of the principal towns in England, in pursuit of his profession, and died at Hull in 1806.

**RUSSELL, WILLIAM**, an English portrait and subject painter, born in the latter part of the 18th century. He was the son of John Russell, R.A. He practised in London, and exhibited at the Academy from 1805 to 1809, after which year no trace of him can be discovered.

**RUSSI, FRANCO DE'.** See **CRIVELLI, TADDEO DE'.** **RUSSI, GIOVANNI**, or **FRANCO, DE'**, miniature painter, a native of Mantua. In 1455-61 he illuminated the 'Este' Bible for Borso, Duke of Modena, in conjunction with Taddeo Crivelli.

**RUSSO, GIOVANNI PIETRO**, a painter of Capua, of some local celebrity, who lived in the 17th century.

**RUSTICI, CRISTOFORO**, painter, the son of IL **RUSTICO**, practised in Italy in the 16th century, and imitated the style of his father.

**RUSTICI, FRANCESCO**, (**RUSTICINO**), born at Siena about the year 1595, was a pupil of Francesco Vanni. He for some time imitated the style of Michel-angelo Caravaggio, while his subjects resemble those of Gerard Honthorst. He studied at Rome the works of Annibale Caracci and Guido, and painted some pictures there for the public edifices and private collections. His best picture is an 'Annunciation,' at Siena. In the Pitti Gallery there is a fine 'expiring Magdalene' ; and in the Palazzo Borghese at Rome, there is a 'St. Sebastian' by Rustici. He died in the prime of life, in 1625.

**RUSTICI, VINCENZO**, painter, practising in Italy in the 17th century, and was a member of the artist family of Rustici, but less famous than the rest. He was a pupil of Casolano.

**RUSTICO, IL**, painter, practised at Siena in the 16th century, and was a pupil of Sodoma. He devoted himself mainly to the treatment of grotesque subjects.

**RUSUTI, FILIPPO**, (**RUSPUTI**), was the author of some mosaics in the church of Santa Maria Maggiore, Rome, which were executed about the year 1380, and represent Christ in the act of benediction, various Saints, and the legend of the Church's foundation.

**RUTA, CLEMENTE**, painter, born at Parma, 1668, a pupil of Spolverini and of C. Cignani, came to Naples in the train of Charles de Bourbon. He became blind towards the close of his life, and died in 1767.

**RUTGERS, —**, called **OLD RUTGERS**, was an excellent designer of landscapes with the pen and in water-colours, of whose life there is no account. His manner is broad and vigorous, and his figures well grouped.

**RUTHART, KARL**, (**RUTHARTS**), a German animal painter who is known to have been in Italy from about 1660 to 1680, and to have stayed some time in Venice : further details of his life are entirely wanting. His pictures, representing stag and bear hunts, are found in most German galleries. In the Dresden Gallery are four pictures signed with his name : 'Ulysses and Circe ;' 'Stags ;' 'Stags pursued by Dogs ;' and a picture of large dogs used in bear hunts. In the Louvre there is also a 'Bear Hunt.'

**RUTTEN, JAN**, painter of interiors, was born at Dordrecht in 1809. He was a pupil of A. Van

Stry, whose granddaughter he married, and of G. A. Schmidt.

**RUVIALE, FRANCESCO**, called **IL POLIDORINO**. According to Dominici, this painter was a native of Spain, though he was brought up at Naples, where he flourished about the year 1540. Having seen some of the works of Polidoro da Caravaggio at Naples, whither he had fled from the sacking of Rome, he became his disciple, and followed the style of that artist with so much success, that he acquired the name of **Il Polidoro**. His principal works at Naples are a 'Dead Christ, with the Virgin Mary and St. John,' in the chapel of the Courts of Justice; and the 'Descent from the Cross,' in that of the Vicaria Criminale.

**RUWERSMA, WESSEL PIETER**, born at Kollum, Friesland, in 1750, was a self-educated painter of portraits and landscape. He died at Buitenpost in 1827.

**RUYSCH, ANNA**, a painter of flowers and fruits, after the manner of Rachel Ruysch, to whom she is supposed to have been related. She practised in Holland towards the end of the 17th century.

**RUYSCH, RACHEL** (**RUYSCH**), flower painter, born at Amsterdam in 1664, was the daughter of Frederick Ruysch, a celebrated professor of anatomy. At a very early age, without the instruction of a master, or any other assistance than that of copying the prints that accidentally fell in her way, she gave such proofs of an unusual gift for art, that her father placed her with William van Aelst, an eminent flower painter. She soon surpassed her instructor, and being recommended by her extraordinary talents was appointed paintress to the Elector Palatine. She married, when young, a portrait painter, Jurian Pool, and is sometimes called by his name. They lived together about fifty years, and had ten children, yet she always signed her pictures with her maiden name. She was more successful in painting flowers than fruit, and she chose exotics in preference to those that were indigenous to her country. She is admirable in her manner of grouping as well as in pencilling; and each flower is relieved by its neighbour, and all kept in perfect harmony. With great taste and judgment she introduced among her flowers the insects peculiar to the country whence they were derived; and these she depicted with microscopic accuracy. The labour she bestowed on her works prevented their being numerous; two, a flower and a fruit piece, are said to have occupied her for seven years; and these she bestowed on one of her daughters as a marriage portion. Rachel Ruysch continued the exercise of her talent until she had reached a very advanced age, and died at Amsterdam in 1750. Works:

Amsterdam.	Museum.	Flowers.
"	"	A Bouquet.
"	"	Flowers.
Berlin.	Museum.	A Bouquet.
Brussels.	Museum.	Flowers and Fruit.
Brussels.	Gallery.	Three pictures of Flowers and Fruit.
Glasgow.	Gallery.	Flowers in a Vase.
"	"	Flowers and Insects.
Hague.	Museum.	Two Flower Pictures.
Munich.	Museum.	Five pictures of Flowers and Fruit.
Rotterdam.	Museum.	Flowers.
"	Gallery.	Large Flower-piece.
Vienna.	Liechtenstein	Two pictures of Flowers and Fruit.
	Gallery.	Fruit.

**RUYSDAEL, ISAAC VAN**, the brother of Solomon and Jacob van Ruysdael, lived at Haarlem. He

combined the trade of picture-dealing and the profession of painting. His works, which are mostly landscapes, are found in a few German galleries. He died at Haarlem in 1677.

**RUYSDAEL, JAKOB VAN**, (or **RUISDAEL**), landscape painter, was born at Haarlem about 1630. He was the son of Izaak Ruysdael, a frame-maker, and a pupil of Everdingen. In 1648 he entered the Guild of Haarlem, but in 1659 went to Amsterdam, where his co-religionists, the Menonites, took him into their almshouse. It is not known under whom he studied, but Houbraken informs us that, although he had given proof of extraordinary ability at the early age of fourteen, he did not at first follow painting as a profession, but for some years applied himself to the study and practice of surgery. He afterwards lived in habits of intimacy with Nicholas Berghem, and he is said to have been advised by that artist to devote his attention entirely to painting. His success warranted the recommendation of his friend; his pictures were purchased with avidity, and he soon became one of the most popular painters of his time.

In the pictures of Ruysdael, it is evident that he designed everything from nature, and he is unusually happy in his selection of it. His trees and broken grounds are pleasing in form, and his skies light and floating. The talents of Ruysdael were not confined to landscape proper, he painted sea-pieces with equal success, and his pictures of fresh breezes and gales of wind are equal to those of any other painter of his time. Ruysdael's pictures are sometimes provided with figures by Adriaan Van der Velde, or Philips Wouwerman.

It is said that Ruysdael visited Italy, but the assertion rests on no sure foundation; there is more probability that he lived for some time on the borders of Germany, and there found those valleys between ranges of mountains, with the remains of ancient châteaux, the solemn woods and groves, or impetuous waterfalls he so often painted. Some have made him a student of the wild scenery of Norway; but with no authority beyond the subject of his pictures. In spite of his fondness for painting the wilder appearances of nature, it is scarcely too much to say, that the comparatively uneventful pictures from the neighbourhood of Haarlem are those in which he charms us most. Smith's Catalogue describes four hundred and forty-eight pictures by Ruysdael, leaving out those that properly belong to Everdingen, and a few duplicates or copies. Ruysdael has left a few slight but effective etchings. He died at Haarlem in 1682. Of his pictures we may name:

Amsterdam.	Museum.	The Waterfall.
"	"	The Castle of Bentheim.
"	"	Winter Landscape.
"	"	Wooded Landscape.
"	"	View from Haarlem.
Antwerp.	Museum.	Landscape.
Brussels.	Museum.	Three Landscapes.
Castle Howard.		Sea-pieces.
Dresden.	Gallery.	The Jewish Burial Ground.
"	"	A Landscape; with figures by Van de Velde.
"	"	A Stream running through a Valley.
"	"	A Waterfall; and nine other landscapes of a similar kind.
Dublin.	Nat. Gall.	The Wind-mill.
"	"	A Woody Landscape.
Edinburgh.	Nat. Gall.	Wood on the Banks of a River.
"	"	Landscape, with Figures by Wouwermann.

<b>Glasgow.</b>	<b>Gallery.</b>	<b>View of Katwyk.</b>
"	"	<b>Landscape with Figures.</b>
"	"	<b>The Ford.</b>
"	"	<b>Landscape, Ruins, and Figures.</b>
"	"	<b>Seapiece.</b>
"	"	<b>Small Landscape.</b>
<b>London.</b>	<b>Nat. Gall.</b>	<b>A Landscape with Ruins (Brederode Castle).</b>
"	"	<b>Forest Scene.</b>
"	"	<b>Two Watermills.</b>
"	"	<b>Rock Landscape with Torrent.</b>
"	"	<b>Watermills and Bleachers.</b>
"	"	<b>An Old Oak.</b>
"	"	<b>The Broken Tree.</b>
"	"	<b>The Plain of Holland, from Brederode Castle.</b>
"	"	<b>Four Landscapes with Waterfalls.</b>
"	<b>Dulwich Gallery.</b>	<b>Two Windmills near a Pathway.</b>
"	"	<b>A Waterfall.</b>
"	"	<b>The Edge of a Wood.</b>
"	<b>Bridgewater Gall.</b>	<b>Six Landscapes.</b>
<b>Luton.</b>	<b>Marquis of But.</b>	<b>Interior of a church at Amsterdam.</b>
<b>Madrid.</b>	<b>Museum.</b>	<b>Two Landscapes.</b>
<b>Munich.</b>	<b>Pinakothek.</b>	<b>A Waterfall.</b>
"	"	<b>A Torrent.</b>
"	"	<b>Seven Landscapes.</b>
<b>Oxford.</b>	<b>Worcester College.</b>	<b>Wooded Landscape.</b>
<b>Paris.</b>	<b>Louvre.</b>	<b>The Storm.</b>
"	"	<b>Forest, with Cattle.</b>
"	"	<b>Landscape known as 'Le Ruison.'</b>
"	"	<b>Landscape known as 'Le Coup de Soleil.'</b>
"	"	<b>Two more Landscapes.</b>
<b>Petersburg.</b>	<b>Hermitage.</b>	<b>Mountain, with still water.</b>
<b>The Hague.</b>	<b>Museum.</b>	<b>A View of Haarlem.</b>
"	"	<b>A Waterfall.</b>

**RUYSDAEL, JAKOB VAN**, a cousin of the celebrated painter of the same name, is recorded as a painter by Van der Willigen. He was Master of the Haarlem Guild in 1664. Other details of his life are unknown, as also are his works. He died at Haarlem in 1681.

**RUYSDAEL, SALOMON VAN**, the uncle of Jakob van Ruyssdael, was born at Haarlem at the commencement of the 17th century. He painted landscapes and views of rivers in Holland, in which he modelled himself on Van Goyen. He was particularly successful in the representation of water. In 1618 he was Dean of the Haarlem Corporation. He died in 1670. Works:

<b>Amsterdam.</b>	<b>Museum.</b>	<b>The Halt.</b>
"	"	<b>The Village Inn.</b>
<b>Antwerp.</b>	<b>Museum.</b>	<b>Calm at Sea.</b>
<b>Berlin.</b>	<b>Museum.</b>	<b>Five Landscapes.</b>
<b>Brussels.</b>	<b>Museum.</b>	<b>The Ferry.</b>
"	"	<b>Landscape.</b>
<b>Dresden.</b>	<b>Gallery.</b>	<b>Three Landscapes.</b>
<b>Dublin.</b>	<b>Nat. Gallery.</b>	<b>View of Alkmaar in Winter.</b>
<b>Glasgow.</b>	<b>Gallery.</b>	<b>River Landscape.</b>
<b>Munich.</b>	<b>Gallery.</b>	<b>Three Landscapes.</b>
<b>Rotterdam.</b>	<b>Museum.</b>	<b>The Maas at Dordrecht.</b>

**RUYTEN, JOANNES MICHAEL**, painter, born at Antwerp, 1813. He first studied under Regemorter, then in Holland under W. J. Nuyen. He painted chiefly views of towns and coast scenery, into which he introduced figures; and he was fond of trying effects of light, which were not always happy in execution. He also etched a few plates. He died in 1881.

**RUYTENSCHILDT, ABRAHAM**, painter, born at Amsterdam, 1778, a pupil of J. Andriessen and of P. Barhiere, painted landscape and genre pictures. He died in 1841.

**RUYVEN, PIETER VAN**, born at Leyden, 1651, was a pupil of Jakob Jordaens, and an historical

painter of talent. He painted the triumphal arch for the entry of William of Orange, King of England, into the Hague. He died in 1716.

**RUZULONE, PIETRO**, living at Palermo in the 15th century, was the contemporary, and probably the pupil, of Vigilia. The Duomo of Termini possesses a 'Crucifixion' by this artist, where the Virgin, Evangelists, and Mary Magdalene, the Pelican and Serpent, are on one side; with the Resurrection, and the symbols of the Evangelists, on the other; it was painted in 1484. He is known to have been living up to 1517, but the dates of his birth and death are alike uncertain.

**RY.** See **DANCKERTS**.

**RYALL, HENRY THOMAS**, an English engraver, born at Frome in 1811. He was a pupil of Sam. Reynolds, and practised on copper and steel, adopting a combination of the line and stipple manners. His works won him a considerable reputation, and he was appointed historical engraver to the Queen. Specimen works are to be found in 'Eminent Conservative Statesmen' (1836-46), and in Lodge's Portraits. He died at Cookham in 1867. Amongst his best single plates are:

Columbus at La Rabida, *after Wilkie*.  
Coronation of Queen Victoria; *after Hayter*.  
Thero's Life in the Old Dog yet; *after Landseer*.  
Christening of the Princess Royal; *after Leslie*.  
The Holy Well; *after Burton*.  
Portraits of the Queen and the Prince Consort; *after miniatures by Sir William Ross*.

**RYCK, PIETER CORNELISZIN VAN**, painter, born at Delft in 1566, was first placed under the tuition of Jacob Wittemezzen, but he afterwards became a scholar of Hubrecht Jacobszen. On leaving that master he went to Italy, and passed some years at Venice, where he formed his style by studying the works of Giacomo Bassano. He painted history and pastoral subjects, which were esteemed in his time. He died at Delft in 1628.

**RYCKAERT, DAVID**, the first, was born in 1560, and died about 1607. He was received into the Antwerp Academy of St. Luke in 1585, and in 1589 was married to one Catherine Rem. He was mostly employed in painting figures in the pictures of other men.

**RYCKAERT, DAVID**, the second, son of David the first, was born at Antwerp, 1589. He excelled in painting mountain scenery. His eldest daughter married Gonzalez Coques. He died in 1642.

**RYCKAERT, DAVID**, the third, the son of David Ryckaert the second, was born at Antwerp in 1612, and instructed in landscape painting by his father; but the high estimation in which the works of Brouwer and Teniers were then held, induced him to attempt similar subjects, in which he was soon very successful. The Archduke Leopold, a great encourager of art, favoured him with his particular protection. In 1651 he was appointed director of the Academy at Antwerp, and his pictures were so much admired, that it was with difficulty he could keep pace with the demand for his works. He usually painted assemblies of peasants regaling, musical parties, and the interiors of chemists' laboratories; though he occasionally attempted subjects of a more elevated character. Towards the latter part of his life he represented grotesque subjects, which were very common at that time. His principal pictures are: 'A Family Concert,' in the Liechtenstein Gallery at Vienna; 'A Peasant's dwelling,' at Berlin; 'A Shoemaker,' at Amsterdam. He died in 1661. He left a son, an obscure

painter and a fourth DAVID RYCKAERT, who was born in 1649, and died after 1698.

RYCKAERT, FRIEDRIK, painter, was a member of the Guild of St. Luke at Antwerp, 1550. About 1570 he painted a large altar-piece for the church of St. Jacques.

RYCKAERT, MARTIN, painter, son of David the first, was born at Antwerp in 1587, and was for a time a disciple of Tobias Verhaecht, an artist of considerable celebrity. Martin had only one arm. On leaving Verhaecht he went to Italy, where he studied several years, and returned to his native country with a great variety of drawings from the most remarkable views in the vicinity of Rome. With these resources, he distinguished himself as one of the ablest landscape painters of his time. He was fond of ruins, rocks, mountains, and waterfalls. His works are occasionally decorated with figures by Jan Brueghel. He lived in habits of intimacy with Vandyck, who painted his portrait in his series of eminent artists. Ryckaert died at Antwerp in 1631 or 1632.

RYCKAERT, PAUL, painter, born at Antwerp, 1592, another son of David Ryckaert the first. Nothing is known of his life or works.

RYCKE, BERNARD, painter, born at Courtrai, was made a member of the Guild of St. Luke at Antwerp in 1561. At the church of St. Martin at Courtrai there are two pictures by him: 'Christ bearing the cross,' and the 'Beheading of St. Matthew.' In 1589 he was chosen by Raphael van Coxie as one of the experts who were to decide upon the merits of the 'Last Judgment,' painted by that artist for the town of Ghent. He died at Antwerp.

RYCKE, DANIEL. See DE RYCKE.

RYCKE, WILLEM or WILLIAM. See DE RYCKE.

RYCKER. See DE RYCKER.

RYCKMAN, NICHOLAS, a Flemish engraver, born at Antwerp about the year 1620. From his style, it is probable that he was a pupil of Paul Pontius. His plates are executed with the graver in a neat, formal manner, and his drawing is generally incorrect. We have, among others, the following prints by him:

The Adoration of the Magi; *after Rubens*. The best impressions are before the address of either Gas. Hubert, or Corn. van Merlen.

The Entombment; *after the same*.

The Holy Family; *after the same*.

Christ and the Twelve Apostles; *after the same*; thirteen plates. The best impressions are before the address of E. Coninck.

Achilles discovered by Ulysses at the Court of Lycomedes; *after the same*.

RYCX, JAN, born at Bruges, in 1585. Of his life and works there is no record. He was the father of three sons, Paul (*q. v.*), Mathias, and Nicolas (*q. v.*), whose names are all found in registers of the painters of the period. Died 1643.

RYCX, NICHOLAS, (RYCKX.) the son of Jan, was born at Bruges in 1637. It is not said by whom he was instructed; but having learned the rudiments of design, he embarked in a vessel bound for the Levant, and travelled through Palestine, where he made designs of the most remarkable views in the vicinity of Jerusalem, and delineated with great precision the customs and costumes of the Orientals, their caravans, camels, and modes of travelling. On his return to Flanders he painted pictures of those subjects, which were much esteemed. In 432

1667 he was received into the Academy at Bruges, where he died after 1695.

RYCX, PAUL, the elder, son of Jan Rycx, born at Bruges, 1612, was a historical painter, and became a member of the Corporation of Bruges in 1635. In the Église S. Sauveur at Bruges there is a S. Jerome by him, signed *P. rycx, f.c.*, 1644.

RYCX, PAUL, the younger, born at Bruges, 1649, was an active member of the Corporation of Painters at Bruges between 1672-77. Died, 1690.

RYDER, THOMAS, an English engraver, born in London in 1746, was one of the artists employed by Boydell to engrave the Shakespeare Gallery, for which he executed eight of the large plates. They are among the best, and are *after Fuseli, Stothard, Smirke, Northcote, Ramberg, Durno, Hamilton, and J. F. Rigaud*. He also engraved after Angelica Kauffmann, Shelley, and others. He executed several plates in the dotted manner, which possess great merit. Among others, are the following:

The Captive; *after J. Wright*.

The Last Supper; *after West*.

The Murder of James I. King of Scotland; *after Opie*.

RYE, EGIDIUS DE. See DE RYE.

RYLAND, WILLIAM WYNNE, an eminent English engraver, born in London in 1732, was a pupil of Simon François Ravenet, who was at that time established in England. On leaving that master he went to Paris, where he studied design for some time under Rouilliac, and received the instruction of J. P. le Bas in engraving. After a residence of five years in Paris, where he engraved several plates, he returned to England, and was soon afterwards appointed engraver to the king. He engraved two whole-lengths of his Majesty, *after Ramsay*, and a portrait of the Queen, *after Cotes*. In the latter part of his life he applied himself to engraving in the chalk manner, partly after drawings by the old masters, but principally from the pictures of Angelica Kauffmann. This style he is said to have first introduced into England, and he certainly improved it. In the work entitled 'A Collection of Prints in Imitation of Drawings,' published by Charles Rogers, in 2 vols. folio, there are fifty-seven by Ryland, besides the admirable mezzotint portrait of Rogers at the commencement. These, with few exceptions, are after the old masters, chiefly the Italian. Ryland held the appointment of engraver to George III., with a pension of £200 per annum; and he carried on an extensive business as a printseller. Towards the end of his life he entered into a liaison with a young woman, who involved him in great expenses, to provide for which he stepped from the path of honesty. In 1783 he was tried on a charge of forgery, condemned, and, in spite of the efforts of his friends, hanged. His brother had very narrowly escaped the same fate the year before, on conviction of highway robbery. A short memoir of William Ryland was published in 1784. The following are perhaps the best of his 200 plates:

George III.; *after Ramsay*.

Queen Charlotte; *after Cotes*.

John Stuart, Earl of Bute; *after Ramsay*.

The Last Supper; *after Leonardo da Vinci*.

God the Father enthroned on clouds; *after Raphael*.

Antiochus and Stratonice; *after P. da Cortona*.

Jupiter and Ieda; *after F. Boucher*.

The Graces bathing; *after the same*.

Charity; *after Vandyck*.

Four plates representing the Muses, Urania, Thalia, Erato, and Olio; *after Cipriani*.

King John signing Magna Charta; after Mortimer: this plate was left unfinished, and completed by Bartolozzi for the benefit of Ryland's widow.

Fourteen plates engraved for the edition of Walton's Angler published by Sir John Hawkins in 1760.

The following are all after Angelica Kauffmann:

Patience; oval.

Perseverance; oval.

Maria, from Sterne's Sentimental Journey.

Telemachus recognized at the court of Sparta.

Achilles lamenting the Death of Patroclus.

Penelope awakened by Euryclia.

Eleanor sucking the Poison from the Wound of Edwari.

Lady Elizabeth Grey before Edward IV.

The Judgment of Paris.

Venus on her Car.

The Flight of Paris and Helen.

Venus presenting Helen to Paris.

Juno borrowing the Costus of Venus.

A Sacrifice to Pan.

Cupid bound, with Nymphs breaking his Bow.

Cupid asleep, with Nymphs awakening him.

Cynon and Iphigenia.

The Interview between Edgar and Elfrida after her marriage with Athelwold. This plate was left imperfect, and was finished by Sharp for the benefit of Ryland's widow.

**RYLEY, CHARLES REUBEN**, an English historical painter, born in London in 1752, was the son of a private in the Life Guards. For some time he worked with the graver, and obtained a prize at the Society of Arts in 1767. Aiming at higher things, he studied under J. H. Mortimer. In 1778 he obtained the gold medal of the Academy, where he began to exhibit in 1780. He lapsed into dissipated habits, and his works failed to fulfil their early promise. He was employed by the Duke of Richmond in the decoration of Goodwood House. He also taught drawing, and illustrated books. He died in London in 1798.

**RYMSDYCK.** See REMSDYKE.

**RYNE, JOHN VAN**, a Dutch engraver, was born in Holland in 1712. He came to London, where he resided about the year 1750. He engraved a variety of views in England, the East Indies, &c. He died in 1760.

**RYNVICSH, C.**, a landscape painter, practising in Holland about 1640, in the style of Velvet Brueghel.

**RYSBRACK, PIETER ANDRIES**, (or **RYSBROECK**;) born at Antwerp in 1655, was a scholar of François Millet, whom he accompanied to Paris. Following the example of his instructor, he set himself to the study of the landscapes of G. Poussin. His pictures were much admired in France, and endeavours were made to detain him in Paris; but

attachment to his country prevailed, and he returned to Antwerp, where he was made director of the Academy in 1713. The landscapes of Rybbrack are distinguished by a grandeur, which, though founded on Gaspar Poussin, has sufficient originality to raise him above the rank of a mere plagiarist. Rybbrack etched six landscapes. At the bottom of each, on the left, is inscribed *P. Rybbrack, pinx. fecit et excudit*. They are named from the figures in them: 'Diana at the Bath,' 'The Woman in a Veil,' 'The Fishermen,' 'Sun-rise,' 'Conversation on the Road,' 'The Woman with the naked back.' Rybbrack died at Brussels in 1729.

**RYSBRAECK, PIETER ANDRIES**, the younger, son of the last named, practised in Flanders early in the 18th century. He was a member of the Guild of St. Luke at Antwerp in 1700.

**RYSBROECK, (or REESBROECK,) JAKOB VAN**, engraver, a member of the Guild of St. Luke at Antwerp in 1642. He settled at Hoogstraeten, and died there in 1701.

**RYSEN, WARNARD, (or WERNER,) VAN**, painter, born at Bommel about the year 1600, was a scholar of Cornelius Poelenburg. He resided some time in Italy, and on his return to Holland painted landscapes, with historical figures, in the style of his instructor, which were held in consideration. He is said to have abandoned painting, to become a dealer in diamonds.

**RYSZ, PIETER**, portrait painter, practised at the Hague in the second half of the 17th century, and finally settled in England, where he died. He was a pupil of J. de Baan.

**RYTHER, AUGUSTINE**, an English engraver and printseller, who flourished in London in 1590. He engraved some plates of the Spanish Invasion; a curious map of Yorkshire, with views of York and Hull in the corners; and large plans of London and Westminster on wood; of Cambridge and of Oxford on metal, dated 1578. The well-known plates of the Spanish fleets, with some plans of fortifications and batteries on the river Thames for the protection of London, are now looked upon as having been executed by him. The map of Yorkshire was one of a complete series of the counties, engraved under the superintendence of Christopher Saxton, (who lived at Bingley, near Leeds, between 1573 and 1579,) and published at London in a folio volume in the latter year. Though the greater number were the work of Flemish engravers, eight at least were by two Englishmen, one of whom was Ryther. The name "Augustinus Ryther, Anglus," occurs on the maps of Westmoreland, Cumberland, Gloucestershire, and Yorkshire.

## S

**SAAL, GEORG EDUARD OTTO**, landscape painter, born at Coblenz in 1818, studied at Dusseldorf under Schirmer, but went in 1848 to Heidelberg, then to Baden-Baden, and in 1870 to Paris. He painted mountain scenery, and, later on in life, scenes in the Forest of Fontainebleau. He died at Baden-Baden, where he was court painter, in 1870.

**SAAL, T.**, an indifferent engraver of vignettes for books. He lived about the year 1672.

**SAAR, ALOIS VON**, landscape and architectural painter, born at Traiskirchen, Lower Austria, in 1799, was a student at the Vienna Academy. He painted in oils and water-colours; some of his works are in the Vienna Gallery. He died in 1840.

**SAAVEDRA**. See DEL CASTILLO Y SAAVEDRA.

**SABATELLI, FRANCESCO**, history painter, born at Florence in 1803, was the pupil of his father, Luigi Sabatelli. He studied at Rome and Venice, but in 1823 was invited to Florence by Leopold II., and became Professor of the Academy. He died at Milan in 1829.

**SABATELLI, GIUSEPPE**, painter, born at Milan in 1813, was a pupil of his father, Luigi Sabatelli. In 1834 he went to Florence, and became a Professor in the Academy. He painted portraits and historical subjects. He died at Florence in 1843.

**SABATELLI, LUIGI**, the elder, history painter and etcher, born at Florence in 1772, studied at the Academy of that city under Pietro Pedroni. From 1788 to 1793 he was in Rome, and from 1795 to 1797 in Venice. In 1808 he was appointed Professor of the Academy at Milan by Eugène Beauharnais. Of his works we may name:

*Abigail before David; in the Chapel of the Virgin at Arezzo.*

*The Blessing of the Children; in the Paron Palace at Genoa.*

*Helioidorus driven from the Temple.*

*Portrait of the Artist himself.*

*The Four Great Prophets; in St. Gaudenzio, Novara.*

*The Olympic Games; in the Pitti Palace in Florence.*

*The Marriage of Cupid and Psyche; in the Busca Serbelloni Palace in Milan.*

*The Adoration of God through Prophets and Patriarchs; in the Church of Valmadra at Lecco.*

*Three Scenes from the Life of Galileo.*

*The Triumph of Cupid; in the Villa Giuntini at Florence.*

*The Coronation of the Virgin; in S. Firenze in Florence.*

*The Oration of Florence. (Etching)*

*The Visions of the Apocalypse (Do).*

In many of his frescoes he was assisted by his son **LUIGI SABATELLI**, the younger. He died at Milan in 1850.

**SABATERII, PIERRE**, a skilful glass-painter, of the 13th century, practising at Montpellier about 1298. He decorated the cathedral with fine paintings on glass, which were much admired for their excellent composition and brilliant colour. His son **LAURENT** succeeded his father in his practice, and was an artist of much merit.

**SABBATINI, ANDREA** (**SABATINI**), called **DA SALERNO**, a painter, was born at Bologna about 1480. He was the son of a wealthy merchant, who, finding his son had a taste for art, took him to Naples, and placed him under the tuition of Raimo

Epifanio, a painter of little celebrity, under whom he studied some time. He is then said to have obtained his father's permission to visit Perugia, to profit by the lessons of Perugino. On his journey he encountered some artists, who were so loud in their praise of Raphael, that Andrea digressed into that painter's atelier, and in a short time was found of sufficient ability to be intrusted by Raphael to execute, from his designs, some of the frescoes in the Vatican and in S. Maria della Pace. It is also said that while prosecuting his studies under Raphael, he was recalled to Salerno by the illness of his father, who died soon after his arrival. The whole of this Roman tale rests, however, on the unsupported evidence of the untrustworthy De' Dominici. So far as the facts are surely known, Sabbatini worked only at Naples, where he was soon regarded as the ablest artist of the school. His frescoes in S. Maria della Grazie have been, for the most part, destroyed by alterations made in that church, but those in the vestibule of the inner court of S. Gennaro dei Poveri still exist. Other works are:

Naples.	<i>Brancacci Chapel, Duomo.</i>	The Assumption of the Virgin.
"	<i>S. Spirito di Palazzo.</i>	The Adoration of the Magi.
"	<i>S. Domenico Maggiore.</i>	The Madonna and Bambino, with St. Elisabeth and other Saints.
"	<i>Museum.</i>	Descent from the Cross.
"	"	Adoration of the Magi.
"	"	Miracle of St. Nicholas of Bari.
"	"	St. Benedict enthroned among Six Saints.
"	"	Two Scenes from the Life of St. Thacidus.
Salerno.	<i>Duomo.</i>	A Pietà.

Sabbatini died at Gaeta in 1545.

**SABBATINI, LORENZO**, called **LORENZINO DA BOLOGNA**, was born about 1530 at Bologna, where he studied under Tibaldi. After having painted several pictures for the churches at Bologna, he visited Rome during the pontificate of Gregory XIII., and improved his style by study of the works of Raphael, imitating them with such success, that he has been called a pupil of Raphael, although he was born some ten years after his death. In his smaller pictures he seems to have followed Parmigiano. He was employed by the pope in the Capella Paolina, in the Vatican, where he painted several subjects from the Life of St. Paul in conjunction with Federico Zuccaro. In the Sala Reggia he painted a 'Triumph of Faith.' These works were executed so much to the satisfaction of the pope, that he was appointed superintendent of the decorations then going on in the Vatican. Sabbatini died at Rome in 1577. Of his numerous pictures we may name:

Bologna.	<i>S. Pietro and S. Paulo.</i>	A Madonna with Saints.
"	<i>S. Maria delle Grazie.</i>	The Crucifixion.
"	<i>La Morte.</i>	The Assumption.
"	<i>S. Martino Maggiore.</i>	St. Joachim and St. Anne.
"	<i>S. Giacomo.</i>	St. Michael vanquishing the Rebel Angels.

Bologna.	S. Giacomo.	The Four Evangelists.
"	"	The Four Doctors of the Church.
Dresden.	Gallery.	Marriage of St. Catharine.
Paris.	Louvre.	Virgin and Child and St. John.

**SABLET, JACQUES HENRI**, brother of the next-named, was born in 1749 at Morges. He was the pupil successively of Dubois and Cocher, at Lyons, and of Vien, in Paris. He travelled in Spain and lived twenty years in Italy, dying in Paris in 1803. There are five of his pictures in the Nantes Museum.

**SABLET, JEAN FRANÇOIS**, was born at Morges, in Switzerland, in 1751, and taught the rudiments of art by a decorator at Lyons. He then went to Paris, where he studied under Vien, whom he accompanied to Rome, where he studied anatomy, ornamental design, and costume, and painted portraits, genre pictures, and landscapes. He settled at Nantes, where, in 1812, he was commissioned by the town to paint six *grisailles* on the Bonaparte, illustrating Napoleon's visit to Nantes. After Waterloo these were sold and exported to America. Sablet died at Nantes in 1819. There are six of his works in the Nantes Museum.

**SABLON, PIERRE**, a designer and engraver, was born at Chartres, in 1584, according to his inscription on the oval border of his own portrait: "PIERRE SABLON CHARITAIN. XXIII ANS. 1607." On the margin is inscribed:

"Je contemplant un jour on deux diuerses glaces  
Je vis le mien Prohl despaint naïvement;  
Lors je deliberé en moy soudainement  
De graver ce Pourtrait dont vo' voyez les traces."

There are only three other prints known by him: 'Lamech and Cain,' after Lucas van Leyden, (Bartsch, N° 14,) but left unfinished (it is the counterpart of the original, and has the date 1524 high up on the right, the 5 reversed, and the mark of Lucas; at the bottom *P. Sablon f. 1602*; 'The Good Samaritan,' a small square print, mentioned in the collection of Paignon Dijonval; and the portrait of Rabelais, bust turned to the right, but full face. This is a medallion; on the border is inscribed "FRANC. RABELLESIUS;" in the exergue, "SUM PETULANTIS PLENE CACHINO. *Pers P. Sablon f.*"

**SACCHI, ANDREA**, sometimes called **OUCHE**, born at Nettuno, near Rome, about the end of the 16th century, was the son of Benedetto Sacchi, a painter of little note, by whom he was first instructed; he afterwards studied under Francesco Albani. On leaving the school of that painter he studied Raphael, Polidoro da Caravaggio, and the antique. He was favoured by Cardinal Barberini, who employed him in his palace. Several of the public buildings of Rome possess his works. His 'St. Romuald with his Monks,' in the Vatican Gallery, used to be considered one of the four finest pictures in Rome. The composition is extremely simple; it represents the Saint seated in a valley of the Apennines, surrounded by some members of his order, and explaining his reasons for retiring from the world. The effect he has given to a group of six figures, all habited in white drapery, without the aid of contrast, is very remarkable. Sacchi died at Nettuno in 1661. Among his pupils were Lauri, Garzi, and Carlo Maratti. Additional works:

Madrid.	Gallery.	SS. Paul the Hermit and Anthony.
"	"	Portrait of Fr. Albani.
"	"	" " Himself.

Petersburg.	Hermitage.	Angel consoling Hagar.
"	"	Triumph of Truth.
"	"	Repose of Venus.
Rome.	Vatican.	Mass of St. Gregory.
"	"	Clement VIII.
"	S. Carlo à Catinari.	Death of St. Anna
"	S. Giuseppe.	Angel appearing to Joseph.
"	Quirinal.	St. Andrew.
Vienna.	Gallery.	Ham scoffing at Noah.
"	"	Juno in her Car.
"	"	Wisdom surrounded by the Virtues.

**SACCHI, ANTONIO**, an Italian painter of the 17th century, a native of Como. He studied at Rome, and is said to have died of grief in 1694, in consequence of having painted an ill-proportioned fresco.

**SACCHI, CARLO**, painter, was born at Pavia in 1617 (?), and learned the first rudiments of design in Milan from Rossi. He went to Rome, where he resided some time, and afterwards visited Venice. The works of Paolo Veronese were the particular objects of his imitation, and one of his best pictures, a 'St. James raising a dead person,' in the Osservanti, at Pavia, is painted much in the style of Paolo. He also executed some etchings after the Venetian masters, among which are an 'Adoration of the Shepherds,' after Tintoretto, and an 'Adoration of the Magi,' after P. Veronese. He died at Pavia in 1706.

**SACCHI, GASPARE**, of Imola, flourished in the early part of the 16th century, and painted many pictures in Ravenna and other parts of the Romagna. In the sacristy of Castel S. Pietro at Imola there is an altar piece with his name, and the date 1517; and at Bologna, in S. Francesco-in-Tavola, another dated 1521.

**SACCHI, GIUSEPPE**, the son of Andrea, painted portraits and historical subjects in the 17th century. He was his father's pupil, and eventually became a friar minor. No known work of his is extant, but it has been surmised that a 'Sibyl,' at Warsaw, attributed to 'Giuseppe Sacconi,' may be by him.

**SACCHI, M.**, (or **IL SACCHI**), a native of Casale, flourished in the 17th century. He painted in S. Francesco, at Casale, a picture representing a lottery for marriage portions, in which a great assemblage of fathers, mothers, and their daughters is introduced. At S. Agostino di Casale is a standard, a 'Virgin and Saints,' containing portraits of several princes of the house of Gonzaga, by him.

**SACCHI, PIER-FRANCESCO**, a native of Pavia, worked chiefly at Genoa in the 16th century, and was a member of the Guild of that city in 1520. Very little is known of his life, and the date of his birth is uncertain. His earliest existing painting is, 'The Parting of St. John the Baptist from his Parents,' painted in 1512 for the oratory of S. Maria, Genoa. He frequently signed himself *Petrus Franciscus Sacchus de Pavia*. His chief extant works are these:

Berlin.	Gallery.	The Crucifixion; signed and dated 1511.
Mulledo, near Genoa.	Church.	An arched panel of the Crucifixion, with thirteen figures. 1527.
Paris.	Louvre.	The Four Doctors of the Church. 1518.

Mention of another **PIER-FRANCESCO PAVESI** occasionally occurs as early as 1460.

**SACCHIATI, PIETRO**, a native of Ravenna, born about 1598, is noticed by Basan as an engraver in wood and chiaro-scuro after various masters.



**SACCHIENSIS** (or **DE SACCHIO**). See **LICINIO, GIOVANNI ANTONIO**.

**SACCO, SCIPIONE, (SACCHI)** a painter, and native of Cesena, who flourished in the 16th century. He painted a 'St. Gregory,' for the cathedral of Cesena, which is inscribed *Cesenas*, 1515; and a 'Death of St. Peter Martyr' for the church of St. Domenico. He is said by some to have been a pupil of Raphael.

**SACRAMENTO, JUAN DEL SANTISSIMO**. See **GUZMAN**.

**SADELER, GILLIS, (Ægidius)** the nephew and the pupil of Jan and Raphael Sadeler, was born at Antwerp in 1575. After being well grounded in the principles of design, he took up the graver, and in a few years reached a perfection beyond that of his instructors. He had passed some time in Italy, where he engraved some plates after Italian painters, when he was invited to Prague by the Emperor Rudolph II., who retained him in his service, and assigned him a pension. He enjoyed the favour and protection of the two succeeding emperors, Matthias and Ferdinand II. He used the graver with a commanding facility, sometimes finishing his plates with surprising neatness, when the subject required it; at other times working broadly and boldly. His plates, which are very numerous, represent historical subjects, portraits, landscapes, &c. Some are from his own designs, and many, particularly his portraits, are of great excellence. Sadeler died at Prague in 1629. He has been called 'The Phoenix of Engraving.' The following are considered his best prints:

#### PLATES AFTER HIS OWN WORKS.

- The Emperor Matthias. 1616.
- The Empress Anne, his consort. 1616.
- The Emperor Ferdinand II. on horseback; in two sheets. 1620.
- Burckhard de Berliking, Privy Counsellor to Rudolph II. Christopher Guarinonius Fontanus, Physician to the same.
- John George Goedelman, Jurisconsult.
- Joachim Huber, Audie Counsellor.
- Jacob Chimarrionus, Grand Almoner.
- Cardinal de Dietrichstein, Bishop of Olmutz. 1604.
- John Matthew Warentels, Audie Counsellor. 1614.
- Adam, Baron de Trautmannsdorf.
- Siegfried de Kolomtsch.
- Ferdinand de Kolomtsch.
- Torquato Tasso, *Postum Princeps*. 1617.
- Octavius Strada, Antiquary.
- Peter Brueghel, painter, of Brussels. 1600.
- Martin de Vos, painter, of Antwerp.
- Sigismund Bathori, Prince of Transylvania.
- A set of twelve plates, representing Angels with the Instruments of the Passion.
- A set of fifty-two Views near Rome, entitled 'Vestigi delle Antichità di Roma.'
- The Burning of Troy, an etching; *Æg. Sadeler, fecit, aqua forti*.
- Charity, represented by a female figure with three children.
- Narcissus admiring himself in a Fountain.
- Pau and Syrius.
- St. Sebastian dying, with an Angel drawing out the arrows from his side.
- St. Dominick receiving the Institution of his Order from St. Peter and St. Paul.
- The Scourging of Christ.
- The Crucifixion.
- The Great Saloon at Prague; in two sheets.

#### PLATES AFTER VARIOUS MASTERS.

- The Emperor Rudolph II. on horseback, with a Battle in the background; after *Ad. de Vries*.
- The Virgin and Child; after *Raphael*.
- The Angel appearing to the Shepherds; after *Bassano*.
- The Murder of the Innocents; after *Tintoretto*.

- The Last Supper; after the same.
- St. Peter called to the Apostleship; after *F. Baroccio*.
- The Entombment of Christ; after the same.
- The Scourging of Christ; after the *Cavaliers d'Arpino*.
- The Martyrdom of St. Sebastian; after *Palma Giovine*.
- The Rich Man and Lazarus; after the same.
- Angelica and Medora; after *Carlo Cagliari*.
- Heracles and Omphale; after *R. Spranger*.
- The Marys at the Tomb of Christ; after the same.
- The Annunciation; after *Peter de Wille (Candido)*.
- The Virgin and Infant Jesus; copied from *Albert Dürer*.
- Christ bearing his Cross; the same.
- Judith with the Head of Holofernes; after *Johann van Aachen*.
- The Nativity; after the same.
- The Virgin and Infant Christ, with St. John; after the same.
- Several sets of Landscapes; after *Brueghel, Paul Brill, Roelant Savery, P. Steevens, &c.*

**SADELER, JAN**, engraver, was born at Brussels in 1550. The profession of his father was to engrave ornaments on steel and iron, to be inlaid with gold or silver, and Jan Sadeler was brought up to the same business. At a very early age, however, he applied himself to the study of the human figure, which he drew correctly, though with the stiffness and formality of the time. He was nearly twenty years of age before he commenced engraving on copper, when he executed some plates from the designs of Crispin Van den Broeck, which were so favourably received, that he was encouraged to devote his attention entirely to engraving. He travelled throughout Germany to Italy, where he divested himself, in a great degree, of the dry and hard manner which is discernible in his earlier works. His plates are executed with the graver only, in a neat, clear style. His drawing is generally correct, and there is fine expression in his heads. Jan Sadeler died at Venice in 1600. His prints are very numerous; the following list is confined to the best:

#### PORTRAITS.

- Clement VIII., *Pont. Max.*
- Marie de' Medici.
- Charles, Hereditary Prince of Sweden.
- Otto Henry, Count Schwarzenberg.
- Sigismund Feyerabend, the famous printer. 1587.
- George Hofnagel, painter of Antwerp.
- Martin Luther; in an arabesque border.

#### SETS OF PRINTS.

- Eight plates of the Creation of the World; after *Crispin Van den Broeck*.
- Six of the History of Adam and Eve; after *Michiel van Coxe*.
- Sixteen subjects from the Book of Genesis; after *M. de Vos*.
- The Life of Christ; after the same.
- Seven plates of our Saviour's Passion; after *Christopher Neuhart*.
- A set of prints called 'The Hermits'; engraved in conjunction with his brothers; after the same.
- The Twelve Months of the Year; after *P. Steevens*.
- The Four Seasons; after *Hans Bol*.
- The Four Times of the Day; after *Theodore Bernard*.

#### SUBJECTS AFTER VARIOUS MASTERS.

- Dives and Lazarus; after *Bassano*. (One of the three 'Sadeler's Kitchens')
- Christ with Martha and Mary; after the same. (*Ditto*.)
- The Angel appearing to the Shepherds; after the same.
- The Nativity; after *Polidoro da Caravaggio*.
- The Virgin, with the Infant sleeping, and an Angel; after *An. Carracci*.
- St. Jerome praying; after *Gillis Mostaert*.
- Mary Magdalene in meditation; after the same.
- St. Roch, with two Pilgrims; after the same.
- Jesus calling to Him the little Children; after *Jodocus de Wuygh*.

The Prodigal Son; *after the same*.  
 The Annunciation; *after Peter de Witte (Candido)*.  
 Christ at table with the Disciples at Emmaus; *after the same*.  
 The three Marys at the Sepulchre; *after the same*.  
 The Last Supper; *after the same*.  
 The Martyrdom of St. Ursula; *after the same*.  
 The Nativity; *after J. van Aachen*.  
 The Holy Family, with Mary Magdalene; *after the same*.  
 The Crucifixion; *after the same*.  
 The Last Judgment; *after the same*.  
 Mary Magdalene penitent; *after Federigo Zustris*.  
 Christ appearing to Magdalene; *after the same*.  
 The Approach of the Deluge; *after Theodore Bernard*.  
 The Coming of the Last Day; *after the same*.  
 The Trinity; *after Antonio Maria Fiani*.  
 Several Landscapes; *after Paul Brill, and others*.

SADELER, MARCUS, is supposed to have been the son of Jan Sadeler, and to have been born at Munich between 1589 and 1595; but great uncertainty hangs about his paternity, and it is not clearly known whether he was an engraver as well as a publisher of prints. He resided many years at Venice, whither, it is said, he was taken by Jan Sadeler, and it is certain that many of the prints by Jan, Raphael, and Gillis were published by him, but only the second states have his address. Neither Busan, Lipowsky, nor Füssli mention any of his works; while the 'Passion series,' after Durer, which Heller ascribes to Marcus, are without signatures or dates (the latter would range from 1607 to 1613), although the second states have Marcus Sadeler's address. They are all reversed from the plates by Durer.

SADELER, PHILIPP, engraver, a native of Munich, the son of Gillis Sadeler, flourished about 1626. He engraved portraits, landscapes, and pictures of saints.

SADELER, RAPHAEL, the younger brother of Jan Sadeler, was born at Brussels in 1555, and brought up to the same profession. Jan and Raphael travelled together through Germany, where Raphael engraved a variety of plates, after Johann von Aachen, Matthias Kager, Matthias Grünewald, and other masters. They afterwards settled at Venice. Following the example of his brother, Raphael Sadeler worked entirely with the graver, which he handled with boldness and precision. His drawing of the figure is correct. His prints are nearly as numerous as those of his brother. Some are very fine, particularly those after Van Aachen, and the portraits. Raphael Sadeler died at Venice in 1616. The following are his principal plates:

#### PORTRAITS.

Paul V.; *Pont. Max.*  
 S. Carlo Borromeo.  
 Ernest, Archbishop of Cologne.  
 Leopold of Austria, Bishop of Salzburg and Passau.  
 Ferdinand, Archduke of Austria.  
 Charles Emanuel, Duke of Savoy, on horseback.  
 John Dietmar, Abbot of Fürstenberg.  
 Hypolitus Guarinonius, M.D.

#### SUBJECTS AFTER VARIOUS MASTERS.

A set of four plates from the Life of the Virgin; *from his own designs*.  
 Twenty-eight plates from the Life and Passion of Christ; *the same*.  
 Mary Magdalene at the Sepulchre, with St. Peter and St. John; *after J. de Wuyke*.  
 Lot and his Daughters; *after the same*.  
 The Holy Family, with St. Elizabeth and St. John; *after Johann von Aachen*.  
 The Entombment of Christ; *after the same*.  
 The dead Christ in the Sepulchre, with Angels; *after the same*.

Mary Magdalene penitent; *after the same*.  
 The Judgment of Paris; *after the same* [dated 1579].  
 The Virgin and Child; *after Pieter de Witte*. 1593.  
 The Immaculate Conception; *after the same*.  
 The Presentation in the Temple; *after the same*. 1591.  
 The Resurrection of Lazarus; *after Rottenhamer*.  
 The Marriage of St. Catherine; *after Hendrik Goltzius*.  
 A Pietà; *after J. Stradanus*.  
 Death seizing a Lady at a Feast; *after the same*.  
 The Crucifixion; *after Palma*.  
 The Virgin and Child; *after An. Carracci*.  
 The Holy Family, with St. John; *after Raphael*.  
 The Annunciation; *after Federigo Zuccaro*.  
 The Adoration of the Magi; *after Bassano*. 1598.  
 Christ at Emmaus; *after the same*; one of the three

*Sadeler's Kitchens*.

The Four Seasons; *after J. Stradanus*.

A set of six Landscapes; *after P. Stevens*.

Two Landscapes with figures; *after Matt. Brill*.

The history of the Prodigal Son; in four scenes *after Paul Brill*.

A set of prints for Rader's *Bavaria Sancta et Pia*, engraved with the help of his son (1624-8).

Several Allegorical subjects; *after Martin de Vos*.

The great Battle of Prague, in eight sheets; considered his masterpiece.

Venus and Adonis; *after Titian*.

SADELER, RAPHAEL, the younger, son and pupil of the last-named, worked at Venice subsequent to the year 1596. He afterwards accompanied his father to Munich, and assisted in the plates to Rader's 'Bavaria Sancta et Pia,' and also produced several plates on his own account, among them the following:

The Annunciation; *after C. Schwarz*.

The Virgin and St. Anne nursing the Infant Jesus; *after the same*.

The Holy Family, with his name and the date 1613.

Forest Scenery; *after J. Brughel*.

SADELER, THOMAS, supposed to be the son of Gillis, was also an engraver, but his works are very little known. He worked at Vienna about the year 1675.

SADLER, THOMAS, portrait and miniature painter, was the son of a Master in Chancery. He practised in the reigns of Charles II., James II., William III. His best works are a portrait of Bunyan, which has been engraved in mezzotint, and a miniature of the Duke of Monmouth.

SADLER, WILLIAM, a portrait painter, the son of a musician, was born in England, but studied and practised at Dublin. He was an artist of some ability, and died at Dublin at the end of the 18th century.

SAENREDAM, JOANNES, a Dutch designer and engraver, born at Zaandam in North Holland in 1565, was by trade a basket-maker, and was instructed in drawing and the use of the graver by Hendrik Goltzius and Jakob de Gheyn. Saenredam died at Assendelft in 1607. He worked entirely with the graver, and has left a great number of plates. The best, perhaps, are the following:

Susanna and the Elders; *after a design by himself*.

Hercules between Minerva and Venus; *ditto*.

Lycurgus giving Laws to the Israelites; *ditto*.

The Wise and the Foolish Virgins, in five plates. 1606; *ditto*.

An Allegory relative to the government of the Low Countries by the Infanta Isabella. 1602; *ditto*.

The Prosperity of the United Provinces under the House of Orange; an allegory. 1600; *ditto*.

The stranded Whale, on the coast of Holland. 1602; *ditto*.

Carel van Mander; *after Goltzius*.

P. H. Hermannus, Poet and Physician; *after Van Mander*.

John Casare, Philosopher.

Jean de la Chambre, Writing-master.

Adam and Eve in Paradise; after *H. Goltzius*.  
 Lot and his Daughters; after the same.  
 Judith with the Head of Holofernes; after the same.  
 Susanna and the Elders; after the same.  
 Ceres, Venus, and Bacchus; after the same.  
 The Seven Planets, the Four Seasons, the Five Senses, the Four Ages, the Three Marriages at different times of life; all after the same.  
 The Bath of Diana; after the same.  
 A set of six plates from the History of Adam and Eve; after *Ab. Blumeaert*.  
 Four plates from the Histories of Elijah and Elisha; after the same.  
 Elijah and the Widow of Sarepta; after the same. 1004.  
 Annunciation to the Shepherds; after the same. 1599.  
 The Prodigal Son; after the same. 1618.  
 Vertumnus and Pomona; after the same. 1005.  
 Mars and Venus; after *P. Isaac*.  
 Judith with the Head of Holofernes; after *L. van Leyden*.  
 David with the Head of Goliath; after the same.  
 The Nativity; after *C. van Mander*.  
 Paul and Barnabas; after the same.  
 Adam and Eve in Paradise; after *Corn. van Haarlem*.  
 St. John preaching in the Wilderness; after the same.  
 Angelica and Medora; after the same.  
 Vertumnus and Pomona; after the same.  
 The Grot of Pluto, inscribed *Lux venit in mundum*, &c.; after the same.  
 The Death of Epaminondas; after *P. de Couravogio*.  
 Camillus breaking the Treaty of Peace between the Romans and the Gauls; after the same.  
 The History of Niobe and her Children, in eight sheets, forming a frieze; after the same. 1594.  
 The Entombment of Christ; after *M. A. de Couravogio*.  
 Christ in the House of Levi; after *P. Ticonese*.

**SAENREDAM, PIETER**, son of Joannes Saenredam, was born at Assendelft in 1597. He was a scholar of Franz Pieterzen de Giebbert, but adopted a different style from that of his master. He painted architecture, particularly the interiors of churches, in a large and luminous manner. His pictures were highly esteemed in his own time, and are now extremely rare. A view of the Town-hall of the city of Haarlem, painted by him, was enlivened with a great number of figures, representing the solemn entry of Prince Maurice. Few particulars of him are recorded. He was buried at Haarlem on the 16th August, 1665. Works:

Amsterdam.	Museum.	Ch. of St. Bavo, Haarlem. 1630.
"	"	Another Picture of the same subject.
"	"	Two Views of the Maria-kerk, in Utrecht.
"	"	View in the Church of Assendelft; inscribed, <i>Pieter Saenredam, dese geschildert int jaer 1649 den 2 october</i> . The figures are by <i>Ad. v. Oostade</i> .
Berlin.	Museum.	Church Interior.
Haarlem.	Museum.	Interior of St. Anne's Church, Haarlem.
Rotterdam.	Museum.	Maria-kerk, Utrecht.

**SAEY**, —, a Flemish painter, native of Antwerp, practising in the 17th century. He painted chiefly architectural subjects, and worked jointly with Jerome Janssen, who frequently added figures to his backgrounds for him. A certain Jacques Ferdinand Saeey is mentioned in the registers as a pupil of Van Ehrenberg in 1672, and was probably related to the above, and not identical with him, as there appears to be evidence that the first-mentioned Saeey was at work on his own account as early as 1660.

**SAFFT**, J. C. G., a Dutch painter and engraver, of little importance, born at Amsterdam, 1778. He was a pupil of P. Barbiers, and painted landscape and interiors.

**SAFTLEVEN, CORNELIS**, (**ZACHTLEVEN, SÄFTLEVEN**), painter and engraver, was born at Rotterdam in 1606. Though he did not equal his brother Herman in talent, he showed considerable skill in genre pictures, in the style of Teniers and Brouwer. Several of his etchings were published. His portrait was painted by Vandyke, and engraved by Vosterman. He died in 1682. In the Dresden Gallery are four examples of his work, and in the Amsterdam Museum, three.

**SAFTLEVEN, HERMAN**, (**ZACHTLEVEN, &c.**), painter and engraver, born at Rotterdam in 1609. He was the younger brother of Cornelis Saftleven, and a pupil of Jan van Goyen. His views of the Rhine and Maas are delicately painted from nature, and crowded with figures. He died at Utrecht Jan. 5, 1685. His art, though conventional, is delightful in its way, and his pictures are now in great request.

Amsterdam.	Museum.	River View. View on the Rhine. Village on a River. Hilly Landscape. River Scene.
Copenhagen.	Gallery.	Wharf on the Rhine. Vintage on the Rhine. Inn among Rocks. Vista through a Timber Bridge. View of Utrecht. Meadow-land at Harvest-time.
Dresden.	Gallery.	A series of eighteen pictures, including Views of Utrecht, Egers, Ehrenbreitstein, and Cologne.
Haarlem	Museum.	Jan Van Oldenbarnevelt and his Judges, the latter under the shapes of animals.
London	Dulwich Gall.	View on the Rhine. ( <i>A masterpiece</i> )
Munich.	Pinakothek.	A View of the Rhine. Two Rhemish Landscapes. One Dutch landscape.
Rotterdam	Museum.	View on the Rhine.
Stockholm.	Gallery.	Large Rhine Landscape.

**SÄPFVENBOM, JOHANN**, a Swedish painter, born in 1721. He studied for a time in France, under Joseph Vernet. In the Stockholm Gallery there is a 'Shipwreck near a Fortress' by him. He died in 1784.

**SAGRESTANI, GIOVANNI CAMILLO**, a Florentine painter and poet, born in 1660, studied painting in the school of Giusti, and also attended that of Carlo Cignani, whose manner he copied rather than emulated. He died in 1731.

**SAHLER, LOUIS**, (**SAILLAR**), an engraver, was born in France in 1748. He engraved some plates for the Boydells, among them the following:

Portrait of Helena Forman; after *Rubens*.  
 The Prince of Orange; after *Honthorst*.  
 The Birth of Bacchus; after *Reynolds*.  
 The Tower; after *G. Don*.  
 George, Prince of Wales; after *John Smart*.  
 The Virgin and Child; after *Domenichino*.

**SAHLER, OTTO CHRISTIAN**, an obscure engraver, whose name is affixed to a portrait of one *Adrian Stalbert*, a painter. He was a German goldsmith, and lived in the 18th century. His plates were imitations of drawings.

**SAILLANT, LE PÈRE**, an Augustine monk of the 16th century, much esteemed for the excellence of his miniatures. He died at Avignon.

**SAILMAKER, ISAAC**, an English painter of marine subjects, born in England in 1633, was a pupil of George Geldorp, and was appointed by Cromwell to paint a view of the fleet before Mar-

dyke. Walpole says that "a print of the confederate fleet, under Sir George Rooke, engaging the French commanded by the Count de Toulouse, was engraved in 1714, from a design of Sailmaker." He lived to the age of 88, dying in 1721.

**SAINT-ANDRÉ, SIMON RENARD DE**, a portrait painter, born in Paris in 1614, was a pupil of Beaubrun, and settled at Rome. He painted two very good portraits of Anne of Austria. He died in Paris in 1677. He has left several etchings.

**SAINT-AUBERT, ANTOINE FRANÇOIS**, painter, was born at Cambrai in 1715. He was educated in Paris, at the expense of the Archbishop of Saint-Albin, and afterwards became the first master of the Cambrai School of drawing. The Musée of Cambrai and Lisle possessed examples of his work. He died in the former city in 1788. His son, **LOUIS JOSEPH NICOLAS**, also a painter, succeeded to his father's post. He was born in 1755, and died in 1810. There is a 'Christ in the Tomb' by him in the Cambrai Museum. By **ANTOINE LOUIS SAINT-AUBERT**, son of Louis Joseph Nicolas, there is a 'Norman Coast Scene,' in the same collection. He was born in 1794, and died 1854.

**SAINT-AUBIN, AUGUSTIN**, engraver, born in Paris in 1736, was taught drawing by his brother Gabriel, and engraving by Etienne Fessard and Laurent Cars. He engraved 'Leda with the Swan,' after Veronese, and 'Venus with a Mussel-shell,' after Titian, and more than 300 portraits of the famous men of his day. He died in 1807.

**SAINT-AUBIN, CHARLES GERMAIN DE**, a French engraver, was born in Paris in 1721. He was the author of three series of plates known respectively as 'Essais de Papillonnisme humaines,' 'Mes petits bouquets,' and 'Les Fleurettes.'

**SAINT-AUBIN, GABRIEL JACQUES DE**, brother of the last-named, was born in Paris in 1724. He was a pupil of Jeaurat, Collin de Vermont, and Boucher. He painted first heroic and then domestic subjects, and has left forty-three etchings. He died in 1780. His brother **LOUIS-MICHEL**, also a painter, was employed at Sèvres.

**ST. AUBYN, CATHERINE**, is the author of some etchings dated from 1788 to 1798. Two drawings by her of St. Michael's Mount have been engraved.

**SAINT-AULAIRE, FÉLIX ACHILLE**, painter, a native of Piedmont, born 1801. He studied under the elder and younger Garneray, and practised in France. He chiefly devoted himself to marine subjects. He last appeared at the Salon in 1838. He is also known as a lithographer.

**SAINT-EVE, JEAN-MARIE**, engraver, born at Lyons on the 9th June, 1810. He studied first at Lyons under V. Vibert, and subsequently in Paris under Richomme, and at the École des Beaux Arts. In 1840 he gained the 'Prix de Rome,' and in 1848 a medal of the first class. He engraved some important plates, and died at Montmartre, September 4th, 1856. Among his best plates are:

*Portrait of Andrea del Sarto; after that master.*

*Poetry; after Raphael.*

*Theology; after the same.*

Pamphlet notices of his life and works were published at Lyons by J. S. Bourgeois in 1860, and by Dr. Charles Fraise in 1862.

**SAINT-ÈVRE, GILLOT**, painter, born at Bault-sur-Snippe, Marne. He was for a time an officer of artillery, but gave up military life to devote himself to art. He was a frequent exhibitor at the Salon, and died in Paris in 1858. There are examples of his work at Versailles.

**SAINT-IGNY, JEAN DE**, a painter and engraver of Rouen, who flourished at the end of the 16th century. He wrote a book on the first elements of portrait painting, and died in 1649.

**SAINT-JEAN, SIMON**, flower-painter, was born at Lyons in 1808, and educated there under François Lepage. He took Van Huysum as his model, and rivalled his truth to nature. He died at Ecully-Lyon, in 1860. Examples of his art are to be found in the Museums of Rouen and Lyons.

**SAINT-NON, ABBÉ DE, JEAN-CLAUDE-RICHARD**, draughtsman and etcher, born in Paris in 1730. His love for art induced him to sell his office in the Legislative Assembly, and to undertake a journey of some duration in Italy for the purpose of making studies from the old masters. Many of these he etched on his return to Paris. He brought out a 'Voyage pittoresque d'Italie et des Royaumes de Naples et de Sicile,' with many plates, and also published a series of nineteen sheets of antique ornaments and furniture, which had a favourable influence upon decorative taste in France. He usually signed his plates S. N., or S. No. He died in 1804.

**SAINT-OURS, PIERRE PAUL DE**, painter, was born at Geneva in 1752. His father, a drawing master, sent him to Paris, where he entered the school of Vien, and in 1780 gained the Prix de Rome with his picture of the 'Rape of the Sabine.' Being however a Protestant and a foreigner he was not entitled to the pension, but was allowed to proceed to Rome some years later, under certain conditions. Owing to bad health he returned to his own country, where he devoted himself to portrait painting. In 1803 he won the only reward given by the French Government in a competition set afoot by themselves, for the best picture on the subject of the 'Concordat.' His works are chiefly to be found at Geneva. He died at Schaffhausen in 1809.

**SAINT-QUENTIN**, a French painter, and pupil of Boucher, who flourished between 1760 and 1780, and painted landscapes and genre pictures.

**SAINT-YVES, PIERRE DE**, historical painter, born at Maubert-Fontaine in 1666. He became an Associate of the Academy in 1708, his entrance picture being 'Jephthah's Sacrifice' (now in the Tours Museum). He died in Paris, March 20, 1716.

**SAITER, DANIEL, (SEITER, SEUTER, SYDER,)** painter, was born at Vienna in 1642 (1647). He went to Italy when he was very young, and studied for some years at Venice, under Carlo Loth. From Venice he went to Rome, where he studied under Carlo Maratti. He was afterwards invited to the court of Turin, where he painted many pictures, among them the fresco in the Cupola of the Spedal Maggiore. Examples of his work are also to be found at Brunswick, Dresden, and in the Turin Gallery. He died at Turin in 1705.

**SAITER, JOHANN GOTTFRIED, (SEITER, or SEUTER, SYDER,)** a German draughtsman and engraver, born at Augsburg in 1718. He was instructed by J. E. Ridinger and G. M. Preissler. He lived some years in Italy, but died in the hospital at Augsburg in 1800. Works:

*Portrait of John Kupetzky, Painter.*

*George Philip Rugendas, Battle Painter.*

*Abraham sending away Hagar; after Veluti.*

*A Holy Family; after Andrea del Sarto.*

*Christ with Martha and Mary; after L. da Vinci.*

*The Adulteress before Christ; after Procaccini.*

*The Marriage at Cana; after P. Veronese.*

*The Flight into Egypt; after Albano.*

**SALA, VITALE**, painter, was born at Cernusco, near Brienz, in 1808, and educated at Brera, where he painted the 'Death of Cato'; 'The Death of Romeo and Juliet'; and the 'Farewell of Regulus.' There are also works by him in the churches of Vigevano, Novara, Bosisio, Desio, and in those of St. Stefano, St. Lazzaro, and St. Catharine, in Milan. He died at Milan in 1835.

**SALAI, ANDREA**, (**SALAINO**, **SALARIO**.) born at Milan about 1480, was the pupil and favourite companion of Leonardo da Vinci, with whom he went to Rome, and painted many pictures which were retouched by the master. His name continually occurs in Leonardo's memoranda, and he seems to have acted generally as the great painter's humble friend and factotum. Unfortunately none of the pictures assigned to him in various collections can be authentically traced to his hand. Probability, however, seems to point to his authorship of certain Leonardesque pictures in which greenish and rosy tones are combined in a peculiar and not unpleasant fashion; a good example is in England, in the possession of the Rev. W. H. Wayne, and another in the Brera, Milan. Salai has often been confused with Andrea Solario, a totally different person.

**SALAMANCA, ANTONIO**, a very celebrated publisher and dealer in prints, flourished about the middle of the 16th century. He is the supposed engraver of a plate after Michelangelo's 'Pietà,' on which is inscribed *Antonius Salamanca Quod Potuit Imitatus Esculpuit*, 1547. This is the only direct piece of evidence that he practised engraving, but two more plates have been ascribed to him: a portrait of Baccio Bandinelli, 1545, and the 'Creation of Animals,' after Raphael, 1548. All the other prints with his name have *excudebat*, or *excudit*, instead of *esculpuit*.

**SALAMANCA, GERONIMO DE**, a painter of the 16th century, practising at Seville.

**SALAZAR, JUAN DE**, a skilful illuminator of the 16th century. He is chiefly known by his work for the choir-books of the Escorial, and for the mass-books of Toledo. His drawing was remarkable for its delicacy and precision, and his colour for its brilliancy. He died at Toledo in 1604.

**SALERNO, ANDREA DA**. See **SABATTINI**.

**SALIBA, ANTONELLO DA**, a Sicilian painter, who lived in the early part of the 16th century, and adopted the method which Antonello da Messina is said to have introduced into Italy.

**SALIMBENE, ARCANGIOLO**, (**ANGELO SALIMBENI**.) a native of Siena, who flourished in the latter half of the 16th century. He was a pupil of Zuccaro. Works:

**Lusignano.** Parish Church. The Crucifixion  
**Siena.** Dominican. St. Peter Martyr.

**SALIMBENE, CAVALIERE VENURA**, (**SALIMBENI**.) called also **Bevilacqua**, after his patron Cardinal Bonifazio Bevilacqua of Ferrara, the son of Arcangelo Salimbene, was born at Siena in 1557. After being instructed in the rudiments by his father, he went to Rome in the pontificate of Sixtus V., by whom he was employed in the library of the Vatican, and in the palace of the Lateran. He afterwards visited Florence, where, in competition with Bernardino Barbatelli, called Il Porcetti, he painted several pictures of the life of the Virgin in the cloister de Servi. Salimbene lived in habits of intimacy with Agostino Tassi, who frequently painted landscape back-grounds to his pictures. He died at Siena in 1615. Works:

**Foligno.**  
**Perugia.**  
**Rome.**  
" *S. Simeoni Lucellotti.*  
" *S. Maria Maggiore.*

**Cathedral.**  
**S. Pietro.**  
**Jesuits' Church.**

**Marriage of the Virgin.**  
**St. Gregory.**  
**Baptism of Christ.**  
**Abraham and the Angels.**  
**The Circumcision.**  
**The Annunciation.**

Salimbene has left a few etchings.

**SALINCORNO, MIRABELLO**, called also **CAVALORI**, flourished in 1665. He was a scholar of Ridolfo Ghirlandajo, and was one of the artists who helped to paint the catafalque for the obsequies of Michelangelo. It is uncertain when he died. Zani says he was at work in 1578.

**SALINI, TOMMASO, CAVALIERE**, painter, born at Rome in 1570 or 1575, was the son of a Florentine sculptor, who placed him under the tuition of Baccio Pintelli, an artist of little note. He became a respectable painter of history, and also painted flowers and fruit with considerable success. He died at Rome about 1630.

**SALIS, CARLO**, was born at Verona in 1680, and first studied at Bologna under Giuseppe da l'Sole, but he afterwards became a disciple of Antonio Balestra, at Venice, whose style he imitated with success. His best picture is an altar-piece at Bergamo, representing S. Vincenzo healing the Sick. He died in 1763.

**SALLAERT, ANTONIE**, (**SALAERT**, or **SALLAERTS**.) was born at Brussels about the year 1590. He was inscribed, as an apprentice, on the corporation book of the Brussels painters in 1606. His master, Michael de Bordenau, also taught Philippe de Champaigne. Sallaert was admitted master in 1613. Sallaert enjoyed the friendship of Rubens, whose pupil he is asserted, but without evidence, to have been. He was Dean of the Painters' Guild in 1633-4, 1634-5, 1646-7 and 1647-8, so that his death cannot have taken place prior to 1648, but its exact date is unknown. Pictures:

**Brussels.** *Gallery.* Christ's Passion; an all gory.  
" " The Infanta Isabella at the  
" " Shooting Feast of the Grand-  
" " Serment.  
" " The Procession of the Pucelles  
du Sablon.  
**Madrid.** *Gallery.* The Judgment of Paris.

Papillon mentions this artist as an engraver on wood. He usually marked his prints with the cipher

**S.** [A]. Sometimes with the border, sometimes without. Brulliot denies that he engraved on wood; but a set of the Four Evangelists and an 'Ecce Homo' bear his mark.

**SALLIETHI, MATTHIAS DE**, was born at Prague in 1749, and was taught engraving by J. E. Mansfeld of Vienna, and afterwards went to Paris and worked under J. Ph. Le Bas; several prints by him are in Choiseul Gouffier's 'Voyage pittoresque de la Grèce,' 'Voyage pittoresque en France,' and 'La Galerie Lebrun.' Subsequently he resided in Holland, and employed himself on marine subjects after his own designs, and after pictures by Dutch masters. Among the best are, 'the Battle of Nieuport'; and three others, after D. Langendyck; two after Kobell; one after A. Storck; and one after Vander Capelle. He died at Rotterdam in 1791.

**SALM, A. VAN**, a Dutch painter of marines and views in Holland, in black and white, in imitation of pen-drawings. He lived about the middle of the 17th century.

**SALMEGGIA, ENFA**, (**SALMASIO**.) called **IL TALPINO**, painter, was born at Bergamo about the

year 1556. He received his first teaching at Cremona, under the Campi, but afterwards became a scholar of Proaccini, at Milan. He also passed fourteen years at Rome, where he applied himself to the study of Raphael. His pictures, of which there are many in his native town, have much simplicity and refinement. He died at Bergamo in 1626. FRANCESCO and CLARA, the son and daughter of Enea Salmeggia, imitated their father's manner.

SALMERON, CRISTOBAL GARCIA, a Spanish painter, born at Cuenca in 1603. He was a pupil of Pedro Orrente, and proved a reputable history and animal painter. One of his best works is a 'Nativity,' in the church of St. Francis, at Cuenca. He was employed by Philip IV. to paint a bull-fight, held in honour of the birth-day of Charles II. of Spain. He died at Madrid in 1666.

SALMERON, FRANCISCO, brother of Cristobal Salmeron, was born at Cuenca in 1608, and was also a pupil of Pedro Orrente. His design was to distinguish himself as a colourist, for which purpose, it is said, he chemically analyzed works by Titian, P. Veronese, Tintoretto, and the Bassani. He neglected the other essentials of art, and so, beside their good colour, his pictures exhibit very great defects. The church of St. Francisco at Cuenca has a 'Burial of Christ' by him. He died at Madrid in 1632.

SALMIER JOSSE, a Flemish painter, probably a native of Mechlin, practising about 1620. He was related to the painter David Herregouts, to whom he gave his first lessons in art.

SALMINCIO, ANDREA, engraver, was a native of Bologna, where he was a bookseller. He learnt engraving from Giovanni Luigi Valesio, and produced several engravings, both on wood and on copper, which he marked with a monogram similar to that of Ant. Sallaert.

SALMON, ADRIEN ALPHONSE, painter, born in Paris in 1802, was a pupil of Lecourt, and entered the École des Beaux Arts in 1819. He was an occasional exhibitor at the Salon, and at the Luxembourg, but was better known as a restorer of pictures. He last appeared at the Salon in 1848.

SALMON, JACQUES PIERRE FRANÇOIS, painter, born at Orleans on the 16th August 1781, was a pupil of Bardin and of Regnault. He was for some time attached to the "École Centrale" of the department of Loiret, and afterwards worked for forty-five years as a professor at the College of Orleans. Several views by him of scenery in the neighbourhood of Orleans have been engraved and lithographed. He died at Orleans on the 10th March, 1855. The Musée of that city possesses examples of his work.

SALOMON, BERNARD, an engraver, called also 'Le petit Bernard,' Bernardus Gallus, and Bernardo Gallo, was born at Lyons (?) about 1520. Though there is a doubt as to Lyons being his birthplace, he certainly resided there in the last half of the 16th century, and was engaged in book illustration. His best works were illustrations to the Bible and to Ovid's 'Metamorphoses.' He is said to have had a son, Jean Bernard, who practised the same art as his father, and was called Giovanni Gallo, Johannes Gallus, &c.

SALT, HENRY, a draughtsman, was born about 1785 at Lichfield, where he was also educated. He accompanied Lord Valentia to India in 1802, and furnished the illustrations for the book of travels published by that nobleman in 1809. He was employed by the Government to carry presents to

negotiate an alliance with the King of Abyssinia, the artistic result of which was the publication of twenty-four views of Abyssinia, and the Red Sea. In 1815 he was appointed Consul-General for Egypt, and devoted himself to the study of the antiquities of that country. He died between Cairo and Alexandria in 1827.

SALTARELLO, LUCA, (SARTARELLI,) was born at Genoa in 1610, and was a disciple of Domenico Fiasella. At an early age he gave proofs of extraordinary ability, but going in 1635 to Rome in search of improvement, he there fell a victim to his unremitting labour while still very young. Works :

Genoa. *San Stefano.* The Miracle of St. Benedict.  
*S. Andrea.* Martyrdom of St. Andrew.  
 Lisbon. The Trinity.

SALTER, WILLIAM, historical and portrait painter, was born at Honiton in 1804, went to London in 1822, and became a pupil of Northcote. He then went to Florence, where he painted a picture of 'Socrates before the Areopagus,' and thence to Rome and Parma, at which latter city his studies from Correggio became famous. In 1833 he returned to England, where he painted a picture of the 'Waterloo Banquet.' He was also employed in painting scenes from Shakespeare, and historical scenes from the lives of the Saints. Salter was a vice-president of the Society of British Artists. He died in London in 1875.

SALTO, DIEGO DE, an Augustine friar of Seville, who took the vows in 1576, and devoted his leisure to illuminating.

SALTZBURGER, P., a German engraver on wood, who flourished about the year 1580; most of his cuts are from the designs of Jost Amman.

SALVA, CARNIERO JOAQUIN DE, a Portuguese engraver, born at Oporto in 1727. He studied at Rome, and was appointed Professor in the School of Engraving at Lisbon, where he died in 1818.

SALVADOR OF VALENCIA, a Spanish painter of the 15th century, who worked with Benozzo Gozzoli at Rome, and was patronized by Calixtus III., about 1450.

SALVADOR CARMONA, MANUEL, was an engraver and designer, who was born at Madrid in 1730, and became a pupil of Dupuis in Paris. He died at Madrid in 1807. His engravings are much esteemed. Among the more important may be reckoned the following :

An Allegory in honour of Charles III. of Spain; after *Solimena*.  
 Bacchus crowning his Votaries; after *Velazquez*.  
 A Madonna seated on Clouds; after *Murillo*. 1802.  
 A Madonna; after *Van Dyck*. 1757.  
 The Resurrection; after *Raphael*. 1751.  
 St. John the Baptist; after *Raphael Mengs*. 1784.  
 The Magdalene; after the same.  
 St. Ferdinand praying; after *Murillo*. 1791.  
 Angels appearing to Mary Magdalene; after *Guercino*.  
 Portrait of François Boucher; after *Roslin Swedenborg*.  
 Portrait of Collin de Vermont; after the same.  
 Portrait of Charles III.; after *Raphael Mengs*. 1783.  
 Portrait of Don Alfonso P. de Guzman; after *Van Dyck*.  
 Joseph, a Carmelite Monk; after *Velazquez*.

SALVADOR GOMEZ, LUCIANO, supposed to be a brother of Vicente S. Gomez, was a pupil of Jacinto de Espinosa. A 'St. Barbara,' in the cathedral and a 'St. Erasmus,' in the Dominican convent, at Valencia, are ascribed to him. He was living in 1662.

SALVADOR GOMEZ, VICENTE, was a native of Valencia, and pupil of Jacinto de Espinosa. At the age of fourteen he is recorded to have painted



a series of pictures from the life of St. Ignatius Loyola, which gained him enough reputation to keep him fully employed in the Valentin churches and convents for the rest of his life. He was a skilful painter of birds and animals, also of architecture; and his colour was pleasing. In 1670 he was the Director of an academy held in the convent of St. Dominic, and in 1675 he executed ten scenes from the lives of St. Juan de Mala and St. Felix de Valois for the choir of the church of El Remedio. These are the only dates relating to him which are certainly known. His pictures are numerous.

**SALVADOR, MARIANO MARILLO**, of Valencia, born in 1739, studied painting with Gonzalez Velazquez at Madrid. He was appointed painter to the King and Director-General of the Academy of St. Ferdinand. In 1775 he was employed in Valencia, with Bayeu, to replace the venerable frescoes of Juan de Borgoña in Toledo with daubs of his own. He furnished illustrations, engraved by Salvador Carmona, for the Infant Don Gabriel's Sallust. He died in 1819.

**SALVATORE D'ANTONIO**, the author of a panel in San Niccolo, Messina, painted at the close of the 15th century, representing St. Francis receiving the stigmata, is thought by some to have been the father of Antonello da Messina, but no records of his life or death exist. The latest opinion would make him the *pupil* of Antonello.

**SALVESTRINI, BARTOLOMEO**, a Florentine painter of the 17th century, one of the most successful imitators of Jan Biliwert. He died while still young, a victim to the plague of 1630.

**SALVETTI, FRANCESCO**, a minor Florentine painter and engraver, born 1701. He was the pupil and intimate friend of Anton Domenico Grubbiani. He died in 1768.

**SALVI, GIOVANNI BAPTISTA**, called IL SASSOFFERRATO, was born at the castle of Sassoferato, near Urbino, on June 11, 1605. He was the son of Tarquinio Salvi, who instructed him in the rudiments of design, and when he was very young sent him to Rome, where he passed some years. He afterwards visited Naples, where he is supposed to have studied under Domenichino. But Sassoferato did not confine himself to any particular master, but modelled his work on the styles of Guido, Albano, Baroccio, and Raphael. His pictures are mostly Madonnas, and he seldom ventured on more ambitious subjects. His most considerable works are a small altar-piece in the church of S. Sabina, at Rome, representing the 'Madonna del Rosario, with St. Catherine and St. Dominic,' and a 'Crucifixion,' in the church at North Cray, Kent. He died at Rome in 1685. Additional works:

Dresden.	Gallery.	Sleep of the Child Jesus.
"	"	Virgin in Prayer.
"	"	Virgin and sleeping Child.
Florence.	Uffizi.	His own Portrait.
Hampton Court.	Palace.	The Magdalene.
London.	Nat. Gallery.	Virgin and Child.
"	"	Madonna in Prayer.
Madrid.	Museum.	Virgin in contemplation.
"	"	Virgin, and Child asleep.
Milan.	Brera.	Virgin and Child.
"	"	The Immaculate Conception.
Munich.	Pinakothek.	Virgin in Prayer.
Naples.	Museum.	Madonna and St. Joseph.
"	"	Adoration of the Shepherds.
Paris.	Louvre.	Sleep of the Child Jesus.
"	"	The Assumption.
"	"	Two 'Madonnas.'
Rome.	Vatican Museum.	Virgin and Child.
"	Pal. Borghese.	The Life of Mary.
Venice.	Academy.	St. Cecilia.

**SALVI, TARQUINIO**, a Roman painter of the 16th century, of whom little is known. He was a native of Sassoferato, and the father and first teacher of Giambattista Salvi, called Sassoferato. His only recorded work is a large 'Rosario,' in the Eremitani at Rome. It is signed and dated 1553.

**SALVIATI, FRANCESCO**. See DEI ROSSI, FRANCESCO.

**SALVIATI, GIUSEPPE**. See PORTA.

**SALVIATINO**. See ROSSI, FRANCESCO.

**SALVIONI, ROSALBA MARIA**, painter, was born at Rome in the 17th century. She studied under Sebastiano Conca, and in 1730 was admitted an honorary member of the Accademia Clementi of Bologna. In the church of the Minorites at Frascati there is a 'St. Catharine' by her.

**SALVOLINI, GIUSEPPE**, called also EPISCOPIO, a painter of the 16th century, belonging to the Roman school, but practising chiefly in his native town of Castel Durante, where he painted in collaboration with Luzzio Doleo.

**SALWAY, N.**, an English mezzotinter, who flourished about the year 1760. He engraved some portraits, which are not without merit.

**SALY, JACQUES FRANÇOIS JOSEPH**, (SAILLY,) a famous French sculptor, born at Valenciennes in 1717, was a pupil of Coustou. He is mentioned here as the etcher of thirty designs for vases, and of four for monuments. He was Director of the Academy in Copenhagen. In 1774 he went to Paris, where he died in 1776.

**SALZEA, DE**. See DE FOUR.

**SALZER, FRIEDRICH**, landscape painter, born at Heilbronn in 1827, was instructed in the principles of his art by Haumann, but afterwards went to Munich. He painted the backgrounds for the battle-pieces of Kotzebue. There is a Winter-piece by him in the Gallery of Stuttgart. In 1863 he gave up art on succeeding to his father's business, and died at Heilbronn in 1876.

**SAM, ENGEL**, (or ANGEL,) born at Rotterdam in 1699, was a good portrait painter, but excelled chiefly in genre. He imitated the manner of Van der Weiff, and, it is said, painted a 'Flight into Egypt' so perfectly resembling the work of that master, that even experts were deceived by it. It is also said that he imitated Metsu. He died at Amsterdam in 1769.

**SAMACCHINI, ORAZIO**, painter, was born at Bologna in 1532, and, according to Malvasia, was the pupil of Pellegrino Tibaldi. He afterwards studied the works of Correggio, and was employed to paint in fresco the great chapel in the cathedral of Parma, contiguous to the famous cupola by that distinguished master. He went to Rome in the pontificate of Pius IV., by whom he was employed, in conjunction with Marco da Siena and others, in the decorations of the Sala Regia. The Dresden Gallery has a 'Holy Family' by this artist. Samacchini died at Bologna in 1577. Works:

Bologna.	S.S. <i>Narborre e Felice.</i>	Coronation of the Virgin.
"	<i>S. Giacomo Maggiore.</i>	Purification of the Virgin.
"	<i>Crozza.</i>	Last Supper.
"	<i>La Trinità.</i>	Crucifixion.
"	<i>Pal. Lambertini.</i>	The Fall of Icarus.
Cremona.	<i>S. Abbondo.</i>	Frescoes on the vault.

**SAMANIEGO, MARIANA**. See SILVA BAZAN.

**SAMBACH, FRANZ KASPAR**, painter, was born at Breslau in 1715, received his instruction in art from Reinert and de l'Épée, and at Vienna under Donner. In 1762 he became Professor of Architecture; and in 1772 Director of Painting in the same



academy. He painted feigned bas-reliefs in the style of Geeraerts and Jacob de Wit. He also executed some frescoes for the Jesuits' church at Stuhlweissenburg, and an altar-piece for the Franciscan church at Camischia. He died at Vienna in 1795.

**SAMELING, BENJAMIN**, painter, born at Ghent in 1520, was brought up in the school of Franz Floris, in whose style he painted historical subjects and portraits. The church of the Jansenists at Ghent has several works by him after drawings by Lucas de Heere. He died at Ghent in 1614.

**SAMENGO, AMBROGIO**, a Genoese landscape painter of the 17th century, the pupil of Giov. Andrea Ferrari. His works are few and scarce, in consequence of his early death.

**SAMMARTINO**. See **SAN MARTINO**.

**SAMMET-BRUEGEL**. See **BRUEGEL, JAN**.

**SAMMICHELI**. See **SAN MICHELI**.

**SAMSON, JEAN**, a French historical painter of the 16th century, who, in 1533, was engaged in work for the chateau of Versailles.

**SAMUEL, GEORGE**, landscape painter, was an exhibitor at the Academy from 1786 to 1823. He painted a 'View of the Thames from Rotherhithe Stairs,' during the frost of 1789. He was killed by a wall falling on him, soon after 1823.

**SAMUEL, RICHARD**, portrait painter and engraver, was an exhibitor at the Academy from 1772 to 1779. There is an engraving after him of 'Nine living Muscs,' including Mrs. Sheidan, Mrs. Montague, Angelica Kauffman, etc. In 1773 he gained a prize from the Society of Arts for an improvement in the method of laying mezzotint grounds.

**SAN ANTONIO, FRAY BARTOLOME DE**, was born at Cienpuzuclo in 1708. At the age of fifteen he took the habit of the order of the Trinitarios descalzos, and after studying philosophy and theology went to Rome to study painting, of which he had acquired the elements at Madrid. He remained in Italy six years, and in 1710 returned to his convent at Madrid, which he enriched with an immense number of his productions. About this time the Academy of St. Fernando was established, for which he painted an allegorical picture representing 'Ferdinand VI. and the Catholic Religion,' for which he was received as a member of that body. The church of the Trinitarios, at Madrid, also possesses many of his works. He died on February 8, 1782.

**SAN BERNARDO, IL VINCIO DE**. See **MINCIOCHI**.

**SANCHEZ, ALONSO**, one of three artists employed to paint frescoes at the university de Alcalá de Henares, by command of Cardinal Cisneros, the founder. He was also employed, with five others, in the embellishment of the cathedral cloister at Toledo, for which he was paid in 1498. In 1508 he was again employed in the same cathedral with Diego Lopez and Luis de Medina.

**SANCHEZ, ANDRÉS**, a native of Portillo, near Toledo. He was a pupil of Theotocopuli, called Il Greco, and was commissioned in 1600 by the delegate of the Franciscan missionaries to paint certain pictures for the churches built by them in the Spanish colonies.

**SANCHEZ, CLEMENTE**, painter, was living at Valladolid in 1620. He painted several pictures for the Dominicans of Aranda de Duero.

**SANCHEZ-COELLO, ALONZO**, was born at Benyeyre, in Valencia, in 1518 or 1515. From his style

he appears to have studied in Italy, for his design resembles that of the Florentines, while in colour he follows the principles of the Venetians. In 1541 he resided at Madrid, where he formed an intimacy with Sir Antonio Mor, whom he accompanied to Lisbon, when the latter was sent by Charles V. to paint the portraits of the royal family. Sanchez entered into the service of Don John, who had married Joanna, the daughter of Charles and sister of Philip II., and made a considerable stay at Lisbon. At the death of Don John his widow recommended Sanchez to her brother Philip, who at once received him as his painter in ordinary when Mor made his sudden flight from Spain. He painted many portraits of Philip and of other members of the royal family. He also painted the Popes Gregory XIII. and Sixtus V.; the Dukes of Florence and Savoy; Cardinal Farnese, brother of the Duke of Parma; and many grandes of Spain. With such patronage he became rich, and, it is said, lived according to his fortune. In 1570 he painted, in conjunction with his disciple, Diego de Urbina, the triumphal arch erected at Madrid for the entry of Anne of Austria, the wife of Philip II. In 1573 he entered into an engagement to decorate with suitable subjects the principal altar of the church del Espinar, executed by the celebrated Francisco Giralte, and for which he painted what may be termed a drop-scene, to serve as a screen during the two last weeks in Lent. Notwithstanding his advanced age Philip employed him in 1582 in filling the Escorial with pictures. For this palace-monastery he painted 'St. Paul, the first hermit, with St. Anthony;' 'St. Stephen with St. Lawrence;' 'St. Vincent with St. George;' 'St. Catharine with St. Inez,' and 'St. Justus and Pastor,' in which he introduced a view of Alcalá de Henares, and the scenery about it. About this time he painted the portrait of his friend, Father Sigüenza, which is considered a *chef-d'œuvre*, and has been finely engraved by Fe. di. and Solma; and in 1582 that of Ignatius Loyola, from casts taken twenty-nine years previously, and from instructions by Father Ribadeneyra. Notwithstanding all this success, however, Coello was but a second-rate artist. He died at Madrid in 1590. Of his works we may name:

London.	<i>Nat. Por. Gal.</i>	Full-length portrait of Philip II.
Madrid.	<i>Museum.</i>	Portrait of Don Carlos.
"	"	Eugenia and several other Infantas
"	"	The Marriage of St. Catharine.
Vienna.	<i>Belvedere</i>	A Spanish Lady.

**SANCHEZ-COELLO, ISABELLA**, who was born at Madrid in 1564, was instructed by her father, Alonso Sanchez Coello, and distinguished herself as a painter of portraits, which are not now, however, to be identified. She was also eminent in poetry and music, and highly esteemed for her personal character. She married Francisco de Herrera, and died at Madrid in 1612.

**SANCHEZ-COTAN, FRAY JUAN**, an eminent Spanish painter of Madonnas, flowers, and still-life, was born at Alcázar de San Juan in 1561; he was the son of Bartolomé Sanchez-Cotan, and Ana de Quinoñes. He studied at Toledo under Blas de Prado, whose style he imitated, and under him made great progress in art. At first he painted *bodegones*, subjects like those of Jan Fyt, but in 1604 he became a professor of the Chartreuse of Paular, and painted subjects from Christ's Passion, the sorrows of the Virgin, and particularly Madonnas

crowned with chaplets of flowers; all these he devoted to the decoration of his convent, or bestowed on his brethren for their private oratories. From Paular Sanchez-Cotan was removed in 1612 to the royal Charterhouse at Granada, for which he painted the principal historical pictures in that monastery. It is related by Palomino that he painted a Crucifixion for the refectory of the convent, so deceptive in its appearance that birds attempted to perch on the cross; and Cean Bermudez confesses that he, at first sight, mistook it for a piece of sculpture. Vincenzo Carducci made a journey from Madrid to Granada to see his works. Sanchez-Cotan died at Granada in 1637.

SANCHEZ-D'AVILA, ANDRÉS, painter, was born at Toledo. He went to Paris in his youth, and afterwards established himself as a portrait painter at Vienna. He died in 1762.

SANCHEZ DE CASTRO, JUAN, of Seville, founder of the school of Andalusia, was born in the first half of the 15th century. In 1454 he painted pictures for the old Gothic altar, in the chapel of San Josef in Seville cathedral. For the church of San Julian he executed a St. Christopher in fresco, which was repaired in 1775, little but the signature being left of the work.

SANCHEZ, LUIS, is known only as having designed in 1611 the title-page of a book called 'De la Veneracion que se debe a las reliquias de los santos,' engraved by Pedro Perret, and published in Madrid.

SANCHEZ, MANUEL, a priest of Murcia, who was practising as a painter in 1731.

SANCHEZ, PEDRO, a Spanish painter, who was at work in Toledo cathedral in 1462.

SANCHEZ SARABIA, DIEGO, an architectural draughtsman and painter of familiar subjects, was a member of the Academy of San Fernando in 1762. By desire of that body he made drawings of the Alhambra and of the Palace of Charles V., at Granada. These are now in the Academy. Sanchez Sarabia died in 1779.

SANC'HO, ESTEBAN, a Spanish painter, known as MANETA, from his having lost his right hand. He was a native of Majorca, and a pupil of Pedro Ferrer, and painted many pictures for the churches of his native island. He died in 1778.

SAN CLERICO, —, an Italian scene-painter and decorator of much repute, practising in 1823. A good example of his work is the ceiling of the Casino degli Negozianti at Milan.

SAN DANIELE, BATTISTA DA, was a Dalmatian, living at Udine and San Daniele, in the middle of the 15th century, and was the father of Martino da Udine, surnamed Pellegrino da San Daniele. No paintings by him are now extant, but records exist to prove that in 1468 he contracted to paint a curtain-fall for the church of Comercio, and in 1470 an altar-piece with four figures for the brotherhood of San Daniele di Castello. (Crowe and Cavalcaselle, 'Painting in N. Italy,' vol. ii. p. 188.)

SANDARS, THOMAS, engraver, son of a painter of Rotterdam, went to London, and became a member of the St. Martin's Lane Academy. He etched the 'Italian Fisherman,' after Vernet, and drew and engraved fifteen views of market towns in Worcestershire. He exhibited at the Academy down to 1775.

SANDREBERG, JOHANN GUSTAF, a Swedish painter born in 1782. In the Stockholm Gallery there are three pictures by him—a 'Gustavus Adolphus II. at the battle of Stuhm,' and two single figure pictures. He died in 1854.

SANDBY, PAUL, was born at Nottingham in 1725. He came to London when he was sixteen years of age, and having shown an early inclination for art, he obtained an introduction to the draughtsmen's room at the Tower. He had studied there about two years when the late Duke of Cumberland, wishing to have a survey made of the north and west parts of the Highlands of Scotland, young Sandby was engaged as draughtsman, under the inspection of Mr. David Watson. In company with that gentleman he travelled through that most romantic country, and, though the leading object of his tour was the drawing of plans, in his leisure hours he made many sketches of the scenery which surrounded him. From these designs he made a number of small etchings, which were published by Messrs. Ryland and Bryce. Soon after his return from his northern tour, about the year 1752, he passed some time with his brother at Windsor, and during his residence there made a great number of drawings of views about Windsor and Eton, which were immediately purchased by Sir Joseph Banks at good prices. Sandby was invited to accompany that gentleman in a tour through North and South Wales, and was employed by Sir Watkin Williams Wynne to make drawings of the picturesque scenery in that country. Sandby was the first to infuse nature into topographical drawing; his predecessors had been too much accustomed to compose from prints after the "black masters," but he looked at nature with a franker eye. To his other acquirements Sandby added etching and engraving in the style known as aquatint. He was, perhaps, the first English artist who adopted this style, the secret of which, it is said, was brought into England by the Hon. Charles Greville, who purchased it from Le Prince, a French artist, and communicated it to Paul Sandby. His works in aquatint are very numerous, and were popular at the time they were published. In 1768 he was appointed chief drawing-master at the Woolwich Military Academy, which post he resigned in 1799. He died in London in 1809.

Works:

An Ancient Beech Tree. (South Kensington Museum.)

Llandaff Cathedral. (Do.)

The Round Temple. (Do.)

Landscape, with Dray and Figures. (Do.)

Chepstow Castle. (Do.)

Warwick Castle, with Bridge and Weir. (Do.)

Village Street. (Do.)

SANDBY, THOMAS, brother of the aquarellist, Paul Sandby, was pre-eminently an architect, but claims mention as a clever draughtsman, of great artistic feeling. He was born at Nottingham in 1721, and was, like his brother, first employed as a military draughtsman. In this capacity he held an appointment under the chief engineer in Scotland, and rendered the Government the service of giving the first intelligence of Prince Charles Edward's landing in 1745. He was subsequently appointed draughtsman to the Duke of Cumberland, whom he accompanied to Flanders, and Deputy-Ranger of Windsor Park. He published eight drawings illustrating improvements made by him in the park, and many other drawings by him are in the royal collection at Windsor, in the British Museum, and in the Sloane Museum. He died at the Ranger's House at Windsor, on the 25th June, 1798.

SANDE-BACKHUIZEN. See BACKHUIZEN, HENDRIK.

**SANDER, JOHANN HEINRICH**, painter, born at Hamburg in 1810, painted sea-pieces and landscapes, and made a hit with a 'View of Heligoland.' He died in 1865.

**SANDERAT, ÉTIENNE**, a French miniaturist of the 15th century, known as having produced in 1447, for Jean de Chalon, Seigneur de Vitteau, the 'Proprietez des Choses,' illustrated with fifty miniatures.

**SANDERS, CATHARINA**, called **VAN HEMESSEN**, or **HEEMSEN**, was the daughter and pupil of Jan Sanders. She married Christian de Morien, the organist of the church of Notre Dame at Antwerp. He was a musician of repute in the Low Countries, and known generally as Christinano. He resigned his post in 1556, and the pair accompanied Mary of Hungary to Spain. Catharina painted portraits of small size. A fine example of these is to be seen in the London National Gallery. It represents a fair-haired man dressed in black. In 1668, there was in the possession of M. Lescart, lawyer at Mons, a 'Virgin and Child,' with a background of snowy landscape, painted on panel, and signed, *Catharina de Hemessen pinxit*. The dates of her birth and death are unknown.

**SANDERS, (or SANDRES,) FRANS**, a Flemish painter of the 16th century, who, in 1526, painted a 'Last Judgment' for the 'Salle des Plais' of the Grand Council of Mechlin. In Margaret of Austria's Collection there was a 'Little Madonna' by him, which Albrecht Dürer greatly commended.

**SANDERS, GEORGE L.**, miniaturist, was born at Kinghorn, in Fifeshire, in 1774. He studied under Smeaton, a well-known coach-painter in Edinburgh, and then devoted himself to miniature painting and giving drawing lessons. He also produced a Panorama of Edinburgh. In 1807 he went to London and painted numerous miniatures, among them the Princess Charlotte, the Duke of Cumberland, Prince George, Lady Clementina Villiers, and Lord Byron. About 1812 he turned his attention to life-size portraits in oil, in which also he had great success from the commercial point of view. He frequently visited the continent, whence he brought home many excellent drawings from the Old Masters, twenty-six of which now hang in the Scottish National Gallery. His portraits are common in English country-houses, but few have yet found their way into public collections. He died in London in 1846.

**SANDERS, GERARD**, painter, born at Wesel, in Holland, in 1702, was the pupil of his father-in-law, Tobias van Nynegen, whom he accompanied to Düsseldorf, and there continued his studies. He afterwards was associated with his uncle, Elias van Nynegen, at Rotterdam, in producing designs for tapestries. He died in 1767.

**SANDERS, JAN**, called **VAN HEMESSEN**, or **HEEMSEN**, a Flemish painter of the 16th century, was born at Hemixen, near Antwerp. He was a member of an artist family of some repute, as to whom little was known until the researches of recent writers threw some light upon their history. It is now established that Jan Sanders was a pupil of Hendrik van Cleef, the elder, in 1519, at Antwerp, and that in 1535–1537 he had himself set up an *atelier* for pupils in that city. In 1547–1548 he was Dean of the Society of Saint Luke. By his wife, Barbe de Fèvre, he had two daughters, Christina and the Catharina mentioned above. Towards the close of his career he migrated to Haarlem, where he settled. A certain similarity between his style

and that of Quentin Matsys has caused it to be surmised that he was a pupil of that artist. His dates of birth and death are unknown, but Guicciardini, in his work published in 1666, speaks of him amongst deceased artists. The following works by him are known:

Antwerp.	Museum.	The Calling of St. Matthew.
Munich.	Pinakothek.	A Holy Family. 1541.
"	"	Isaac blessing Jacob.
"	"	The Calling of St. Matthew.
Paris.	Louvre.	Tobias curing his Father's Blindness. (Dated 1555.)
Vienna.	Gallery.	The Calling of St. Matthew. (Three versions.)
"	"	St. William.
"	"	St. Jerome.

**SANDERS, JOHN**, painter and engraver, was born in London in 1750. His works show the influence of Bartolozzi. In 1802 he went to St. Petersburg as engraver to the Emperor, and made sketches of the pictures in the Hermitage. These were published in 1805. His 'May Day,' and 'Sir John Falstaff,' were engraved respectively by Delatre and P. W. Tomkins.

**SANDERS, JOHN**, painter, practised in London, and exhibited at the Academy a picture of St. Sebastian in 1772, and a 'Jael and Sisera' in 1773.

**SANDERS, JOHN**, probably the son of the last-named John Sanders, exhibited at the Academy from 1775 till 1820.

**SANDHAAAS, KARL**, painter, born at Haslach, in Baden, in 1801. After some preliminary study at Karlsruhe, he went in 1820 to Munich, where he was for a time the pupil of Cornelius, and completed his art education at Milan. In 1822 he settled in Frankfurt, painting chiefly devotional works from the New Testament history. He also etched a set of four fanciful plates in 1844, published under the name of 'Thäume und Schäume des Lebens.'

**SANDORS, THOMAS**, Dutch engraver, who settled in London soon after the middle of the 18th century. Joining the St. Martin's Lane Academy, he exhibited there till 1775. There are some views of Worcestershire engraved by him (1777-81).

**SANDRART, JAKOB VON**, a nephew of Joachim Sandrart, was born at Frankfurt in 1630, and was instructed in engraving by Cornelius Danckerts and Willem Hondius, under whom he worked first at the Hague and afterwards at Dantzic. He engraved a great number of plates, which are executed with the graver in a clear, neat style. His best prints are his portraits, among which are the following:

The Emperor Rudolph II.
— Ferdinand II.
— Ferdinand III.
Fredrick, Prince of Norway.
Sophia, Electoral Princess of Saxony.
Ferdinand Maria, Duke of Bavaria.
Joachim Sandrart; inscribed <i>Sculsi nostri Apelles</i> .
Joannes Paulus Auer, Painter.

Nagler has given a full list of his plates. He died at Nuremberg in 1708.

**SANDRART, JOACHIM VON**, painter and writer on art, was born at Frankfurt in 1606, and was instructed in the rudiments of design by Matthäus Merian and Theodorus de Bry. At the age of fifteen he went to Prague, where he worked for a time at engraving under Gillis Sadeler, who recommended him to exchange the graver for the brush. Sandrart then went to Utrecht, where he became a disciple of Gerard Honthorst. It is said that when Honthorst was invited to England by Charles I., he engaged Sandrart to accompany him, that the king bespoke

many pictures of him, that he copied the portraits of Henry VIII., Sir Thomas More, Erasmus, and others, by Holbein, for the Earl of Arundel, and that he remained in England till 1627, when he went to Venice. This however appears rather doubtful, though it is certain that he passed several years in Italy, and at Venice copied the finest pictures of Titian and Paolo Veronese. From Venice he went to Rome, where he resided some years, and was much employed by the Cardinal Barberini and the Prince Giustiniani, and was intrusted by the latter with the superintendence of the engravings from statues in his gallery. From Rome he visited Southern Italy, returning to Germany in 1637. Afterwards he spent some time in Amsterdam, but in 1649 went to Nuremberg to paint a picture of the Peace Congress, which contained fifty portraits. In 1672 he went to Augsburg, where he was employed in several considerable works for the Emperor Ferdinand, and for Maximilian, Duke of Bavaria. In his last years he resided at Nuremberg, where he established an academy, and composed several works on art. These were, 'Academia Tedesca della Architettura, Scultura, e Pittura;' &c., 4 vols. in 2, folio, Nuremberg, 1675-79; 'Iconologia Deorum, 1680;' 'Admiranda Sculpturae Veteris Vestigia, 1680;' 'Roman antiquae et novae Theatrum, 1684;' and 'Academia Artis Pictoria, 1683,' collected from Vasari, Ridolfi, and Van Mander. But this is a Latin translation of what had already been published in the 'Academia Tedesca.' A uniform edition (in German) of all his works was published at Nürnberg, 1769-75, in 8 vols. folio. He died at Nuremberg in 1688. Works:

Augsburg. *Ch. of S. Anna.* Christ in the Temple.  
Munich. *Pinakothek.* Portrait of a Woman in Black.  
Würzburg. *Cathedral.* Descent from the Cross.

SANDRART, JOHANN JAKOB VON, the son of Jakob von Sandrart, was born at Ratibon in 1655. He learned the first rudiments of design from his father, and profited by the lessons of Joachim von Sandrart, his great uncle. He was an able designer as well as an engraver, and possessed a ready and inventive genius. We have some neatly executed portraits by him, and the publications of Joachim von Sandrart are embellished with his spirited etchings. He also engraved several plates for a work entitled 'Succia Antiqua et Hodierna.' He died at Nuremberg in 1698. The following are his principal independent prints:

Elizabeth, Princess of Brandenburg; *after A. Le Clerc.*  
Silvius Jueol. von Dunkelmann; *after the same.*  
The Holy Family; *after Joachim von Sandrart.*  
The Origin of Painting; two plates, *after the same.*  
The Customs of the ancient Germans; two plates, *after the same.*  
Aeneas saving Anchises; *from his own design.*

SANDRART, LORENZ VON, was probably of the same family as the other artists of the same name. His name is affixed to the frontispiece for a set of prints from Ovid's 'Metamorphoses,' by Engelbrecht, published in 1700. It is also believed that he was a painter in enamel, and was still living in 1710.

SANDRART, SUSANNA MARIA VON, the daughter of Jakob von Sandrart, was born at Nuremberg in 1658, and instructed in design and engraving by her father. She executed several plates for the publications of Joachim von Sandrart. She married the painter Hans Paul Auer, in 1683, and after his death the bookseller W. M. Endter of Nuremberg.

She died at Nuremberg in 1716. We have the following independent prints by her:

The Feast of the Gods; *after Raphael.*  
The Nozze Aldobrandini; *after a design by Bartschi.*  
A Bacchanalian subject; inscribed *Immoderatum dulce Amorum.*

SANDRINO, TOMMASO, born at Brescia in 1575, excelled in perspective and architectural views, and was not unsuccessful in history. His principal works are the ceilings of the churches of St. Faustino, S. Domenico, and the cathedral, at Brescia. There are also several of his works in the public buildings of Milan and Ferrara. He died in 1630.

SANDWYK, FRANS VAN, painter, born at the Hague in 1641 or 1642. He was a pupil of Nicholas Wieling, and a member of the Pictura Society. Later, he became a military engineer in the service of the States, and was killed in battle.

SANDYS, EDWYN, is mentioned by Strutt as the engraver of a portrait of Sir William Petty.

SANÉ, J. P., a French painter, born about the middle of the 18th century. He worked for some time at Rome, and returning to his native country, died in 1780 in Paris. His works are little known. A 'Death of Socrates' is spoken of as showing considerable talent; there are further two genre pictures by him in the Museum of Angers; and his 'Lame Man at the Beautiful Gate of the Temple,' is in the church of St. Peter at Douai.

SANESE, MAESTRO RICCIO. See NERONI.

SAN-FELICE, FERDINANDO, born at Naples in 1676, was at once the patron and the scholar of Francesco Solimena. He attained a name among historical painters, and with the assistance of Solimena painted altar-pieces for several churches. He also painted fruit, landscapes, and perspective views, in which he particularly excelled; and he had the reputation of being an excellent architect. Solimena painted a gallery in his house, which afterwards became an academy for young artists.

SAN FRIANO, MASO DA. See MANZUOLI.

SANGALLO, SEBASTIANO DA, painter, born at Rome in 1482, son of Giuliano Giamberti, was called Aristotile for his knowledge of perspective and anatomy. He was a pupil of Perugino, but, as a painter, worked in the style of Michelangelo. He copied the 'Cartoon of Pisa' in oil, in grisaille, and was one of the painters summoned to Rome by Buonarroti when he began the Sistine ceiling. He afterwards became the friend of Raphael, after whose designs he built the Palazzo Pandolfini, at Florence. As a painter most of his activity was given to ephemeral work in theatres, and on the façades of houses. See Milanesi's 'Vasari,' vol. vi. pp. 133-456. He died in 1551.

SAN GIMIGNANO, SEBASTIANO DA. See MARNOLD.

SAN GIMIGNANO, VICENZIO DA. See TAMAGNI.  
SAN GIOVANNI, EUSEBIO DI, brought up in Perugia, was a fellow-worker with Fiorenzo di Lorenzo and Berto di Giovanni in 1501. He was induced to join Pinturicchio at Siena, and painted the altar-piece of the Epiphany at S. Agostino, in Perugia. In S. Francesco at Matelica, near Fabriano, is a 'Holy Family' painted by him in 1512, perhaps his best work. Other works of his may be seen at Orvieto, Assisi, and Perugia. In the cloister of the Capuchin Convent of S. Damian at Assisi are two frescoes. Lermoloff ascribes the Standard preserved at Città di Castello as an early Raphael to Eusebio di San Giorgio. He died in 1560.

**SAN GIOVANNI, CAVALIERE ERCOLE**, called **ERCOLINO DI GUIDO**. This painter was a native of Bologna, and a favourite of Guido Reni. He imitated and copied the works of his instructor with such precision, that he is said to have deceived the master himself. Malvasia reports, that Guido having left a picture in a half-finished state, Ercole copied it, and placed his work on the easel of his master, who proceeded to finish it, without discovering the deception. Ercole was patronized by Urban VIII., who conferred on him the honour of knighthood. He died young at Rome, about the year 1640.

**SAN GIOVANNI, GERARDO DA**. See HAARLEM.

**SAN GIOVANNI, GIOVANNI DA**, called **MANOZZI**, born at San Giovanni in 1590, was a pupil of Matteo Roselli, and executed a great number of frescoes at Rome and at Florence, representing biblical, historical, and mythological scenes. He had much facility, and in his colour and chiaroscuro followed Caravaggio and Spagnolet. He died in 1636. His best works are—

Fiesole. *Refectory of the Badia.* Temptation of Christ  
Florence. *Pitti Palace.* Scenes from the Life of St. Lawrence.  
" " A Hunting Party.  
" *The Academy.* A Flight to Egypt.  
" *Gynasanti.* In the Cloister; five scenes from the life of St. Francesco.  
Rome. *Quattro Coronati.* Frescoes in Semi-domo.  
" *S. Maria del Popolo.* Frescoes.

**SAN GIOVANNI, MASO DA**. See GUIDI, TOMMASO.

**SANGSTER, SAMUEL**, an engraver, born in 1801, was a pupil of Finden. He engraved for the annuals and for the 'Art Journal.' His best plates are—'Neapolitan Peasants on their way to a Festa,' after Uwins; 'The Gentle Student' and 'The Forsaken,' after Newton. He died in London in 1872.

**SANGUINETO, RAFAEL**, a Spanish noble of the 17th century, who practised painting as an amateur, and was the intimate friend of Alonso Cano.

**SAN MARTINO, MARCO**, (or **SAMMARINI**), an Italian landscape painter and engraver, who flourished about 1680. It is in dispute as to whether he was a native of Venice or Naples. Lanzi says he resided at Rimini, where his pictures are more generally to be met with. He ornamented his landscapes with very beautiful small figures, in which he excelled. He also attempted works of a higher order, such as the 'Baptism of Constantine,' in the cathedral of Rimini, and the 'Saint preaching in the Desert,' in the college of S. Vincenzio, at Venice. Bartsch (P. gr. tom. xxi.) has described 33 prints by him, many of which have his name in full, *Marco San Martino*.

**SANNI, DOMINGO MARIA**, a Spanish painter who flourished in the 18th century. In the Madrid Museum there are two pictures by him, but the dates of his birth and death are unknown.

**SANO, E. B.**, a Belgian painter of ruins and interiors. He died at Antwerp in 1878.

**SANO DI PIETRO DI MENICO**, (or **ANSANO**) painter, was born at Siena in 1406, and principally instructed by Stefano di Giovanni Sassetta. Sano di Pietro was a most prolific artist. The Library at Siena possesses a Codex of the University Statutes, and a Breviary of the Nuns of St. Clara, with his miniatures, while the Academy possesses no fewer than 46 pictures by him. In 1428 he furnished the model for the font in the Baptistery of S. Giovanni in Siena. In 1433 he acted as valuator for Sassetta. He died in 1481. Most of the

churches near Siena possess frescoes by him, and many of the chief European collections paintings. An 'Ascension of the Virgin' in the Academy at Siena, a 'Coronation of the Virgin' in the Town-hall, and a 'Virgin and Saints' in the church of S. Girolamo, in Siena, are among his best works. His other chief pictures are—

Paris. *Louvre.* Five Scenes from the Life of St. Jerome.  
Rome. *Vatican Museum.* Scenes from the Life of the Virgin. *A Predella*  
Siena. *Cathedral Library.* Several Antiphonaries with miniatures.

**SAN SEVERINO, JACOPO DI**, brother of the elder Lorenzo di San Severino, whom he assisted in the fresco in San Giovanni Battista, at Urbino, dated 1416. Nothing further is known of him.

**SAN SEVERINO, LORENZO DI**, was born in 1374. In 1416 he and his brother Jacopo decorated the oratory of San Giovanni Battista at Urbino with frescoes, (which still remain, though much defaced by time,) representing scenes from the life of St. John the Baptist, and the Crucifixion. The latter is inscribed, "M.C.C.C.XXV.I. die xvii. Julii. Laurentius. de. Santo. Severino. et. Jacobus. frater. ejus. hoc. opus. fecerunt."

**SAN SEVERINO, LORENZO DI**, another artist of the same name, and supposed to be a son of Lorenzo. Three works by him exist, dated from 1481 to 1483; the first is in the sacristy of a church at Pansola near Macerata; the second is a fresco in the collegiate church of Sarnano; and the third is a panel in the National Gallery, representing the Marriage of St. Catharine, with four saints. The last picture is signed *Laurentius II Severinus pñit.*

**SANSONE, IL**. See MAHESI, GIUSEPPE.

**SANTA CROCE, FRANCESCO DI SIMONE DA**, sometimes called Rizo, was born in the village of Santa Croce in the latter part of the 15th century. In his youth he went to Venice, and is thought to have been a pupil of Carpaccio or Previtali, both of whose styles he greatly affects, though in a picture of the 'Madonna and Saints' now in the church of S. Pietro Martire, Murano, he signs himself a pupil of Bellini. His earliest known work is the 'Annunciation,' painted in 1504 for the church of S. Spino, near Croce, and his latest the altar-piece of the Madonna and six Saints in the church of Chirignano, near Mestre. Pictures by him may be found in the Locchi Carraia Gallery, Bergamo, which possesses three examples, and in the Berlin Gallery. An 'Epiphany' and 'Noli Me Tangere' are in the Venice Academy. The date 1541 occurs upon one of his pictures (an altar-piece in a village church near Mestre), but its authenticity is not beyond dispute. The latest year anterior to it is 1529.

**SANTA CROCE, GIROLAMO DA**, a relative of Francesco da Santa Croce, was born in the early part of the 16th century. He is said to have been a pupil of Bellini, and to have painted at Venice from 1520 (which is the date of the altar-piece in the church of San Silvestro, an enthroned St. Thomas à Becket between St. John the Baptist and St. Thomas) to 1549, when he completed the 'Last Supper' at San Martino. In 1527 he painted the 'Charity of S. Martin' for the church of Luvigliano, near Padua; and in 1532 he executed fourteen frescoes representing scenes in the life of St. Francis of Assisi, in the Scuola di Francesco della Vigna, Venice, which have now vanished. The convent church still contains a fresco of the

'Christ in Benediction,' and a small picture of the 'Martyrdom of St. Lawrence.' Other works by this Santa Croce are :

Berlin.	Museum.	The Epiphany.
"	"	Christ carrying His Cross.
"	"	The Crucifixion.
"	"	Martyrdom of St. Sebastian.
• Dresden.	Gallery.	The Nativity.
"	"	The Martyrdom of S. Lawrence.
London.	Nat. Gallery.	Two figures of Saints.
Venice.	Manfrini Pal.	Adoration of the Magi.

**SANTAFEDE, FABRIZIO**, the son of Francesco Santafede, was born at Naples in 1560. He was first instructed by his father, but he afterwards became a scholar of Francesco Curia, and at length visited Rome, where he remained two years, studying the principal objects of art in that capital. On his return to Naples he was employed in several considerable works for the public edifices. For the church of the Nunciata he painted a 'Nativity,' and an 'Annunciation to the Shepherds;' for S. Maria de Constantinopoli, an 'Adoration of the Magi,' and for S. Maria Nuova a ceiling. He died at Naples in 1634.

**SANTAFEDE, FRANCESCO**, born about 1519, was a Neapolitan, and a scholar of Andrea Sabbatini, called da Salerno. There are many of his works in the churches at Naples, of which the best, perhaps, is the 'Coronation of the Virgin,' in S. Maria Nuova.

**SANT AGNESE, STEFANO DA**, otherwise known as "the Picvan of Sant Agnese," is the author of an enthroned Madonna, signed, and dated 1369, now in the Correr Museum, Venice. The Academy of that city possesses a 'Coronation of the Virgin,' signed by Stefano in 1381. Nothing further is known of him.

**SANTAGOSTINI, GIACINTO** and **AGOSTINO**, the sons of Giacomo Santagostino, painted in the 17th century. Among their joint works were large pictures for S. Fedele in Milan. They also painted many works independently of each other, and Agostino was the author of a little treatise on the pictures in Milan, called 'L'Immortalità et Glorie del Pennello,' published in 1671.

**SANTAGOSTINO, GIACOMO ANTONIO**, born at Milan in 1548, was a scholar of Giulio Cesare Procaccini, under whom he became a very reputable artist. He painted several pictures for the churches of Milan, particularly for S. Lorenzo Maggiore, S. Maria del Lantasio, and S. Vittore. He died in 1618.

**SANTARELLI, GAETANO**, painter, a noble of Pescia, was a pupil of O. Dandini. He died young.

**SANTELLI, FELICE**, a Roman painter of the 16th century. He painted for the church of the P. P. Spagnuoli del Riscatti Scalzi, in competition with Baglione. Lanzi mentions a signed picture by him in the church of Santa Rosa, at Viterbo.

**SANTEN, GERARD VAN**, a Dutch painter of battle-pieces, who was much patronized by Prince Frederick Henry of Orange. In 1629 he was received into the Guild of St. Luke, at the Hague, and in 1650 he was still at work.

**SANTERRE, JEAN BAPTISTE**, a French painter, born at Magny, near Pontoise, in 1658, was a pupil first of François Lemaire, and then of Bon Boullogne. He was very careful as to his processes, making many experiments in pigments, and finally restricting himself to five, on which he could, as he thought, depend, and delaying the varnishing of his pictures for ten years. His works are few.

The best are 'Susanna and the Elders,' and a female portrait, in the Louvre; a 'Mary Magdalene penitent,' and a 'Saint Theresa,' at Versailles. Santerre formed an academy for female students, from which he drew many of his models. His portraits and domestic subjects are carefully designed and harmonious in colour. Many of his works have been engraved. He died in Paris in 1717.

**SANTI, ANTONIO**, a native of Rimini and a pupil of Cignani, died in 1700. The great promise shown in his early works was robbed of fruition by a premature death.

**SANTI, BARTOLOMMEO**, a native of Lucca, who studied at Bologna, and practised as a scene-painter and decorator in the 18th century.

**SANTI, DOMENICO**, called **MENGIAZZINO**, (MINGACINO,) was born at Bologna in 1621, and was one of the ablest disciples of Agostino Metelli. He nearly equalled his instructor in painting perspective and architectural views. The churches and palaces at Bologna, particularly S. Colombano, the Servi, and the Palazzo Ratta, possess many of his works, which are embellished with figures by Giuseppe Metelli, Gio. Antonio Burriani, and especially by Domenico Maria Canuti. He also painted pictures of a small size, which are frequently mistaken for the works of Agostino Metelli. He died in 1694.

**SANTI, GIOVANNI**, the son of a general dealer and the father of Raphael, was born at Castello di Colbordolo, in the territory of Urbino, about 1435. He himself was brought up to his father's trade, and was probably induced to study art through his acquaintance with Melozzo da Forlì and Pietro della Francesca. His earliest known works are the frescoes in the church of S. Domenico, at Cagli, representing the Resurrection and a Madonna Enthroned among four Saints. In 1483 his son Raphael was born in the Contrada del Monte, Urbino, in a house purchased by Santi in 1464. In 1484 Santi painted an altar-piece for the church of Gradara, near Pesaro, representing the Virgin and Child, with Saints. In 1491 his wife, Magia Carla, died, leaving her son eight years old. The fresco still extant in Santi's house, a Virgin with the Sleeping Infant pressed to her bosom, is said to have been painted from his first wife and her little son Raphael. In 1492 Santi married Bernardina, the daughter of a jeweller named Piero di Parte. Giovanni Santi was one of the best Umbrian painters of his time. His style is simple and unaffected, but there is an unpleasant coldness about his colouring. His best works are considered to be a 'Madonna with Saints,' in the church of San Francesco in Urbino; a 'Madonna with Saints,' in the convent of Montefiorentino, near Urbino; a 'Visitation of the Virgin,' in Sant<sup>a</sup> Maria Nuovo, and a 'Madonna with Saints' in the Hospital Church of Santa Croce, the two last being both at Fano, and an 'Enthroned Madonna' in fresco, in the Dominican Church at Cagli (dated 1492). He was a poet as well as a painter, and left a Chronicle in rhyme, still preserved in the Vatican, entitled 'Gesta gloriosa del Duca Federigo d'Urbino.' He died at Urbino in 1494. Additional works:

Berlin.	Gallery.	Two altar-pieces.
London.	Nat. Gallery.	Madonna and Child (?).
Milan.	Ircra.	An Annunciation.
Rome.	Lateran.	An enthroned St. Jerome.
Urbino.	Brotherhood of S. Sebastian.	Martyrdom of St. Sebastian.
"	Gallery.	Madonna with four Saints.



**SANTI, PIETRO**, commonly called **PIETRO BARTOLI**, and sometimes **IL PERRUGINO**, from his birth-place, was born at Perugia, about the year 1635. In the early part of his life he studied under Le Maire and N. Poussin, and practised painting, but abandoned it, to devote himself entirely to engraving, in which he greatly distinguished himself by the merit and number of his plates. He died at Rome in 1700. His plates are chiefly etched, and his point is extremely free and masterly. He sometimes marked his works *P. B. F.*, but more frequently *Petr. Sc. Bart., sc. Romæ*. The number of his prints is very considerable; the following list comprises the best:

*Admiranda Romanorum Antiquitatum ac veteris Sculpturae Vestigia*; eighty-one plates.

*Romane magnitudinis Monumenta*; one hundred and thirty-eight plates.

*Veteres arcus Augustorum triumphis insignes*; fifty-two plates.

*Columna di Marco Aurelio, &c.*, the Antonine Column, seventy-eight plates.

*Columna Trajana, di Alfonso Ciacconi*; one hundred and twenty-eight plates.

*Sepolcri antichi Romani ed Etruschi trovati in Roma*, one hundred and twenty-three plates.

*The Nozze Aldobrandini*; two sheets.

*Le Pitture antiche delle grotte di Roma, &c.*; assisted by F. Bartoli; ninety-four plates, 1680 and 1706.

*Le antiche Lucerne sepolcrali in Roma, 1691 and 1701*; one hundred and nineteen plates.

*Antiquissimi Virgiliani Cuius fragmenta et pictura, ex Bibl. Vaticana*, fifty-five plates.

Scenes from the Life of St. Peter, after *Laurencio*.

Subjects from 'Raphael's Bible'; forty-two plates.

Grottesques; after *Raphael*; inscribed *Parcypa atque ornamenta in Vaticana, &c.*; forty-three plates.

Jupiter hurling thunderbolts at the Giants; after *Giulio Romano*.

The Birth of the Virgin; after *Albani*.

The Virgin and Child in the Clouds, after *L. Carracci*.

Coriolanus and his Family; after *An. Carracci*.

S. Carlo Borromeo led by an Angel; after the same.

Daniel in the Lions' Den; after *Pietro da Cortona*.

St. John preaching; after *P. P. Mola*.

The Adoration of the Magi; after *Raphael*; in three sheets.

Jupiter nursed by Amalthea; after *Giulio Romano*.

Hylas carried off by Nymphs; after the same.

Sophonisba before Massinissa; after the same.

The Continence of Scipio; after the same.

St. Stephen; from his own design.

St. Bernard enchainig the Devil; do.

Theatre erected in St. Peter's for a Canonization; do.

The sepulchral Monument of Pope Urban VIII; do.

**SANTI, RAPHAEL**. See **SANZIO**.

**SANTI, SEBASTIANO**, a painter, born at Venice in 1788, was first a restorer of pictures, and then a painter in fresco. His works are to be found in the Venetian churches. He died in 1866.

**SANTI DI TITO**. See **TITO**.

**SANTIAGO PALOMARES, FRANCISCO XAVIER DE**, born at Toledo in 1728, was a learned writer, an ingenious emblematizer of state documents, and a skilful designer. He held an office as receiver of crown rents, and was also much employed in copying manuscripts for the royal libraries. In these, and in literary pursuits, he was occupied for upwards of thirty years. He assisted Bayer in the formation of the Index to the ancient Hebrew, Greek, Latin, and Spanish manuscripts in the Escorial; wrote on the topography of Spain, of her geographical position in America, and of matters ecclesiastical and political. But he is noticed here mainly for his artistic talents, as a painter of landscapes, and an ornamental designer of frontispieces for books in Indian ink and with

the pen. He painted in oil four views of Toledo, several portraits of distinguished persons, and a number of landscapes. He had a peculiar aptitude for the designing of frontispieces, and his talent was in great request by authors and publishers for that purpose. These will be found prefixed to many of the books printed in Spain during the second half of the last century. He died at Madrid the 13th of January, 1796.

**SANTILLANA, JUAN DE**, a skilful glass painter of Burgos, practising towards the close of the 15th century. Jointly with Juan de Valdivieso he worked in the cathedral of Avila, where he painted (in 1497) four windows by the 'Altar de Gracia,' one of which, representing St. John, still exists. He also painted scenes from the life of Christ for the windows of the Cloister Library, and a 'Resurrection,' for the cathedral.

**SANTINI**. Two painters of this name were living at Arezzo in the 17th century. They were distinguished as 'the Elder' and 'the Younger.' Lanzi mentions a 'St. Catharine' by Santini the Elder in the cloister of the Conventual Friars of Arezzo.

**SANTINO DE' RITRATTI**. See **VANDI, SANTE**.

**SANTIS, ORAZIO DI**, an engraver, probably a native of Aquila, flourished from 1568 to 1577, according to the dates on his prints, which are chiefly after the designs of Pompeo Aquilano. Bartsch has described seventeen prints by Santis, and supposes that there are others which have not come to his knowledge. Nagler has added 74 plates of antique statues at Rome, the joint work of Santis and Cherubino Alberti, published in 1584.

**SANTISIMO SACRAMENTO, FRAY JUAN DEL**. See **GUZMAN, JUAN DE**.

**SANTO DOMINGO, FRAY VICENTE DE**. This Spanish monk is entitled to notice as being the first instructor of Navarrete, called *el Mudo*, and for his discernment of his pupil's talents at a very early age. He taught him all that he himself knew, and then very honestly advised his friends to send him to Italy for improvement. Four pictures in the church at Estrella were attributed to Santo-Domingo, but it is now ascertained that they were painted in 1659 by Navarrete, when, for the benefit of his health, he had permission from Philip II. to reside at Logroño. But Santo-Domingo painted the grisailles on the walls of the cloister, and other pictures which are in the convent of S. Catalina de Talavera de la Reyna.

**SANTO, GIROLAMO, (SORBO)**, called **GIROLAMO DI PADOVA**, an artist of the 16th century, who painted the façade of the Cornaro Palace, several frescoes in S. Francesco, and, with Parentino, scenes from the life of St. Benedict in S. Giustina, all at Padua. A curious picture of a genealogical tree in the Santo is also ascribed to him. Of his life little is known, but his existence can be traced as late as 1546.

**SANTO PERANDA**, was born at Venice in 1566. According to Ridolfi, he was first a scholar of Palma Giovine, and afterwards of Leonardo Corona, of Murano. He executed several considerable works for the Ducal palace at Venice and for the Dukes of Mirandola and Modena. There is a picture by him in the Ducal palace representing the defeat of the Turks by the Venetians. His 'Descent from the Cross' is in the church of S. Procolo. He died in 1638.

**SANTO RINALDI**, called **IL TROMBA**, a painter of battles, landscapes, and architecture, born at



Florence about 1620, was a pupil of Furini. Though eminent in his day, little is known of his history; he is supposed to have died in 1676.

**SANTOS CRUZ**, a Spanish painter, who worked on the high altar of Ávila cathedral, with Pedro Berruguete, from 1475 to 1499.

\* **SANTOS, JUAN**, a fresco painter, flourished at Cadiz in 1662. He was much employed in painting standards for the Spanish navy. It is also recorded that he painted little pictures to please certain ladies of Andalusia, which may occasionally be found in very private cabinets.

**SANTO ZAGO**, or **ZASO**. See **ZAGO**.

**SANTVOORT, DIJK VAN**, supposed to be the son of Anthonis Santvoort, an obscure engraver, painted history portraits somewhat in the manner of Rembrandt. He was practising in 1635; there are prints after him by Jonas Suyderhoef and Theodore Matham. A picture by him in the Louvre represents 'Christ and the Two Disciples at Emmaus;' but his chief excellence was in portraiture, as is shown in the group of four ladies in the Workhouse at Amsterdam. The date of his death is unknown. Fuseli mentions a certain S. van Santvoort as practising in Holland in the 18th century.

**SANTVOORT, PIETRI**, a painter of Haarlem. The only record of him now extant is the registration of his death in 1681, but a landscape in the manner of J. Van Aken has been attributed to him, and has been engraved.

**SANUTO**, or **SANNUTUS, GIULIO**, an Italian engraver, was born at Venice about the year 1530. His prints are executed in a coarse, heavy style, with single strokes, without any hatching, and have a certain resemblance to wood-cuts: among them we may name:

Venus and Adonis; after Titian.

The Marriage of the Virgin; after Raphael; with the engraver's mark.

The monstrous Child, signed *Jul. Sannutus Tenet Fur.*

The birth of this monstrous child took place at Venice in 1540: the mother was a German.

Two winged Genii in the air supporting a globe, on which stands Cupid discharging an arrow to the left of the print; no name of engraver.

Dance of Bacchanals in a wood; signed *JULIUS SANNUTUS. F.*

Apollo and Marsyas, after Correggio, with the Parnassus, after Raphael, in three sheets.

**SAN VITO**. See **AMALTEO, POMONIO**.

**SANZIO, RAFFAELLO**, commonly called **RAPHAEL**, was the second son and third child of Giovanni Santi and his wife Magia Carla. His name of Sanzio is Italianized from Sanctius, which, in its turn, was Latinized from the patronymic, Santi. He was born at Urbino in 1483. There has been much fruitless discussion as to the exact day of his birth. His death in 1520 took place on Good Friday, which was March 26th or 28th; and Vasari says the same fast saw his birth, 'at three o'clock in the night.' In the epitaph written for his tomb, however, by Cardinal Bembo, it is distinctly declared that he lived exactly thirty-seven years, and died on his birthday (*vix. annos xxxvii . . . integros, quo die natus est eo esse desiit*). As Good Friday in 1483 fell on the 6th of April, either Bembo or Vasari must have been mistaken. No conclusive evidence has yet come to light on the point, and Raphael's biographers take sides according to their notions of probability. When Raphael was eight years and six months old his mother, Magia, died, and six months later Giovanni Santi married one Bernardina Parte. In 1494 Giovanni died, leaving

Raphael heir to an estate under the guardianship of his uncle, Bartolommeo Santi. Raphael's first master was his father. Over his second comes a standing controversy. On the one hand the party led by the Commendatore Giovanni Morelli believes that between the death of Santi and Raphael's introduction to Perugino, several years intervened, during which he was taught by Timoteo Viti. On the other, a party, with Messrs. Crowe and Cavalcaselle at its head, refuses to modify Vasari's narrative more than is strictly necessary, and contends that Sanzio left home while still a child, and began to take lessons from Perugino as early as 1495. Perhaps the truth may lie between the two extremes, and Raphael's early teaching have been more desultory than either party will allow. During the last ten years of the 15th century Perugino's movements were very erratic; but from 1495 to 1500 his chief domicile appears to have been at Perugia, and there, too, Raphael may have spent most of his time. That various influences were contending within him at this period is proved by such early works as the 'Vision of a Knight,' in the National Gallery, which is half Timotesque and half Peruginesque. If the 'Venice Sketch-Book' may be taken as Raphael's, it affords an additional proof of his catholicity of study. The arguments advanced by Signor Morelli have proved conclusively that the drawings it contains are not original designs by Raphael; but they leave untouched the much more tenable belief that they are copies made by him while still a boy, after studies and even prints by men so different from each other as Mantegna, Pinturicchio, and Signorelli. It is very possible that these drawings were made in the interregnum between Santi's death and the arrival of his son in Vannucci's studio. The continual recurrence in the afterwork of Raphael, of motives foreshadowed in the sketch-book, as well as many details of execution, point to him as its author. It would be impossible to discuss the question here at length, and we must be content merely to note that this solution of the problem has been proposed, and, as yet, has not met with the attention it seems to deserve.

Raphael's doings while under Perugino are still involved in obscurity, and it is not until he finally migrates to Rome that the plain road of his career is reached. While in Vannucci's studio he was much associated with Pinturicchio, and the part he played towards that master is another point in dispute. Pinturicchio commenced his frescoes in the Piccolomini library, at Siena, in 1504, and Vasari asserts that he employed Raphael to make sketches and cartoons for his use. Drawings of three of these frescoes, existing respectively at Chatsworth, in the Uffizi, and in the Casa Baldeschi at Perugia, have long been ascribed to Raphael, and looked upon as evidence to the truth of Vasari's statement. Now, however, Morelli and his followers declare them to be the work of Pinturicchio, and deny that Raphael had any hand in the frescoes.

About the beginning of 1504 Raphael's independent career seems to have begun. The most important work of this time is the 'Sposalizio,' at Milan, which is dated 1504. Late in the same year Raphael went to Florence, where he opened a new stage in his development. The manner of Perugino rapidly fell away from him, and the distinctive characteristics of his own personality grew in freedom. The works of Leonardo and Michelangelo were, no doubt, the immediate stimulus. The

influence of the former is visible in such things as the 'Maddalena Doni'; that of the latter in many drawings and studies, notably in the free study from Buonarroti's 'David,' in the British Museum. This visit to Florence was not of long duration, however, for in 1505 we find him back in Perugia, and at work upon several important pictures. To these next years belong the altarpiece painted for the nuns of Sant' Antonio di Padua, the Ansdei Madonna, which was finished in 1506, the San Sovero fresco, and the Terranuova Madonna. The 'Entombment' was painted in 1507, and about eighteen months later Raphael was in Rome. Between 1504 and 1509 it is probable that he had oscillated a good deal between Florence, Perugia, and Urbino. The pictures belonging to that period may have been carried on, some in one of those cities, some in another, just as Vannucci before him had probably kept up studios both at Florence and Perugia. His commissions had come from the wealthy patrons of Florence, from the patricians and religious bodies of Perugia, and from the ruling family of his own native Urbino.

It has been generally stated that Raphael went to Rome in 1508, the assertion being founded on a letter from him to Francia, quoted by Malvasia, which, according to that writer, was dated from Rome in September, 1508. Doubts have now been thrown on the authenticity of the letter; and even Crowe and Cavalcaselle, who accept it in the main, question the date. How and by whom Raphael was summoned to Rome is unknown. Julius II. was invested with the tiara on the 26th Nov., 1507. Julius, as we know through Paris de Grassis, declined to take up his abode in the chambers occupied by Alexander VI., and thence called the 'Torre Borgia.' Contiguous to the suite of apartments in which he actually settled himself, lay the rooms now famous as the 'Stanze.' These had been partly decorated by painters of repute, and nothing could be more natural than for the Pope to order their completion. Now, more than a month after the asserted date of Raphael's letter to Francia, Sigismondo Chigi had engaged with Julius that Sodoma should paint pictures to the value of fifty ducats in these upper chambers of the Vatican, and we know from other evidence that Bazzi's energies were confined to the 'Camera della Segnatura.' But it was in this very 'Camera' that Raphael did his first work in Rome, and that after erasing much that Bazzi had done. It is clear that if Sodoma had only been engaged to paint the 'Camera' in the middle of October, 1508, and if Raphael's first work in Rome was the supersession of what that painter had produced in fulfilment of his bargain, the younger man's arrival in the city must have been later than the winter of 1508. Messrs. Crowe and Cavalcaselle assume that Julius II. visited the 'Stanze' early in 1509, disapproved of what Bazzi had done, ordered his work to be taken down, and, on the advice of Bramante, Michelangelo, or perhaps Francesco Maria of Urbino, invited Sanzio to Rome.

Raphael began his work in the 'Camera della Segnatura' by painting the compartments in the ceiling, taking the oblongs first and next the rounds, before descending to the great round-topped frescoes on the walls. The latter were painted in the following order: 'The Dispute of the Sacrament,' 'The School of Athens,' 'The Parnassus,' 'Jurisprudence' (in three pictures). This camera

was completed in 1511, after about two years' hard work, and the Pope at once commissioned Raphael to decorate the adjoining chamber, the 'Stanza d'Eliodoro.' The general character of this apartment is Papal rather than philosophical; it is the glorification of the Pope rather than that of mind, by which its frescoes are inspired. They consist of the 'Expulsion of Heliodorus from the Temple,' 'The Miracle of Bolsena,' 'The Deliverance of St. Peter,' and 'The March of Attila.' Each of these has a double significance. On the one hand, they celebrate a glorious event in the history of Christianity; on the other, they recall some achievement or characteristic of the reigning Pope.

During 1509-14, while Raphael was engaged upon the 'Stanze,' he also found time to produce several large altarpieces, many smaller Madonnas, and not a few portraits, all of which are enumerated below. With the accession of Leo X. the Roman patronage of art expanded still farther, and the painter was overwhelmed by the multiplicity of commissions that poured in upon him. From this time onward his biography is comprised in his works. His life was even more uneventful than usual with a painter. Anecdotes of his covert warfare with Michelangelo, of his *liaison* with the Fornarina, and of his difficulties with those extra-Roman potentates to whom he had promised pictures, make up the history of his later years. About the middle of 1514 he received his orders to paint another 'Stanza,' that of the 'Incendio del Borgo.' In this third chamber he painted the 'Incendio' itself, 'The Battle of Ostia,' 'The Coronation of Charlemagne,' and 'The Oath of Leo III.' The three latter, however, were mainly, if not entirely, carried out by his pupils. Simultaneously with these frescoes, Sanzio carried on the decorations of the famous 'Loggia.' For these, too, he was content to make the designs, the actual painting being carried out by Giovanni da Udine, Giulio Romano, Gian-Francesco Penni, Pennino del Vaga, and many others. Passavant came to the conclusion that Raphael's share in the work had been confined to furnishing sketches, which were expanded into cartoons, &c., by Giulio Romano, on whom the immediate charge of the works devolved. Herr Springer carries doubt still further, and claims that but very few original sketches for the Loggia have come down to us, and that with a large part of the work, especially in the three last bays, the master had nothing to do. The whole Loggia consists of thirteen bays, and each bay contains four frescoes, representing scenes from the Old and New Testaments; hence the series is often called 'Raphael's Bible.' The Vatican contains two more sets of frescoes, for which Raphael furnished the designs, even if he did no more. These are the figures of Christ and the Twelve Apostles, which adorn the hall of the Pope's pages, and the decorations in the small room contiguous to the Loggia, which is known as the bath-room of Bibbiena. The latter has now for years been inaccessible even to the student; it is said, indeed, that the paintings of Sanzio have been hidden under battens ever since the beginning of the present century.

Pending these frescoes, another great work Raphael carried out for the palace of the Popes was the series of designs known as the 'Acts of the Apostles,' whose most famous embodiment is to be found in the 'Cartoons.' These originally were ten in number. All but three have been preserved,

and now hang in the South Kensington Museum. They are 'The Calling of Peter,' 'The Draught of Fishes,' 'The Death of Ananias,' 'The Healing of the Lame Man,' 'Paul and Barnabas at Lystra,' 'Paul preaching at Athens,' and 'Elymas struck Blind.' The three which have perished were the 'Stoning of Stephen,' the 'Deliverance of St. Peter,' and the 'Conversion of St. Paul.' All ten designs were woven in tapestry at Brussels by Pieter van Aelst, for 1000 ducats a-piece, and, after many vicissitudes, his tapestries are now preserved in the Vatican, more or less damaged. After the completion of this series, Raphael made sketches for a 'Coronation of the Virgin,' for 'Scenes from the Life of Christ' (which were finished long after his death), and for a set known as the 'Giocchi di Putti.' In all these, however, his share was very slight; in the two latter, perhaps, amounting to nothing beyond a few suggestions to his pupils.

After Leo X., Raphael's chief patron towards the end of his life was Agostino Chigi, who was occupied with the erection of his famous villa in the Trastevere during the first twenty years of the 16th century. Chigi's architect, according to Vasari, whom in this matter we prefer to follow, was Baldassare Peruzzi, but some critics have endeavoured to gain the glory of the work for Sanzio. It is much more probable that Raphael's first connection with the building was when he began the 'Galatea' in one of its saloons. The approximate date of this is furnished by a letter addressed to Castiglione in the summer of 1514, in which the fresco is mentioned in terms that would be out of place in speaking of anything but work lately finished. Chigi also commissioned Raphael to paint his famous group of the 'Sibyls,' in Santa Maria della Pace; the 'Planets,' in Santa Maria del Popolo; and the 'History of Psyche,' in the Loggia of his own villa. In all these works his chief assistants were the three artists whose names posterity has most closely coupled with his own—Giulio Romano, Gian Francesco Penni, and Giovanni da Udine. Of the easel pictures executed by Raphael during the last few years of his life, the 'Madonna della Sedia,' the so called 'Pearl,' the 'Madonna di San Sisto,' and the 'Transfiguration' were the most important. As for the last-named, it was commissioned by Cardinal Giuliano de' Medici as a gift to the town of Narbonne, of which Francis I. had made him bishop. It was painted in a sort of covert competition with Michelangelo, who, as Raphael well knew, was supplying Sebastiano del Piombo with drawings for that 'Raising of Lazarus' which the Cardinal had ordered at the same time as he commissioned the 'Transfiguration.' The latter was left unfinished at Raphael's death, and was displayed at the head of his bier when he lay in state.

Raphael's achievements as an architect and as a sculptor are beyond the scope of this dictionary. Their consideration is, moreover, complicated by the doubts which hang about them. Of all the buildings ascribed to him the finest is the Palazzo Pandolfini, at Florence, which was not actually begun until he was dead, and was then carried on and finished by two successive architects—Gian-Francesco and Aristotile da San-Gallo, whose influence on the result it is now impossible to determine. Raphael's doings at St. Peter's, to which he was appointed architect-in-chief in 1514, on the death of Bramante, do not speak highly for his powers as an architect, so far as we can divine

what they were. Another disputed point belonging to these latter years of the painter's life, relates to the authorship of a report on the remains of ancient Rome presented to the Pope. By a papal brief, dated August 27th, 1515, Raphael was appointed a kind of inspector of antiquities, and invested with powers to forbid the destruction of ancient inscriptions; and by that fact a starting-point is afforded to those who would give him the credit of the report in question. Two editions of its text have been published, one by the Volpis in their 1733 edition of Castiglione; the other by Passavant. At first the report was believed to be the work of Castiglione, but after the publication of a paper on the subject, in 1799, by the Abbate Francesconi, the authorship of Raphael was for a time generally admitted. In more recent years, however, certain critics, with Grimm at their head, have elaborated arguments to prove that Andrea Fulvio, the antiquary, who lived in great intimacy with Raphael, was the true author.

Raphael was never married. In 1514 he was negotiating for a wife from his native city, when his appointment to the post vacated by Bramante's death took place. Thereupon Cardinal Bibbiena offered him his niece. Raphael broke off the *pourparlers* with Urbino, and engaged himself to Maria Bibbiena. Her sickness and death, however, soon put an end to the match. Little as we know of the subject, it is certain that during his last years the heart of Raphael was given to the mistress whom the world now calls the Fornarina, although that name was never committed to print until early in the 18th century. Vasari tells us that "Marco Antonio executed a certain number of engravings for Raphael, which he handed over to Baviera, one of the master's scholars. This man had charge of a woman whom Raphael loved to death, of whom the master painted a very beautiful portrait, which appeared no less than alive; this portrait is now in Florence, in the possession of Matteo Botti;" again, "Raphael painted the portrait . . . of his own mistress"; and "Raphael, like a good Christian, sent away his mistress before making his will, but gave her enough to keep her in comfort." Finally he tells us that Chigi besought the lady to install herself at the Farnesina, so that Raphael might have no inducement to neglect the work he had there in hand. Late in the 16th century, the owner of a copy of Vasari wrote on the margin of a page in which this lady is mentioned, that her name was Margarita. Beyond the bare facts here set out, nothing is certainly known of Sanzio's mistress.

Raphael died at Rome on Good Friday (March 26th or 28th), 1520. The cause of his death was a rapid fever, brought on, no doubt, as fevers still are in the same city, by over-work. Whether dissipation had anything to do with it or not, as the gossip of the time declared, it is now too late to determine. His body lay in state for a few hours in his studio, with his 'Transfiguration' hung above it, and every painter in Rome passed before it. It was interred in the Pantheon, in a tomb which for centuries had no mark but the eloquent epitaph of Bembo.

For an account of Sanzio's relations with Marco Antonio Raimondo, and the painters who were his pupils—Giulio Romano, Penni, Udine, &c.,—see their lives.

The following list of pictures is arranged as far as possible in chronological order. The titles in italics are those of which the authenticity is doubt-

ful, or in which there is none of the master's own work : W.A.

## UMBRIAN PERIOD.

- 1500? The Knight's Dream. (*National Gallery.*)  
 The Three Graces. (*Duc d'Anville.*)  
 The Madonna Imolator. (*Berlin Museum.*)  
 The Solly Madonna. (*Do.*)  
 The Madonna with SS Jerome and Francis. (*Do.*)  
 1502? Small St. Michael overthrowing Satan. (*Louvre.*)  
 1503? St George with the Sword. (*Do.*)  
 St. George with the Lance. (*Hermitage.*)  
 The Nativity. (*Perugia.*)  
 The Adoration of the Magi. (*Do.*)  
 The Dudley Crucifixion; signed RAPHAEL URBINAS, P. (*Earl of Dudley.*)  
 The Trinity; on a processional banner for the confraternity of the SS. Trinità, at Città di Castello. (*Gallery of Città di Castello.*)  
 The Creation of Eve; pendant to the preceding. (*Do.*) Morelli ascribes both to Eusebio di San Giorgio  
 1503-1508. The Coronation of the Virgin; painted for Maddalena degli Oddi di Perugia (*Vatican.*)  
 Three predella panels for the Coronation - the 'Annunciation,' the 'Presentation,' and the 'Adoration of the Magi.' (*Do.*)  
 1504. The Spousalizio; signed RAPHAEL URBINAS MDIII (*Brescia.*)  
 The Madonna Conestabile. (*Hermitage.*)  
 The Madonna del Gran Duca. (*Pitti Gallery.*)  
 1505. The Ansidei Madonna. (Finished later, and dated MDVI. *National Gallery.*)

## FLORENTINE PERIOD.

- 1504-1506 The Madonna of St. Anthony of Padua. This picture forms the point of junction between Raphael's first and second styles. (*The King of Naples; deposited in the South Kensington Museum.*)  
 1505. The Trinity and Saints; fresco; partly by Raphael. (*San Severo, Perugia.*)  
 1506. Five predella panels to the Madonna of St. Anthony, now distributed in England -  
 The Agony in the Garden. (*Lady Burdett-Coutts.*)  
 Christ bearing His Cross. (*Formerly at Leigh Court.*)  
 The Pietà. (*Mr. J. H. Dawson.*)  
 St. Anthony. (*Dulwich Gallery.*)  
 St. Francis. (*Do.*)  
 1506. St. John the Baptist preaching; predella to the Ansidei Madonna. (*Marquis of Lansdowne.*)  
 1505-1506. The Terranuova Madonna. (*Berlin Museum.*)  
 Portrait of Angelo Doni. (*Pitti Gallery.*)  
 Portrait of Maddalena Doni. (*Do.*)  
 La Donna Gravid. (*Do.*)  
 Portrait of a Lady. (*Uffizi.*)  
 Portrait of Himself. (*Do.*)  
 The small Cowper Madonna (*Earl Cowper, Pan-shanger.*)  
 The Madonna del Cardellino; painted for Lorenzo Nasi. (*Uffizi.*)  
 The Madonna in the meadow; signed and dated 1505 or 1508. (*Vienna Gallery.*)  
 The Madonna di Casa Tempi. (*Munich Gallery.*)  
 The little Orleans Madonna. (*Duc d'Anville.*)  
 The Madonna with the beardless Joseph. (*Hermitage.*)  
 The Madonna of the Palm. (*Bridgewater Gallery.*)  
 The Canigiani Madonna. (*Munich Gallery.*)  
 1507. The Entombment; signed and dated; painted at Perugia for Atalanta Baglioni. (*Borghese Gallery, Rome.*)  
 Three predella panels for the last named - 'Faith,' 'Hope,' and 'Charity.' (*Vatican.*)  
 The Holy Family with the Lamb; signed and dated 1507. (*Madrid Gallery.*)  
 St. Catherine of Alexandria. (*National Gallery.*)  
 The Madonna with the Pink. (*Lucca, Count L. Spada.*)  
 The Bridgewater Madonna. (*Bridgewater Gallery.*)  
 The Madonna di casa Colonna; unfinished. (*Berlin Museum.*)  
 1508. The large Cowper Madonna; signed and dated. (*Pan-shanger.*)

La Belle Jardinière; painted largely by Ridolfo Ghirlandajo. (*Louvre.*)  
 The Este, hazy Madonna. (*Pesth.*)  
 The Madonna del Baldacchino; begun by Raphael, finished by some one else, perhaps Fra Bartolommeo. (*Pitti Gallery.*)

## ROMAN PERIOD.

1509. Astronomy. (*Fresco in the Camera della Segnatura, Vatican.*)  
 Judgment of Solomon. (*Do.*)  
 Fall of Man. (*Do.*)  
 Apollo and Marsyas. (*Do.*)  
 Theology. (*Do.*)  
 Poetry. (*Do.*)  
 Justice. (*Do.*)  
 Philosophy. (*Do.*)  
 The Dispute of the Sacrament. (*Do.*)  
 The School of Athens. (*Do.*)  
 Parnassus. (*Do.*)  
 Fortitude, Prudence, and Temperance. (*Do.*)  
 Justinian issuing the Pandects. (*Do.*)  
 Gregory IX. delivering the Decretals. (*Do.*)  
 Portrait of Julius II. (*Pitti Gallery;* many other versions exist.)  
 Portrait of Sannazaro. (*Hermitage.*)  
 Madonna di Loretto. (*Lost; a very good copy deposited at South Kensington.*)  
 The Madonna of the Diadem. (*Louvre.*)  
 The Madonna di Casa Alba. (*Hermitage.*)  
 The Rogers Madonna. (*Present owner unknown.*)  
 The Garvagh, or Aldobrandini, Madonna. (*National Gallery.*)  
 God appearing to Noah. (*Fresco in Stanza d'Eliaodoro, Vatican.*)  
 Abraham's Sacrifice. (*Do.*)  
 Jacob's Dream. (*Do.*)  
 The Burning Bush. (*Do.*)  
 The Expulsion of Heliopolis. (*Do.*)  
 The Miracle of Bolsena. (*Do.*)  
 1512? The Madonna di Foligno. (*Vatican Gallery.*)  
 The Madonna del divin amore. (*Naples Gallery.*)  
 The Madonna dell' Immacolata (*Munich Gallery.*)  
 Portrait of Rinaldo Altoviti. (*Do.*)  
 Isaiah. (*Fresco in S. Agostino, Rome.*)  
 The Repulse of Attila. (*Fresco in the Stanza d'Eliaodoro, Vatican.*)  
 The Deliverance of St. Peter. (*Do.*)  
 Caryatidæ. (*Do.*)  
 The Triumph of Galatea; painted for Agostino Chigi. (*Farnesina Palace, Rome.*)  
 The Madonna della Seggiola. (*Pitti Gallery.*)  
 1514? The Four Prophets - Isaiah, Daniel, Jonas, and David (*Frescoes in the Church of S. Maria della Pace, Rome.*)  
 The Sibyls. (*Do.*)  
 The Madonna del Pesce. (*Madrid Gallery.*)  
 The Madonna dei Candelabri; the angels certainly not by Raphael. (*Mr. Butler-Johnson.*)  
 The Madonna della Tenda. (*Munich Gallery.*)  
 Portrait of Inghirami. (*Pitti Gallery.*)  
 1514. Incendio del Borgo. (*Fresco in the Stanza dell' Incendio, Vatican.*)  
 The Battle of Ostia. (*Do.*)  
 1515-1516. The Cartoons -  
 The Miraculous Draught of Fishes. (*South Kensington Museum.*)  
 The Charge to Peter. (*Do.*)  
 The Conversion of St. Paul. (*Lost.*)  
 The Stoning of Stephen. (*Lost.*)  
 Peter and John at the Beautiful Gate of the Temple. (*South Kensington Museum.*)  
 The Death of Ananias. (*Do.*)  
 Elymas struck blind. (*Do.*)  
 SS. Paul and Barnabas at Lystra. (*Do.*)  
 St. Paul preaching at Athens. (*Do.*)  
 St. Paul delivered from Prison. (*Lost.*)  
 Portrait of Giuliano de' Medici. (*Lost.*)  
 Portrait of Baldassarre Castiglione. (*Louvre.*)  
 Portrait of Cardinal Bibbiena. (*Pitti Gallery.*)  
 Portrait of a Youth. (*Louvre.*)  
 Coronation of Charlemagne. (*Fresco in the Stanza dell' Incendio, Vatican.*)  
 The Oath of Leo III. (*Do.*)

- 1517? *Lo Spasimo di Sicilia*; painted for S. Maria dello Spasimo, Palermo. (*Madrid Gallery*.)  
*The Madonna di San Sisto*; painted for the convent of San Sisto, at Piacenza. (*Dresden Gallery*.)  
*The St. Cecilia*; painted for a chapel in S. Giovanni in Monte, Bologna. (*Bologna Gallery*.)  
1518. *Il Suonatore*, (the Violin Player); dated. (*Sciarra Colonna Palace, Rome*.)  
*The Fornarina*; signed. (*Barbieri Gallery, Rome*.)  
*La Donna Velata*. (*Pitti Gallery*.)  
*The Vision of Ezekiel*. (*Do*.)  
Portrait of Lorenzo de' Medici. (*Lost*.)  
*The large St. Michael*. (*Louvre*.)  
*Madonna of Francis I.*; signed and dated. (*Do*.)  
Portrait of Joanna of Aragon. (*Do*.)  
Portraits of Leo X. and his secretaries—Cardinals Giulio de' Medici and de' Rossi. (*Pitti Gallery*.)  
Portrait of a Cardinal. (*Madrid Gallery*.)  
*The History of Psyche*. (*Frescoes in the Farnesina, only a fragment here and there believed to be by Raphael's own hand*.)  
*Justice*. (Wall painting in oil, in the Sala del Constantino, in the Vatican.)  
*County*. (*Do*.)  
*Charity*. (*Fresco in do*.)  
*Battle of Constantine*. (*Do*.)  
*The Madonna known as 'La Pirla'*. (*Madrid Gallery*.)  
*Small Holy Family*. (*Louvre*.)  
*The Holy Family under the oak*. (*Madrid Gallery*.)  
*The Madonna of the Rose*. (*Do*.)  
*The Madonna del Passaggio*. (*Bridgewater Gallery*.)  
*St. Margaret*. (*Louvre*.)  
*The Visitation*. (*Madrid Gallery*.)  
*St. John the Baptist in the Desert*. (*Uffizi*.)  
*Another Version*. (*Louvre*.)  
*The Transfiguration*; left unfinished by Raphael and completed after his death, probably by Giulio Romano. (*Vatican Gallery*.)  
*The Coronation of the Virgin*, painted after Raphael's death by his pupils, from the master's sketches, in fulfilment of a contract originally made in 1505.

The most important collections of Raphael's drawings are at Oxford; at Lille; in the Louvre; in the British Museum; at Berlin; in the Albertina, Vienna; in the Venetian Accademia; in the Uffizi, at Chatsworth; and in the possession of Mr. Malcolm of Pottaloch.

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SARABIA, FRANCISCO ANTOLINES, nephew of Josef de Sarabia, born at Seville in 1644, studied for the law, but afterwards took to art, and went to Madrid to study in the school of Murillo. He received a judgeship at Seville, but eventually returned to Madrid, where he took orders, and died in 1700.

SARABIA, JOSEF DE, a Spanish painter, born at Seville in 1608, was first placed with Agustin del Castillo, and after that master's death in 1626, with Francisco Zurbaran. He chiefly resided at Cordova, where he painted many pictures and altar-pieces for the churches. He was not deficient in merit, but he took his subjects from prints by Sadeler, some of which were after Rubens, and imposed them on the ignorant as his own inventions. The best original work of Sarabia is the 'Flight into Egypt,' which is entirely his own composition. He died at Cordova in 1669.

SARACENI, (or SARACINO, SARACINI,) CARLO, called VENEZIANO, a painter, born in Venice in 1585. According to Baglione, he visited Rome during the pontificate of Clement VIII., and was for some time under the tuition of Canillo Mariani, but afterwards studied and imitated the manner of Caravaggio. He returned to Venice, whither he had been invited to paint a picture for the council-chamber, but did not live to finish it. He died in 1625. Saraceni engraved a few plates from his own designs, which he signed usually *Carolus Saracenus invent.* Pictures:

Munich.	<i>Pinakothek.</i>	The Death of the Virgin.
"	"	St. Francis of Assisi.
"	"	St. Jerome.
Rome.	<i>S. Maria in Trastevere.</i>	Death of the Virgin.
"	<i>S. Simone.</i>	Virgin enthroned.
"	<i>Quirinal.</i>	Several Frescoes.
"	<i>Voria Palace.</i>	Repose in Egypt.
"	<i>Borghese Palace.</i>	Joseph interpreting Dreams.
"	<i>Sciarra Palace.</i>	Beheading of the Baptist.
Venice.	<i>Manfrin Palace.</i>	Scene from the Deluge.

SARAZANA. See FIASSELLA.

**SARAZIN DE BELMONT** LOUISE JOSÉPHINE, painter and lithographer, was born at Versailles in 1790. She was a pupil of Valenciennes, and was several times premiated. From 1812 till 1868 she exhibited a very large number of works at the Salon, her subjects being principally landscape views, with various effects of light. Of her essays in another manner we may mention 'Gil Blas' and 'Don Alphonso' (1822); 'Hermionia and Tancréd' (1824). Examples of her work are to be seen in the galleries of Angers, Nantes, and Toulouse. She died in 1871.

**SARBOT.** By an artist of this name, who flourished about 1675, we have a print of 'Christ praying in the Garden,' supported by an angel. It is probably from his own design, as he adds the word *fecit* to his name.

**SARRRÜCK,** BARTHOLOME VON, painter, born at Trèves about 1590, and called *TREVIRENSIS*, worked in Biele and in Bern, and painted several portraits in the style of Vandyck.

**SARMIENTO,** TERESA, Duchess of Bejar, an amateur historical painter of much talent, who painted pictures for various churches in Madrid, where she was living towards the middle of the 17th century.

**SARRABAT,** DANIEL, painter, born at Paris in 1666. Three prize pictures by him are recorded: 'Noah entering the Ark' (1686), 'The Deluge' (1687), 'Noah leaving the Ark' (1688); but he never took part in any public exhibitions, and though received by the Academy in 1702, did not become a full member. He died at Lyons, June 22nd, 1748.

**SARRABAT,** ISAAC, a French mezzotint engraver, born at Les Andelys about 1660. He was one of the earliest artists of his country who practised that mode of engraving, and his plates are very indifferently executed. Among others, we have the following prints by him:

J. B. Desautel, Bishop of Meaux; *after Rigaud*.  
Antoine Coypel, Painter to the King; *after Nitscher*.  
Étienne Gaultier, Engraver to the King; *after Largillière*.

The Confessor; in two plates; *after N. van Haefst*.  
Heraclitus, half-length; *after M. Corneille*.

**SARRAGON,** JOHN, an engraver and publisher, who flourished about the year 1645. His plates were mostly portraits.

**SARAZIN,** BÉNIGNE, painter, the son and pupil of Jacques Sarazin, was granted a pension by Louis XIV. to enable him to complete his studies at Rome, and after his father's death was allowed to retain the latter's lodging in the Louvre. His only recorded work was a series of paintings, which he executed in 1674, in the chapel of the Hôtel de Ville at Marseilles, but these were some years ago destroyed during an alteration of the building. He died in Paris in 1692.

**SARRAZIN,** JACQUES, the elder, the famous French sculptor, born at Noyon in 1588, painted a few pictures. D'Argenville speaks of a 'Holy Family' and four medallions at the 'Minières' in Paris, so beautiful that they might be taken for the work of Lesueur. In the Rennes Museum there is a pencil drawing by him, and Du et engraved some of his Madonnas. He died in Paris in 1660.

**SARRAZIN,** JEAN BAPTISTE, professor at the Academy of St. Luke at Paris, held an appointment as decorative painter at the court of Louis XVI. He exhibited a few landscape and marine views between 1762 and 1793.

**SARTARELLI.** See **SALTABELLO**.

**SARTI,** ANTONIO, an Italian painter, practising about 1600, mentioned by Baldassini in his 'Storia di Jesi,' where he highly commends a 'Circumcision' in the collegiate church of Massaccio.

**SARTI,** ERCOLE, called **IL MUTO DI FICAROLO**, was born at Ficarolo, a town in the duchy of Ferrara, in 1593, of a respectable family, and was deaf and dumb from his birth. Before he was sixteen years of age, on the occasion of a solemn procession, he placed on the front of his father's house a picture he had painted in secret, representing the 'Adoration of the Magi.' This unexpected production was the object of general astonishment, and its author was placed under Carlo Bononi, at Ferrara. He afterwards imitated the style of Ippolito Scarsellino, his contemporary. The principal pictures of Sarti are in the church of the Bonduclina, in his native town. He also painted a portrait of Pope Sylvester, now in the Costabili Gallery. He died about 1637.

**SARTO,** ANDREA DEL. See **ANDREA D'AGNOLO**.

**SARTORIUS,** FRANCIS, an animal painter, who lived and practised in England during the latter part of the 18th century. He painted portraits of horses and dogs, and also hunting-pieces. Many of his productions were engraved in mezzotint and aquatint. He died about 1806.

**SARTORIUS,** JAKOB CHRISTOPHER, an engraver of Nuremberg, whose portraits and book illustrations bear dates from 1694 to 1737.

**SARTORIUS,** JOHN N., son of Francis Sartorius, was, like him, an animal painter. He exhibited at the Academy from 1778 to 1824. His subjects were connected with the turf. A few game pieces are extant with the name of Sartorius, but whether by John N. or Francis is uncertain.

**SARZANA.** See **FIASELLI**.

**SARZETTI,** ANGILOLO, an artist of the Bolognese school, born at Rimini. For the church of the Angioli, in his native town, he executed some paintings in oil and in fresco. He was a pupil of Cignani, and flourished about 1700.

**SAS,** CHRISTIAN, a German engraver, who flourished from about 1630 to 1660. He engraved several plates, among which are forty-five scenes from the life of St. Philip Neri, after Stella. There are some other plates by him, after Il Pomerancio, and other masters.

**SASC,** JULIE DE, (*née* LISIEWSKA,) painter, born in Saxony, 1724. She was the pupil of her father, Georg Lisiewski, and lived for some time at the Hague, where she became a member of the Pictura Society in 1767. She died at Berlin in 1794.

**SASONOFF,** WASSILY KONDRATIEWITCH, a Russian painter, born at Gomel, Mohyleff, about 1789. He studied in the Academies of Petersburg and Ougruff, and devoted himself chiefly to biblical and historical subjects. An example of the latter is in the Hermitage at Petersburg: 'The Grand Duke Dnistry Donskoy after the Victory of Koulikovo, 1380.' He died at Petersburg in 1870.

**SASS,** HENRY, portrait painter, son of an artist, was born in London in 1788. His first work was the 'Descent of Ulysses into Hell,' and in 1816 he went to Rome. He never, however, obtained much reputation as an artist, though he was very successful as an elementary teacher. Many of the chief English painters of the 19th century passed through his school. He died in 1844. (See 'Reminiscences,' by W. P. Frith; London, 1887.)

**SASSE,** RICHARD, a water-colour painter, born in 1774, exhibited landscapes at the Academy from



1791 to 1813. In 1811 he was appointed teacher to the Princess Charlotte, and landscape painter to the Prince Regent. In 1815 he travelled on the continent, and eventually settled in Paris, where he died in 1849. He was a cousin of Henry Sass, but lengthened his name by an *e*. There are examples of his work at South Kensington.

**SASSETTA**, STEFANO DI GIOVANNI, a Siennese of the 14th century, who painted a 'Christ on the Cross,' in S. Maria de' Servi, in Siena; a 'Coronation of the Virgin,' at the Porta Romana, Siena; 'The Burial of the Virgin,' in the Cathedral of Asciano; and a 'Madonna and Saints,' in S. Domenico in Cortona. He was the master of Sano di Pietro.

**SASSI**, GIOVANNI BATTISTA, flourished at Milan in the 18th century, was a pupil of Solimena, in Naples, but returned in 1715 to Milan, where he painted several altar-pictures, and completed some pictures left unfinished by Pietro Giral di.

**SASSOFERATO**. See SALVI.

**SASSOLI**, FADIANO, a painter upon glass, who flourished at Arezzo in the 15th century. His son, FRAGIO, excelled his father in the same art, and was a collaborateur with Domenico Pecori, and later with the famous Guillaume de Marseilles.

**SASSONE**, IL. See MENGIS, ANTON RAFAEL.

**SÄTTLER**, JOHANN MICHAEL, born at Neuberg, in Austria, in 1786, was a pupil at the Vienna Academy, but settled at Salzburg. He painted panoramas, which he exhibited in the chief German towns. He died at Matten, near Salzburg, in 1847.

**SAUBERLICH**, LORENZ, a German engraver on wood, who, according to Professor Christ, published some wood-cuts at Wittenberg in the year 1599. He used a cipher composed of an L, and an S. He is supposed to have died in 1613.

**SAUERWEID**, ALEXANDER, a draughtsman and painter of battle pieces, was born in Courland, in 1782, and received his training in the Dresden Academy. Coloured prints from his drawings had great popularity about thirty years ago. He was patronized by Alexander I. of Russia, and resided for a considerable time at St. Petersburg, where he died in 1841.

**SAUNDERS**, JOSEPH, an English miniature painter, working in London towards the end of the 18th century. He had an extensive practice, and was employed principally as a painter of ladies' portraits. From 1778 to 1797 he exhibited occasionally at the Academy. His son, R. SAUNDERS, practised the same art.

**SAURA**, MOSEN DOMINGO, a Spanish painter of the 17th century, born at Lucena, in Valencia. On the death of his wife he became a priest, and devoted himself with much success to the art of painting. His works are numerous at Valencia.

**SAUTERLEUTHE**, JOSEPH, a celebrated painter upon glass, born at Weingarten in 1796. He was a pupil of Isopi, and began his career in the china factory of Ludwigsburg, but in 1812 went to Nuremberg to perfect himself in the art of glass-painting. In 1837 he painted twelve windows for Prince Thurn and Taxis at Ratibon, and, jointly with Votel of Munich, he executed the windows in the hall of the Musesanger in the Ludwigsburg Schloss at Meiningen. Fine examples of his art are preserved in the Hertel collection at Nuremberg, consisting of paintings on glass after Albrecht Dürer's Life of the Virgin. He died at Nuremberg in 1843.

**SAUVAGE**, ANTOINE, called LEMIRE the YOUNGER, to distinguish him from his father, GABRIEL CHARLES

**SAUVAGE**, called LEMIRE. He was a French painter of history and portraits. He was born at Lunéville, and died in the last quarter of the 18th century. His wife, née SOPHIE BRINSHOLTZ, was also a painter.

**SAUVAGE**, JEAN BAPTISTE, a French painter of the 17th century. In the museum at Valenciennes there is by him a portrait of Jean Baptiste Rousseau.

**SAUVAGE**, JOSEPH GRÉGOIRE, a Flemish miniature painter and enameller of the 18th century, who was painter to Duke Charles of Lorraine for seventeen years. On the death of his patron he was reduced to great poverty, and is said to have died in the hospital of St. Peter at Brussels.

**SAUVAGE**, PIAT JOSEPH, was born at Tournai in 1744, and studied at the Academy at Antwerp. He essayed several styles of painting, and finally adopted that of *bas relief*, in which he became eminent. He settled for a considerable time in Paris, where his works were in high estimation. In 1808 he returned to his own city, where he taught in the Drawing School. His paintings in *bas relief* are to be seen in the museums of Tournai, Antwerp, Montargis, Montpellier, Montauban, Lille, and Toulouse. He imitated marbles and ancient *terra-cottas* with great success, and painted porcelain in enamel. Van Spandonek occasionally added flowers in his pictures. He died at Tournai in 1818.

**SAUVAGEOT**, CHARLES THÉODORE, painter, born in Paris in 1826, was a pupil of Isabey. He exhibited landscape views of French scenery at the Salon from 1863 onwards, and died at Fontainebleau in 1883.

**SAUVAGEOT**, DENIS FRANÇOIS, painter, born in Paris in 1793, was a pupil of C. Bourgeois. He painted landscapes and interiors, and was an occasional exhibitor at the Salon from 1822 to 1831.

**SAUVAGEOT**, DÉSIREE CHARLOTTE (née GALLON), born in Paris in 1800, was a pupil of Bouchet. From 1819 to 1848 she exhibited portraits and genre pictures.

**SAUVAN**, PHILIPPE, painter and engraver, born at Arles in 1695, studied under Paoletti and in Italy. He painted several altar-pieces in Arles, Aix, and Avignon; also portraits. His son PIERRE and his daughter GABRIELLE also painted. He died at Avignon in 1789. There are examples of his work in the Museum of Avignon.

**SAUVÉ**, JEAN, a French engraver of little note, who, according to Basan, flourished about the end of the 17th century. He engraved after Guido, P. da Cortona, &c., also some portraits.

**SAUVÉ**, JEAN JACQUES THÉODORE, a French engraver and lithographer, was born in Paris in 1792. He was a pupil of David, and has left some lithographs after heads by Raphael in the Vatican frescoes. He died in 1869.

**SAVAGE**, JOHN, an English engraver, who resided in the Old Bailey about 1680. He engraved the portraits of many convicted malefactors, also those of some who fell in a better cause, as Walpole puts it. Among his portraits we may name those of:

William III. and Queen Mary.  
Bishop Latimer.  
John Alasco.  
Algernon Sidney.  
Archibald Campbell, Earl of Argyll.  
Henry Cornish, Sheriff of London.  
Sir Edmundbury Godfrey.  
John Gadbury, Astrologer.  
James Fitzroy, Duke of Monmouth.



Sir Thomas Armstrong.  
 Sir Henry Chaucey, Antiquary.  
 Chief Justice Sir Henry Pollexfen.  
 Arthur, Earl of Torrington.  
 Charles Leigh, M.D.

He also engraved some of the plates for Tempest's 'Cries of London,' and Evelyn's 'Numismata.'

SAVAGE, WILLIAM, painter and engraver, was born about 1785. He studied in the Academy Schools, and published 'Practical Hints on Decorative Painting, with Illustrations engraved on wood and printed in colours by the type press.' London, 1822.

SAVALIO, —, a skilful illuminator of the 12th century, practising at Arias about 1180. In the Library at Valenciennes there is a Gospel finely illuminated by him.

SAVART, PIERRE, French engraver, born in Paris in 1750. He produced several plates in the neat, finished style of Ficquet; among them the following portraits of illustrious Frenchmen:

Louis XIV.; after Rigaud. 1771.  
 Louis de Bourbon, Prince de Condé after Le Just. 1776.  
 Jean Baptiste Colbert after P. de Champaigne. 1773.  
 J. B. La Bruyère; after St. Jean. 1778.  
 Pierre Bayle; after the same. 1774.  
 Jean Racine, after Santore. 1772.  
 Nicholas Bouleau Despréaux; after Rigaud, an oval, 1760.  
 Rabelais; after Sarrahat. 1767.  
 Cardinal Richelieu; after P. de Champaigne.  
 Nicholas de Catinaut, Maréchal de France.  
 Comte de Boulton, after Pronas. 1779.  
 Bossuet; after Rigaud. 1773.  
 D'Alembert, after Catherine Laservet. 1780.  
 Montesquieu. 1779.

SAVARY, AUGUSTER, painter, born at Nantes in 1799, a pupil of Boursier. He exhibited many French landscapes at the Salon from 1821 to 1859.

SAVERY, JAKOB, the elder, born at Courtrai, practised at Amsterdam about 1550. He was the father of Jakob Savery the younger, and the master of Willem van Nienlant. He excelled in painting animals, birds, and fishes.

SAVERY, JAKOB, the younger, painter, was born at Courtrai about the year 1545, and was a disciple of Hans Bol. He painted landscapes and animals, which he finished with great labour and patience, though in a hard, dry style. He died of the plague at Amsterdam in 1602. At the Hague there is a 'Kermesse of St. Sebastian' by him.

SAVERY, JAN, a Flemish painter and engraver, born at Courtrai in 1597. According to Huber, he was the nephew of Roelundt Savery, and was probably his scholar, as he painted landscapes in a similar style. He died in 1655. We have several etchings by this artist, from his own designs, among which are the following:

A set of six mountainous Landscapes, with figures, inscribed *J. Savery, fec. Nic. de Cleve. exc.*  
 A Landscape, with a Stag-hunt, *J. Savery, fec. II. Hondius.*  
 A Landscape, with Samson killing a Lion; *J. C. Visscher, exc.*

SAVERY, ROFLANDT, the son of Jakob Savery the elder, was born at Courtrai in 1576, and instructed by his brother, Jakob the younger. It has been supposed that he was afterwards a disciple of Paul Brill; but this cannot be reconciled with chronology, as that artist had left Flanders for Italy, where he passed the remainder of his life, before Savery was of an age to profit by his instruction. The resemblance of his style to that of Brill is not more ap-

parent than to that of Brueghel, and other Flemish landscape painters of the time. Savery visited France in the reign of Henry IV., by whom he was employed in the royal palaces. Soon after his return to the Low Countries, he was invited to the court of Prague, by Rudolph II., in whose service he passed a great part of his life. By the direction of the Emperor he travelled through the Tyrol, where the scenery was entirely to his taste. The studies he made there were of great use in his later works. After the death of the Emperor, he settled at Utrecht, and died there in 1639. Works:

Amsterdam.	R. Museum.	Orpheus.
		1 landscape with Hunt.
Dresden.	Gallery.	Hunting a Boar.
"	"	A Mountain Torrent.
"	"	The Ark of Noah.
"	"	Five other Landscapes.
London.	Nat. Gallery.	Orpheus charming the Beasts.
Munich.	Pinakothek.	A Boar-hunt.

SAVERY, SOLOMON, (SAVRY,) a Dutch engraver, born at Amsterdam in 1594. From his having engraved a few English portraits, he is said to have visited this country, but it is not certain that he did so. The following are his principal plates:

Charles I. with a high-crowned hat, a view of Westminster in the back-ground.  
 Oliver Cromwell. 1649.  
 John Speed, the Historian.  
 Thomas, Lord Fairfax.  
 Christ driving the Money-changers out of the Temple; after Rembrandt.

SAVILLE, DOROTHY, an English portrait painter. She practised in London in the first part of the 17th century. Some of her works were engraved by Hollar and Thomas Cross.

SAVOLDO, GIAN-GIULIANO, was born about 1480, at Brescia. Very little is known of his life, but he is said to have pursued his profession for pleasure rather than for gain. He was at Venice in 1521, as he went there from Treviso to finish a painting for the altar of San Niccolò, which had been left unfinished by Fra Marco Pensabene. This picture represents an enthroned Virgin and Child with Saints. He was fond of introducing evening or night effects into pictures of a sacred character. According to Aretino, Savoldo was still living in 1548.

Berlin.	Gallery.	Venetian Girl.
Brescia.	S. Barnabas.	Nativity.
Florence.	Uff. l.	The Transfiguration.
Hampton Court.		Infant Christ adored by Saints.
London.	Nat. Gallery.	Mary Magdalene on her way to the Sepulchre.
Milan.	Brera.	Glory of the Virgin.
Paris.	Louvre.	Two Portraits.
Turin.	Gallery.	The Nativity.
Venice.	Academy.	St. Peter and St. Paul.
Vienna.	Belvedere.	The Entombment.

SAVOLINI, CRISTOFORO, painter, of the Bolognese school, a native of Cento, and a pupil of Cristoforo Serra. He painted a good picture of the patron saint for the church of S. Colomban, at Rimini. He was still living in 1678.

SAVONA, II PRINCE DI. See GUIDOBONO.

SAVONANZI, EMILIO, a nobleman of Bologna, born in 1580, who attached himself to painting when nearly arrived at manhood. He had many masters; among them Lodovico Carracci, Guido, Guerino, and Algardi, the sculptor. He resided at Ancona, and at Camerino, where he died in 1660. His principal work is 'The Marriage of St. Catharine' at Camerino.

**SAVORELLI, GASTANO**, painter and draughtsman, flourished at Rome from 1750 to 1775. He is chiefly known as having made drawings from Giovanni da Udine's *groteschi* in the Loggia of the Vatican, from which Giovanni Ottaviani engraved.

**SAVORELLI, SEBASTIANO**, a priest of Forlì and pupil of Cignani. He was practising in 1690, and painted for the churches of Forlì and its neighbourhood.

**SAVOYE, DANIEL**, portrait painter and etcher, was born at Grenoble in 1644, and is said to have been a pupil of Sebastien Bourdon. His signature, D. S. sc., is found on a *riposo*, in which the Virgin is seated near a fountain attended by three angels. Some small etchings of soldiers, and of costumes of the time of Louis XIII., bear the same initials. In the Dresden Gallery there is a portrait of the artist's wife by himself. He died at Erlangen in 1716.

**SAVOYEN, CAREL VAN**, was born at Antwerp in 1619, and painted many subjects from Ovid in a small size; he was fond of painting the nude, but his drawing was not equal to his colour. He died at Antwerp in 1669 (? 1680).

**SAXON, JAMES**, portrait painter, a native of Manchester, exhibited at the Academy, 1795 and then went to Edinburgh; he returned in 1805 to London, but afterwards spent some prolific years in St. Petersburg. On his return he took up his residence at Glasgow, but finally came to London, where he died in 1816 or 1817. His portrait of Sir W. Scott, holding a large dog, has been engraved.

**SAXTON, CHRISTOPHER**, a native of Yorkshire and a domestic in the service of Thomas Sekeford, Esq., Master of Requests, is remembered for his complete set of maps of the counties of England and Wales, many of which he engraved himself, while in others he was assisted by R. Hogenberg, Augustine Ryther, and other engravers. Master Ryther bore the expense of the series, which was published in 1579, and dedicated to Queen Elizabeth.

**SAY, WILLIAM**, an eminent engraver in mezzotint, was born at Iakenham, near Norwich, in 1768. He was left an orphan at the age of five years, and was brought up by a maternal aunt. Although he showed an early inclination for art, he did not practise it as a profession till his arrival in London, when he had attained his twenty-first year, and was married. He put himself under the direction of James Ward, at that time chiefly an engraver, and under his instruction produced his first plate. He was indefatigable in the art, and in 1807 he was appointed engraver to the Duke of Gloucester. He engraved about 330 plates, a few after the old masters, but the majority after modern painters. Among them we may name the Dilettanti Society, after Sir J. Reynolds (2); several for Turner's River Scenery; sixteen plates for the 'Liber Studiorum'; two of 'Brigands,' after Eastlake; 'Joseph and his Brethren,' after Northcote; and Hilton's 'Raising of Lazarus.' Many of his plates remained unpublished at the time of his death, which occurred on the 24th of August, 1834. The British Museum possesses a complete set of his works.

**SAYER, JAMES**, a political caricaturist, was born at Yarmouth in 1748. He commenced life as a clerk in an attorney's office, but came to London in 1780. His works, which are about a hundred in number, were in favour of Pitt and against Fox, and it is said that the latter declared Sayer's pencil had done him more harm than all the attacks he had

had to face in Parliament. Pitt gave him a clerkship in the Court of Exchequer, and in time he became Marshal of the Court, Receiver of the Sixpenny duties, and one of the Cursitors. On Pitt's death he published his 'Elijah's Mantle,' which was at one time ascribed to Canning. He died in London in 1823.

**SAYTER.** See SEUTER.

**SAYVE, (or SAIVE,) JEAN BAPTISTE DE**, called JEAN DE NAMUR, from his birthplace. The earliest known works by him dated from the year 1576. He was for a time painter to the Municipality of his native town, which he left for Brussels, where, in 1590, he was painter to the Duke of Parma. Shortly afterwards he returned to Namur, and finally settled at Mechlin, where he was largely employed by the Guilds, and where he died in 1624. Works:

Mechlin.	Church of Notre Dame.	Martyrdom of S. Catharine.
"	Church of S. Rombaut.	David and Goliath.
		Baptism of Christ.
Namur.	Cercle Archéologique.	The Judgment of Cambyses.
"	"	Portraits of the 'Eschevins' (Dyptych).

His son, JEAN BAPTISTE, also practised painting.

**SAZHEPIN, NICOLAI KONSTANTINOWITCH**, a Russian amateur of great promise, whose 'Nun in the Choir of a Church' excited much attention at Petersburg in 1853. He was the colonel of a Russian Engineer Battalion, and fell at the taking of Sebastopol, in 1855.

**SBARBI, ANTONIO**, a Cremonese painter, was first a scholar of Bernasconi at Milan, and afterwards studied at Bologna under Lorenzo Pasinelli. He was invited to Piacenza by the Duke Ranucci Farnese, for whom he painted many pictures. He distinguished himself by his representation of animals. He died at Milan early in the 18th century.

**SBINKO DA TROTTINA**, a miniaturist of Prague in the 11th century.

**SCABARI, NICCOLO**, painter, born at Vicenza in 1735, painted in the style of the Bassani. His works are to be found in the churches of Vicenza, Padua, and Verona. He died in 1802.

**SCACCIANI, CAMILLO**, called CARBONE, an Italian painter of the Roman school, who flourished towards the close of the 18th century. He was a native of Pesaro, where there is a 'S. Andrea Avellino' by him in the Duomo.

**SCACCIATI, ANDREA**, an Italian designer and engraver, born at Florence about the year 1726, was a pupil of Schweyckhard. In 1766 he published, jointly with Stefano Mulinari, a set of forty-one plates in aquatint, from drawings by distinguished masters in the collection of the Uffizi.

**SCACCIATI, ANDREA**, was born at Florence in 1642, and was first a scholar of Mario Balassi, but he afterwards studied under Lorenzo Lippi. He painted animals, flowers, and fruit, and was patronized by the Grand Duke of Tuscany. He was still living at Florence in 1704.

**SCAGLIA, GIROLAMO**, a native of Lucca and painter of the Florentine school, was sometimes called Il Parmigianino. In 1672 he was at work in Pisa.

**SCAIARIO, ANTONIO**, a painter of Bassano, one of the later disciples of the school of the Bassani, was the pupil and son-in-law of Giambattista

da Ponte. In allusion to his birth and training, he occasionally signed his works *Antonio da Ponte*, and *Antonio Bassano*. He died in 1640.

SCALABRINO, LO, a scholar of Sodoma, showed great poetical invention in painting *grotesche*. As a disciple of Bazzi he would rank among the Sienese painters; but he was accustomed to sign himself *Scalabrino Pistoriensis*, so that Pistoja seems to have been his birthplace.

SCALBERG, PIERRE, a French painter and engraver, who resided in Paris about the year 1638. Of his work as a painter little is known, but he has left a few etchings, some from his own designs, others from well-known pictures, e. g.:

Venus and Cupid; signed and dated, 1639.

The Entombment of Christ; after Raphael.

The Battle of Constantine; after the same.

Diana and her Nymphs; after Domenichino.

Robert-Dumesnil, tom. iii., has ascribed forty-seven prints to Scalberg, who is said to have worked as late as 1650.

SCALBERGE, (or SCALLE BERGE,) FREDERIC, a Flemish engraver, who flourished from 1623 to 1636, as appears by the dates on his plates. This engraver, who signed his name sometimes *Scalberge*, and sometimes *Scalle Berge*, must not be confounded with *Pierre Scalberg*.

SCALIGERI, BAROLO, a native of Padua, was born about 1605, but settled at Venice, and was a scholar of Alessandro Varotari. Several altar-pieces by him are still preserved in Venice, among which that in the church of Corpus Domini is perhaps the best. The date of his decease is not recorded.

SCALIGERI, LUCIA, niece of Bartolo Scaligero, was born at Venice in 1637. She distinguished herself by literary and linguistic powers, and was an excellent musician. In art she was a pupil of Alessandro Varotari, and painted several pictures for the churches of Venice. She died in 1700.

SCALVATI, ANTONIO, painter, was born at Bologna in 1599, and was a scholar of Tommaso Lauretti. He accompanied his master to Rome, and assisted him in the Sala di Constantino. Scalvati was employed by Sixtus V. in the library of the Vatican, and excelled in portraiture, painting Pope Clement VIII., and many personages of his time. He died in 1622.

SCAMINOSI, (SCHIAMONOSI, SCIAMINOSI,) RAPHAEL, a native of Borgo S. Sepolcro, born about 1570, was a scholar of Raffaellino dal Colle. He painted history with success, but is more known as an engraver than as a painter. He sometimes used a monogram composed of the letters R. A. S. F. thus *RA*. He was still living in 1620. Among his plates we may name:

The Virgin and Child, inscribed *Raphael Scaminosius Pictor, &c.* 1613.

St. Francis preaching in the Desert; also from his own design. 1604.

A set of fourteen plates entitled *Mysteria rosarii Beata Maria Virginis*. 1609.

The Sibyls; a set of upright plates; from his own designs.

The Stoning of Stephen; after Luca Cambiaso.

A Riposo; after Federico Barocci.

SCANDRETT, THOMAS, architectural draughtsman, born at Worcester in 1797. In 1825 he exhibited two portraits at the Academy, and was an occasional exhibitor of architectural drawings. He died in 1870.

SCANNABECCHI, FILIPPO, called LIPPO DI DALMASIO, and also LIPPO DALLE MADONNE, from the

numerous pictures he painted of the Virgin and Child, was one of the earliest painters of the Bolognese school. He was the son of DALMASIO SCANNABECCHI, who painted at Bologna early in the 14th century. There is an example of his art in the gallery at Bologna. Lippo is said to have been a pupil of Vitale da Bologna, and to have practised from 1376 to 1410. His pictures are now exceedingly scarce, though Malvasia says that a family used not to be considered wealthy at Bologna unless it possessed one of his Madonnas. The dates of his birth and death are alike unknown, but he made his will in 1410. In the National Gallery, London, there is a 'Madonna and Child in Glory,' signed *Lippus Dalmasii pinxit*. It is a very poor production.

SCANNABECCHI, TERESA. See MURATORI.  
SCANNARDI D'AVERRARA, a painter practising at Bergamo towards the close of the 15th century. No record of his life and works has survived, but we learn from an ancient deed preserved at Bergamo, that in 1477 he was working as partner with Troso da Monza. Messrs. Crowe and Cavalcaselle suggest that the fragments of frescoes detached from the ruins of Santa Maria delle Grazie, and deposited in the Bishop's palace at Bergamo, may have been a product of this collaboration.

SCANNAVINI, M. AURFIS, (SCANNAVERI,) was born at Ferrara in 1655. He was first a scholar of Francesco Ferrari but afterwards visited Bologna, where he studied for some time under Carlo Cignani, of whom he became one of the most distinguished disciples. His most considerable work is in the refectory of the Dominicans, at Ferrara. It represents the Life of St. Dominic, in fourteen pictures. There are many pictures by Scannavini in the churches at Ferrara, among others the 'Annunciation,' in the church of S. Stefano; 'S. Tommaso di Villanova distributing Alms to the Poor,' at the Agostiniani Scalzi; and 'S. Brigida fainting before a Crucifix, supported by an Angel,' in S. Maria della Grazia. He died at Ferrara in 1698.

SCARAMUCCIA, GIOVANNI ANTONIO, a painter of Perugia, born 1580, was a pupil of Roncalli, but imitated the manner of the Carracci, and painted a large number of pictures for churches in Perugia, where they still exist. They are now very dark.

SCARAMUCCIA, LUIGI PELLEGRINI, called IL PERUGINO, was born at Perugia in 1616. He was the son of Giovanni Antonio Scaramuccia, by whom he was instructed in the elements of design; but he afterwards frequented the school of Guido, and is said to have also studied under Guercino. He painted several pictures for the public edifices of Perugia, Milan, and Bologna. He died at Milan in 1680. Works:

Bologna. *Pal. Pubbico*. Coronation of Charles V.

Milan. *Ch. of San Marco*. St. Barbara.

Perugia. *Ch. of the Filippo*. } The Presentation in the Temple.

We have a few etchings by this artist, in which he seems to have imitated Guido. They are:

Christ crowned with Thorns; after Titian.

St. Benedict praying; after Lod. Carracci.

Venus and Adonis; after An. Carracci.

The Virgin; after the same.

SCARPACCIA. See CARPACCIO, VITTORE.

SCARSELLA, IPPOLITO, called LO SCARSELLINO, painter, was born at Ferrara in the year 1551. He was the son of Sigismondo Scarsella, from whom he received his first instruction, but he afterwards

visited Venice, where he became the scholar of Giacomo Bassano, and studied the works of Paolo Veronese. From Venice he went to Bologna, and afterwards to Parma. On his return to Ferrara, he was employed in painting pictures for the churches, and there is scarcely a public building in the city which does not possess some of his works. Scarsellino died at Ferrara in 1620. Pictures :

Dresden.	Gallery.	Flight into Egypt.
		The Virgin and Child.
Ferrara. S. Maria Nuova.		The Annunciation.
"	"	The Visitation.
"	"	The Assumption.
"	"	Marriage at Cana.
"	Costabili Gallery.	Virgin and Child.
"	Count Mazza.	The Last Supper.
"	Panacoteca.	The Marriage at Cana.
"	S. Benedetto.	The Assumption.
"	S. Paolo.	Resurrection.
"	Benedictine Monastery.	Adoration of the Kings.
Florence.	Uffizi.	Judgment of Paris.
		Virgin and Child.
Madrid.	Museum.	Virgin and Child.

SCARSELLA, SIGISMONDO, called MONDINO, painter, was born at Ferrara in 1530, and was educated for three years in the school of Paolo Veronese, of whose style he was a constant, though not a very successful, follower. There are many works by him in the public edifices at Ferrara, in which city he died in 1614. His chief picture is the 'Martyrdom of St. Catharine' in the Costabili.

SCARSELLIO, GIROLAMO, painter and engraver, a Bolognese, and pupil of Gessi, was practising about 1660. He worked for a time at Milan, and subsequently at Turin, about 1670.

SCHAAAL, LOUIS JACQUES NICOLAS, painter and engraver, was born in Paris, February 13, 1800. He was a pupil of Daguerre and of Leblère, and entered the École des Beaux Arts in 1816. He exhibited frequently at the Salon between 1824 and 1853, and was also the author of various treatises on industrial art and design, of a 'Treatise on Landscape,' illustrated with twenty-four lithographs (1824), and of a 'Project for the Regeneration of the Western Empire by means of the Fine Arts,' with eight engravings (1859).

SCHACHMANN, KARL ADOLPH GOTTLIEB, (GOTTLIEB, GOTTFRIED,) FREIHERR VON, painter and etcher, was born at the Schloss Hermsdorf in Saxony, and travelled much in Norway and Sweden. His pictures are to be found in Saxony. He died on the estate of Königsmayn in 1789.

SCHADE, RUDOLPH CHRISTIAN, draughtsman and painter, born at Hamburg about 1760, studied successively under Tischbein, Elmenreich, and Juel of Copenhagen, and practised portrait-painting at Berlin, Dresden, and Hamburg. Many of his portraits have been engraved. He died at Hamburg on May 16, 1811.

SCHADOW, WILHELM FRIEDRICH VON, son of Johann Gottfried Schadow, the architect, was born at Berlin in 1789. He studied under his father and Weitsch, and later under Schirn. In 1810 he went with his brother Rudolph to Rome, and joined the 'Nazarenes,' and in 1814 became a Roman Catholic. In 1819 he became a Professor in the Academy at Berlin, and acquired great reputation as a teacher. In 1826 he was appointed to succeed Peter von Cornelius as Director of the Düsseldorf Academy, whither his pupils, J. Hübner, Hildebrandt, Sohn, and K. F. Lessing, accompanied him. He successfully reorganized the Academy, and in 1829 founded the Art Union of Westphalia. From 1836 onwards

he was the object of many attacks, being accused of professional intolerance, and of favouring religious art to the exclusion of other genres. In 1840 he revisited Rome on account of his health, and in 1859 he resigned his position. Gifted with more taste than originality, and with more technical power than poetic sentiment, he paid great attention to the finish of his pictures. His portraits are among his best works. In 1842 he was created honorary Doctor of Philosophy of the University of Bonn, and in 1843 he was ennobled. He was a Member of the Berlin Academy, and of the Institute of France. While engaged on his last work he was attacked by an aneurism and became blind. In spite of a successful operation he painted no more. He died at Düsseldorf in 1862. His principal works are :

Ansbach.	Cathedral.	A Christ.
Berlin.	Nat. Gallery.	Christ on the Road to Emmaus.
"	"	Hall-length portrait of a Woman.
"	"	Portrait group of Thorwaldsen, Wilhelm, and Rudolf Schadow.
"	Theatre.	A Bacchanal.
"	The Werder Church.	The Four Evangelists.
Dulmen, Westphalia.	Parish Church.	Mater Dolorosa.
Frankfort.	Museum.	The Wise and Foolish Virgins.
Hanover.	Market Church.	Christ on the Mount of Olives.
Munich.	Pinakothek.	The Holy Family.
Rome.	Casa Bartoldi.	Joseph's Bloody Coat. (Fresco.)
		Joseph in Prison. (Dra.)
		Heaven, Purgatory, and Hell, an allegory; his last work.

SCHAEKEN, WILHELMUS, painter, born at Weerd in 1751, was a pupil of Borrekens, and the master of van Bree. He spent two years in Italy after a previous sojourn of twelve years in Antwerp. His principal pictures are a 'Virgin,' and a 'Dead Christ lying in the Grave.' He died at Antwerp in 1830.

SCHAEKERER, H. I., engraved several small landscapes, which he marked either with this cypher, *JS*, or with his name, thus, *H. I.*

Schauer sculpt. On a few plates he gives the initials of his Christian names as *A. L.* His chief prints are copies of Sachtleven and J. Saenredam.

SCHÄFFER, ADALBERT, painter, born at Gross Karoly in Hungary in 1815, received his education in Vienna, and painted still-life, silver-plate, wine-glasses, &c. He died at Düsseldorf in 1871.

SCHÄFFER, EUGEN EDUARD, engraver, born at Frankfort in 1802, entered the Stadel Institute, where he studied under Ulmer. He afterwards worked at Munich and Düsseldorf. Under Cornelius, he engraved his Dante's 'Paradise,' and the portrait of Niebuhr. In 1826 he returned to Munich, and in 1839 was appointed teacher of engraving at the Stadel Institute. In 1844 he went to Florence and engraved the 'Madonna della Sedia.' Between 1852 and 1856 he was in Rome, but returned to Frankfort, where he died in 1871. Of his plates we may name :

- The Madonna della Sedia; after Raphael.
- The Madonna del' Gran Duca; after the same.
- The Lower World; after Cornelius.
- The Judgment of Paris; after the same.
- Roméo and Juliet; after the same.
- The Rape of Helen; after the same.
- Two scenes from Shakespeare's 'Tempest'; after Kaulbach.
- Euphrosyno; after Strindberg.
- Gruevière; after Steinhauck.
- The Earl König; after Nier.

The Introduction of Christianity; after *Veit*.  
Poetry; after *Raphael* (left unfinished).  
Madonna di Terranuova; after the same (*ditto*).  
Sacred and Profane Love; after *Titian* (*ditto*).

SCHAFFNABURGENSIS, MATTHÄUS, an engraver on wood, who executed the cuts for a Bible, printed at Wittemberg in 1545. He marked his prints with the initials M. S. on a tablet. By some he has been supposed to be identical with MATTHÄUS GRÜNEWALD.

SCHIAFFNER, MARTIN, a painter of Ulm, who flourished in that city, as appears by the records from 1508 to 1535. He painted historical subjects and portraits, and ranks among the good German masters of the period. Some of his best pictures are in the gallery at Schleissheim. His figures are noble, yet delicate, full of feeling and expression in the heads, but somewhat defective in colour. Several of his marks and dates are given by Buhlhot. His monogram is an M with an S imposed on it, or the letters MSMZV, interpreted *Martin Schiaffner Maler zu Ulm*, as on the 'Adoration of the Magi,' formerly in the Wallerstein collection, but now in that of the King of Bavaria. His dates are said to range from 1490 to 1521. Schiaffner's works were formerly attributed to Martin Schongauer, on account of the monogram MS. Chief works:-

Augsburg, Schleissheim.		Scenes from the Passion.
London.	Buckingham Palace	Child Christ learning to walk.
Munich.	Gallery.	The Annunciation.
"	"	The Presentation in the Temple
"	"	The Descent of the Holy Ghost
"	"	The Death of the Virgin (These pictures, which form Schiaffner's masterpiece, were originally organ doors in the convent of Wetenhausen, near Ulm)
"	"	Two Portraits.
Nuremberg.	Gemälm. Museum.	Altar-piece.
"	Moritz-Capelle.	Adoration of the Magi
Stuttgart.	Mus. of Antiquities.	Four large pictures, dated 1510 to 1519.
Ulm.	Great Church.	Saints and the families of Christ's ancestry.
Vienna.	Gallery.	Several Pictures.

SCHÄFLER, (SCHÄFFLER, SCHEFFLER,) CHRISTOPH THOMAS, painter, was born at Augsburg about 1700. He was of the Roman Catholic faith, and became for a time a lay-brother of the Order of Jesus, but returned to a secular life. He painted in oil and in fresco many pictures for churches, amongst which we may mention his 'Death of St. Benedict,' in the church formerly belonging to the Convent at Ettal; and works in the monastery of St. Ulrich at Augsburg; in the Capuchin church at Eichstätt, in the old chapel at Ratibon, and in the "Congregations-Saal" at Ingolstadt. He made many designs for book illustrations. He died at Augsburg in 1756.

SCHAGEN, GILLIS VAN, a Dutch painter, born at Alkmaar in 1616. He was first instructed in art by Solomon van Ravestein, but was afterwards a scholar of Pieter Verbeeck. When he was twenty-one years of age he went to Dantzie, where he resided some time, and painted pictures of Dutch kitchens and conversations in imitation of the style of Ostade. He also painted portraits with success, both at Dantzie and Elbing; among them was a portrait of Stanislaus, King of Poland. After an absence of three years, he returned to Holland,

but his restless disposition led him to visit France, where he was employed in copying the works of the best Italian and Flemish painters, for which he possessed a particular talent. On his return to Alkmaar he painted a picture of Admiral van Tromp's victory over the Spanish fleet. He has left one etching, a cottage scene, with an old man. There is a picture ascribed to him in the Bridgewater Gallery. He died at Alkmaar in 1668.

SCHÄUFFELIN, HANS, the son of Hans Leonhard Schäuffelin, left Nordlingen in 1542, and settled in Freiburg. To Hans are now attributed many of the weaker works formerly assigned to the father. He died in 1582.

SCHÄUFFELIN, HANS LEONHARD, (SCHEUFFELIN, SCHAUFFELEIN, SCHEYFFELIN) born at Nuremberg in 1490, was the pupil of Albrecht Dürer, of whose style he caught many of the beauties. He had a rich imagination, much true feeling, an intelligent appreciation of drapery, and much taste in execution. In 1507 he designed two wood-engravings for Ulrich Putter's 'Speculum passionis.' He also drew the illustrations to the 'Theuerdank' of the Emperor Maximilian, and made twenty designs for a 'Hochzeitanz.' In 1515 he was made burgher of the town of Nordlingen, and, on visiting Nuremberg, was recalled to Nordlingen by the magistrates. He died at Nuremberg in 1540. Of his works we may name:

The Siege of Bethulia, a fresco in the Town-hall of Nordlingen.

A Last Supper; in Ulm Cathedral.

The Dead Christ; in the Cathedral at Nuremberg.

A Descent from the Cross, in St. George's Church, Nuremberg.

Coronation of the Virgin (in 16 panels, with 291 figures); in the Church at Anhausen.

Death of the Virgin; in Munich Pinakothek.

The Virgin dying receives a Palm of Victory from an Angel; in the same.

The Coronation of the Virgin; in the same.

Christ on the Sea of Galilee saving St. Peter; in the same.

Christ crowned with Thorns; in the same.

Christ on the Cross; in the same.

Christ on the Mount of Olives; in the same.

The Visitation, National Gallery, Dublin.

The Last Supper, Berlin Museum.

Noli me Tangere; Cassel Gallery.

Portrait in the possession of the Duke of Northumberland.

Schäuffelin did not etch himself. He frequently marked his works with a monogram composed of his initials and a shovel, a rebus on his name.

SCHALCH, JOHANN JACOB, a landscape painter, was born at Schaffhausen in 1723, and was a scholar of Schnaezler, and of an artist of the name of Hamilton, at Augsburg. He visited Holland and England, and died in 1770.

SCHALCKE. See VAN DER SCHALCKE.

SCHALCKEN, GODFRIED, was born at Dordrecht in 1643. His father was rector of the college at Dordrecht, and desired to bring him up to literary pursuits, but becoming alive to the boy's disposition for painting, he placed him in the studio of Samuel van Hoogstraten, whence he migrated to that of Gerard Douw, under whom he acquired delicacy of finish and some skill in light and shade. He remained with Douw until he had established a certain reputation by painting small pictures of domestic scenes, chiefly candle-lights. He afterwards attempted to expand his style by the study of Rembrandt, but soon returned to his early manner.

To give the most natural effect to his candle-light pieces, he is said to have adopted the follow-

ing system: he placed the object he intended to paint in a dark room, with a candle, and looking through a small hole, painted by day what he saw by candle-light. His small portraits were very popular, and he had painted the principal families at Dordrecht, when he was encouraged, by the extraordinary success of Kneller, to visit England. Here, however, his success was small. There was no room for him. His manners, too, were against him, and many stories of his boorishness are told by the old writers. On his return to Holland he settled at the Hague, where he continued to practise his art with success, until his death in 1706. The chief merit of Schalcken consists in the neatness of his finishing, and the perfect intelligence of his chiaro-scuro. His touch is mellow, but too fused, and his colour warm and golden. Works:

Amsterdam.	R. Museum.	Portrait of William III. of England.
"	"	Every one to his Fancy.
"	"	The Smoker. ( <i>And four more.</i> )
Antwerp.	Museum.	The Two Ages. 1673.
Berlin.	Museum.	Child Angling.
Breslau.	Museum.	Children melting wax.
Dresden.	Gallery.	Artist examining a bust of Venus by candle-light.
"	"	Old Woman reading; <i>life-size</i> .
"	"	Three Pictures of Girls with candles.
Glasgow.	Gallery.	Woman in Bed, putting out the candle.
Hague.	Museum.	A Lady at her Toilet by candle-light.
"	"	Portrait of William III. ( <i>And three others</i> .)
London.	Nat. Gallery.	Lesbia weighing Jewels against her Sparrow.
"	"	Old Woman scouring a pan.
"	"	The Duct.
"	"	Soldier giving Money to a Woman (candle-light)
"	Dulwich Gal.	Ceres at the Peasant's Cottage.
"	Buckingham Pal.	Interior with Figures. ( <i>A masterpiece.</i> )
Madrid.	Museum.	Man reading by candle-light
Munich.	Gallery.	The Five Wise and Five Foolish Virgins. 1700.
"	"	A Holy Family.
"	"	The Penitent Magdalen.
"	"	One Girl trying to blow out the candle of another.
Paris.	Louvre.	A Holy Family.
"	"	Ceres in search of Proserpine. ( <i>And two more</i> .)
Petersburg.	Hermitage.	The Barber.
Vienna.	Gallery.	Old Man reading.

His sister and pupil, MARIA, practised at Dordrecht.

SCHALCKEN, JAKOB, nephew and pupil of Godfried Schalcken, painted in the same style, so that his works have been mistaken for those of his uncle.

SCHALK, HEINRICH, a miniature painter of some repute, born at Frankfurt in 1792, died at Carlsruhe in 1834.

SCHALL, JOSEPH, draughtsman and miniaturist, was practising at Breslau from 1810 to 1820. He worked principally in Indian ink, chalk, and pen and ink.

SCHALLER, ANTON, an elder brother of Johann Nepomuk Schaller, the sculptor, was born at Vienna in 1772. He was for some time a painter on porcelain, but afterwards took to oil, and became professor of anatomy in the Academy at Vienna. He painted good miniature portraits. He died at Vienna in 1844.

SCHALLER, EDUARD, painter, son of Anton Schaller, was born at Vienna in 1802, and attended the Academy in that city. He travelled much, but was domiciled at Vienna, where he died in 1848.

SCHALLIAS, CARL PHILIP, landscape painter and engraver, born in Presburg in 1767, was a pupil at the Vienna Academy, of which, in 1792, he was appointed professor of landscape painting. He died at Vienna in 1797.

SCHALTZ, DANIEL, a German painter and engraver, born at Dantzic, died in 1686. He excelled in portraits, and in the painting of animals.

SCHAPPE, JORG, according to Heineken, executed the cuts for a block-book on Chirromancy by Hartlieb, with the date 1448 upon it. In his 'Idea for a complete Collection of Prints,' Heineken has given a copy of one of these cuts, and nothing could be more rude. The name of the engraver was inscribed on one of the leaves, at the bottom, Jorg Schappf in Augsburg. Zani says he was still at work in 1473.

SHAPPER, (or SHAPER,) JOHANN, a German painter, native of Harburg, who settled in 1640 at Nuremberg, where he devoted himself principally to painting upon glass, ornamenting goblets, jugs, and bowls with small landscapes, battle-scenes, or coats-of-arms, which he executed with much delicacy and finish. Examples are to be seen in the collections of Berlin and Dresden. He died at Nuremberg in 1670.

SCHAREL, JOHANN JAKOB, born at Schaffhausen in 1676, was a portrait painter, who practised also as an architect and modeller. He died in 1746.

SCHARF, GEORGE, senior, was born in 1788 at Murburg, near Munich, and was the first successful practitioner of lithography in England. He studied in Paris and Antwerp. In 1815 he was attached to the British army throughout the Waterloo campaign, and in 1816 came to London. There he was soon largely engaged in making drawings for scientific works, and for the Transactions of the Geological Society. His travels in Belgium and France also afforded subjects for several drawings, and he painted pictures of a 'Sitting of Parliament' and 'The Lord Mayor's Banquet.' Scharf became a member of the Institute of Painters in Water-Colours in 1834, but resigned two years later. There is a drawing of the Society's gallery in Bond Street, by him, at South Kensington. He was the father of Mr. George Scharf, C.B., Director of the National Portrait Gallery. Scharf died in London in 1860.

SCHARF, JOHANN, born at Vienna, July 13th, 1722, was a botanical draughtsman and painter of great talent, who began life as a scullery boy in a convent. His taste for design manifesting itself, he managed to obtain work as a painter of wall-papers. In this position he attracted the attention of the botanist Jacquin, who took him into his service as a flower-painter. His unceasing application so injured his health that he fell into a consumption, of which he died at Vienna, October 5th, 1794.

SCHARNAGEL, FRANZ SEBASTIAN, painter, born at Bamberg in 1791, was a pupil of Sensburg, and afterwards of Geibel and Dorn. In 1811 he painted at the Academy of Munich, but returned to Bamberg in 1815, and died there in 1831. His chief work is the 'Martyrdom of St. Bartholomew.'

SCHATEN, HUBERT, an engraver who resided at Copenhagen, and engraved several portraits during the latter half of the 17th century, between 1675 and 1694.

**SCHATTENHOFER, AMALIE VON, nee BAADER**, born at Erding, in Bavaria, in 1763, was a pupil of Dörner, in Munich, where she settled as a painter in crayons. She also etched. She died at Munich in 1840.

**SCHIAUBROEK, PIETER, (SCHOEBROEK)** painter, born at Antwerp in 1642, was a pupil and imitator of Jan Brueghel. He died at Antwerp in 1605.

Brunswick.	Gallery.	John the Baptist preaching.
Cassel.	"	Burning of Troy.
Copenhagen.	"	View in a Village.
Vienne.	"	Enos and Aeneas.

**SCHAUFUS**, a German painter and etcher, who flourished at Dresden in the 18th century. He was a pupil of J. E. Schönan, and painted miniatures. He also engraved some plates after Vandyck, Mengs, and Solimena.

**SCHIAUR, PHILIP**. This name is appended to an etching of a bearded old man in spectacles, mending a pen, with an hour-glass and book before him.

**SCHIEBOUYEFF, WASSILY KONSTANTIN**, painter, born at Cronstadt, in 1777, was a pupil of the St. Petersburg Academy. In 1803 he went to Rome, where he painted a 'Decapitation of John the Baptist.' In 1807 he returned to St. Petersburg, and became Professor of Historical Painting, and afterwards Director, of the St. Petersburg Academy. His 'St. Basil the Great,' 'St. Gregory,' and 'St. John Chrysostom,' are in the cathedral at Kasan; his 'St. John in the Wilderness,' 'Assumption of the Virgin,' and 'The Patriot Igolme,' in the Hermitage. He died in 1855.

**SCHEDLER, JOHANN GEORG, (SCHÄDLER)** painter and etcher, was born at Constance in 1777. He devoted himself first to miniature painting, but afterwards took to landscapes in *gouache*. He settled at Innsbruck, where he died in 1845.

**SCHEDONE**. See SCHIDONE.

**SCHEDRIN**. See SCHITSCHERIN.

**SCHEELE NEEL**. See MOLENAER, CORNELIS.

**SCHIEERES, HENDRIK JAN**, an obscure Dutch painter, the pupil of Van Hove, was born at the Hague in 1829, and died in 1864.

**SCHIEFFER, ARNOLD**, the son of Henri Scheffer, was born in Paris, and studied under his father and Picot. From 1859 to 1870 he exhibited occasionally at the Salon, chiefly scenes from French history. In the Museum at Besançon there is a 'Funeral Procession in honour of the Duke of Guise,' by him. He died during a visit to Venice, in 1873, while still young.

**SCHIEFFER, ARY**, painter, born at Dordrecht on the 12th February, 1795, was the son of Johann Baptist Scheffer, an artist of German extraction, settled in Holland, and practising as court-painter at Amsterdam; and of his wife, CORNELIA LAMME, of Dordrecht, also an artist. Ary and his brother Hendrik received their first instruction from their father, and Ary is said to have shown a precocious talent, and to have exhibited a picture when only twelve years old. In 1810 he sent a portrait to the Amsterdam Exhibition. In the following year his father died, and Cornelia Scheffer, a woman of much energy and strength of character, resolved to take her three sons to Paris to complete their education. Settling in the French capital, she placed both Ary and Hendrik with Pierre Guérin as pupils; and in 1816 Ary gained the chief prize for painting at Antwerp, the subject of his picture being 'Abraham and the Three Angels.' Ary soon began to be favourably known in Paris as an industrious painter of small genre pictures, of which

his 'Soldier's Widow,' 'Sailor's Family,' 'Sister of Mercy,' 'Orphans in the Churchyard,' are examples. These became widely popular by means of lithographs. A few more ambitious works dating from this early period are: 'Death of St. Louis' (1817), 'Socrates and Alcibiades' (1818), 'The Surrender of the Bathers of Calais' (1819). The year 1822 was a marked one in his career, his reputation being greatly enhanced by a picture then exhibited, 'The Shades of Francesca da Rimini and her Lover appealing to Dante and Virgil;' and in this same year he painted the 'St. Louis visiting his plague-stricken Soldiers,' for the church of St. François d'Assise, in Paris.

His early works, though painted in the French manner, show a strong leaning towards the pathetic and emotional vein which was the characteristic note of his mature art. In his second period Ary Scheffer sought inspiration from the greater poets and from the Scriptures. Typical examples in both styles are the 'Beatrice' and 'Francesca da Rimini,' exhibited at the Salon of 1835; and the 'Christ bening His Cross,' 'Christ the Consoler,' and 'Ruth and Naomi.' Like David, Scheffer combined with his artistic pursuits an enthusiastic interest in politics, and was a warm partisan of the Orleans family. Introduced to them by Gérard in 1826, he became drawing-master to the children of Louis Philippe, and his professional relations with them soon developed into an affectionate intimacy, the Princess Marie in particular being greatly attached to him. In 1830, when the events of the Revolution placed Louis Philippe on the throne, Scheffer rode to Neuilly in company with Thiers to tell the Prince he was king. Faithful to him in misfortune, Scheffer was also with him when the outbreak of 1848 forced him from the Tuileries.

A journey through the Netherlands in 1829 to study Rembrandt and the Flemish masters had a certain influence upon Scheffer's later manner. To this belong the works suggested by Goethe's 'Faust,' and many others inspired by the poems of Byron, Burger, Schiller, Dante, &c. For the historical gallery at Versailles he painted several pictures, which will be found mentioned below. At the death, in 1839, of his mother, to whom he was greatly attached, he made his first and only essay in sculpture. Desiring that no other than himself should undertake the monument to her memory, he designed and carried out in marble a full-length figure for her tomb, but the result is interesting only as evidence of filial affection.

Scheffer, who was an officer of the Legion of Honour, commanded a battalion of the National Guard during the disturbances of June, 1848, and his services were recognized by an offer of the cross of a commander, which, however, he declined. His political activity brought him into contact with all opinions and classes, and he is said to have been a man of much culture and intelligence, and of great kindness and benevolence of disposition. His open-handed generosity prevented him from amassing a fortune, and in spite of the large sums which he received for some of his pictures, at his death he left no savings. In his political career he was singularly sincere and upright in conviction and aims. As an artist he cannot be said to take a high rank, though few modern painters have enjoyed a greater degree of present popularity. His drawing is correct, and his taste refined and elevated, but his merit lies rather in poetry of sentiment and in a certain



devotional fervour, than in individuality of treatment or artistic handling, while as a colourist his shortcomings are very marked. He died at Argenteuil, near Paris, on the 15th June, 1858. The following are among the better examples of his work :

Lille.	Museum.	'The Dead ride fast.'	F. S.
London.	Nat. Gallery.	SS. Augustine and Monica.	
"	"	Portrait of Mrs Robert Holland.	
"	Nat. Port. Gall.	Portrait of Charles Dickens.	
Marseillon.	Museum.	Mary Magdalen.	
Montpellier.	"	A Philosopher	
Nantes.	"	The Charitable Child.	
Paris.	Louvre.	Eberhard of Wurtemberg.	
"	"	The Death of Géricault.	
"	"	The Vow of the Solist Women.	
Rotterdam.	Gallery.	Eberhard of Wurtemberg cutting the cloth.	
"	"	Eberhard mourning his son Ulrich.	
"	"	Three sketches.	
Versailles.	Gallery.	Gaston de Foix found dead after Ravenna. 1521.	
"	"	The Battle of Tolbiac.	
"	"	Charlemagne dictating his Ordinances. 1820.	
"	"	Charlemagne receiving the submission of Wittekind. 1836.	
"	"	Philip Augustus entering Paris.	
"	"	St. Louis entrusts the Regency to the Queen.	
"	"	The Entry of Charles VII into Rheims.	
"	"	Entry of Louis XII. into Genoa.	
"	"	Louis Philippe receiving the 1st Regiment of Hussars.	

Dante and Beatrice. (*M. Hemming*.)

Faust's Vision of Margaret.

Margaret in the Church.

Portraits of Lamartine; Lamennais; Madame Gizirot, seur; his Mother; Charles Gounod; Franklin; Madame Tagliani; Himself.

SCHEFFER, HENDRIK, painter, brother of Ary Scheffer, born at the Hague in 1798, was also a pupil of Guérin. He was not without merit, though far behind his brother. His drawing was incorrect, and his colour cold. His principal work was a 'Charlotte Gunday,' and we may also mention :

An Inundation in Rome. | Joan of Arc.  
Hermann and Dorothea. | Madame Roland  
Preaching after the Revocation of the Edict of Nantes.  
The Battle of Monte Cassel. (*Versailles*.)

He died in Paris in 1861.

SCHEFFER, JOHANN BAPTIST, painter and etcher, born at Cassel in 1773, a pupil of Tischbein, went early to Holland, where at Dort he married Cornelia Lamme and became the father of Ary Scheffer. He produced several large historical works, and some portraits; among the latter that of King Louis of Holland. He died at Amsterdam in 1809.

SCHEFFER von LEONHARDUSHOFF, JOHANN EVANGELIST, painter, born at Vienna in 1795, became a pupil of the Academy. His talents, however, attracted the attention of the Graf Franz von Salm-Reifferscheidt, prince-bishop of Gurk, who supplied him with the means to go to Italy. In 1817 he painted the portrait of Pope Pius VII., who created him a Knight of the Order of Christ. On his return to Vienna he painted a 'St. Cecilia' for Prince Albert of Sachsen-Teschen, and then returned to Rome. There he produced his masterpiece, 'The Dying Cecilia, supported by two Angels,' now in the Vienna Gallery. He died at Vienna in 1822.

SCHEFFER, JEAN GABRIEL, painter, born at Geneva in 1797, was a pupil of Regnault, and practised for many years in Paris, exhibiting occasionally at the Salon. Among his works there shown were: 'The Good Samaritan,' 'Woman of Albano,' 'Conjugating the Verb to Love' (in ten *tableaux*). He also published a number of lithographs, forming various series, under the following names: 'Les Grisettes,' 'Ce qu'on dit et ce qu'on pense,' 'Le Diable Boiteux à Paris.' He last appeared at the Salon in 1846.

SCHEFFER, PAUL, a German painter, who is mentioned by De' Domenici as having painted pictures for the church of San Severino at Naples, in 1560.

SCHEFFERS, N., a Dutch historical painter, born at Utrecht. He came to England when still young to practise his art, and had at first to submit to much disappointment and hardship. Later he gained the notice of the painter Verrio, who employed him as his assistant.

SCHEFFLER. See SCHÄFLER.

SCIEGA, FRANZ ANDREAS, die-cutter and engraver, is better known by his medals and portraits in relief than by his pictures. He was born at Neustädt in Carniola in 1710. The son of a gun-maker, he for a time followed his father's trade, in which he gave evidence of artistic talent by the skill with which he engraved his guns. Late in life he painted portraits in pastel, some of which he himself engraved. He became blind in 1780, and died at Munich on Dec. 6, 1787.

SCIEGGIA. See GUIDI, TOMMASO.

SCHIEB, CHRISTIAN FRIEDRICH, painter, born at Worms in 1737, was a pupil of Seckatz, whose style he copied. After travelling through France, he settled at Hamburg. He painted small pictures in oils and water-colours, principally fire effects. He died in the workhouse at Hamburg in 1810.

SCHIEDEL. See SCHINDLER.

SCHIEINS, KARL LUDWIG, painter, was born at Aix-la-Chapelle in 1808. He studied at Düsseldorf under Schirmer, and painted mostly woodland and mountain scenes. He died at Düsseldorf in 1879.

SCHIEITZ, ANDREAS, (SCHETTZ,) son of Matthias Schetz, painter and etcher, was born at Hamburg in 1665. He followed the style of his father. He was painter to the Court of Hanover, where he died.

SCHETTZ, MATTHIAS, was born at Hamburg about the year 1615, and was a follower of Philips Wouwerman, whose style he afterwards abandoned for that of David Teniers. He designed a series of Scriptural illustrations, which were engraved by J. de Visser and others, and published at Luneburg in 1672. He died about 1700. He etched fourteen plates from his own designs, in a bold, free style, among which the following may be named :

The Four Seasons, symbolized by the Sports of Children; in four plates; *M. Schetz, fec.* 1671.

Two Landscapes, with figures dancing.

An old Man playing on the Violin, and a Woman singing before the door of a Cottage.

The Spectacle Merchant.

There are pictures by him at Pommersfeld, Schwerin, Brunswick, and Cassel.

SCHIEL, SEBASTIAN, a German painter, of the school of Durer. Amongst his works was the decoration of the 'Paradise Hall,' in the royal palace at Innsbruck. An altar-piece by him in the same city bears the following inscription: "Sebastian Schiel, painter of Innsbruck, made this picture by the help of God." He died in 1554.

**SCHELBER.** See SCHFLYFR.

**SCHELDE** See VAN DER SCHIDE.

**SCHELFHOUT, ANDRIAS**, landscape painter, born at the Hague in 1787, received his first instruction from the scene painter Bruckenhaymer, and in 1815, with his 'Winter Landscape' now in the Amsterdam Museum, first made himself a name. He painted the natural scenery of Holland, and his works are numerous. He was a Member of the Academies of Amsterdam, Brussels, Ghent, and the Hague. He died at the Hague in 1870. The Amsterdam Museum possesses a large collection of his works.

**SCHELLENBERG, JOHANN RUDOLPH**, a Swiss designer and engraver, born at Basle in 1740. He was the son of J. U. Schellenberg. Among other plates, he engraved several for Lavater and from the designs of Chodowicki, also some of the portraits and ornamental prints for the 'Lives of the Swiss Painters,' by J. C. Füssli. He engraved a large number of plates for works of ornatology. He died at Toss near Winterthur in 1806.

**SCHELLENBERG, JOHANN ULRICH**, born at Winterthur in 1709, was a pupil first of his uncle painter and then of Huber in Bern. He subsequently attended a Drawing school in Winterthur and painted portraits and landscapes. He was the master of Anton Graff. He died at Winterthur in 1770.

**SCHILLERBERGER, JOHANN JACOB**, a German engraver who flourished about the year 1660. He engraved some of the best of Piranesi's 'History of the Emperor Leopold.' He was living in 1674.

**SCHILLINGS, DANIEL**, the brother of Willem Schellinks, was born at Amsterdam in 1638 (?) and painted landscapes and seaports with some success. He died in 1701. Several good chalk drawings by him are to be seen in the Albertina Collection, Vienna.

**SCHILLINGS, WILHELM (SCHILLINGS, SCHILLINGS)**, was born at Amsterdam in 1632 and, in the style of his pictures, is supposed to have been a scholar of Jan Lingelbach. He travelled through England, France, Switzerland, and Italy. He painted landscapes and seaports, with figures. The sunny effect in some of his pictures reminds us of Karl du Jardin; his animals are well drawn, and his groups well composed. On the embarkation of Charles II. for England, at the restoration, Schellinks painted a large picture of the scene for the family of Witsen. It contained a vast number of well-grouped figures. He painted the burning of the English Fleet in the Medway, and was also much employed in inserting figures in the pictures of Wynants and Heusch. The works of Schellinks are to be found at St. Petersburg, Copenhagen, Frankfurt, and Augsburg. He made drawings of Stonehenge, as it then existed, and of several other objects that would attract a stranger in England; there is, therefore, little doubt as to his having been here. He died in 1678.

**SCHELTEMA, TACO**, born at Harlingen in 1760 distinguished himself as a portrait painter. He formed himself on Van Dyck. After visiting Düsseldorf he went to Saxony, where he painted many portraits, but afterwards returned to his own country, and resided alternately at Amsterdam and Rotterdam. He painted the portraits of the founders and directors of the Batavian Society, and numerous family pictures. He died in 1837.

**SCHELVER, AUGUST FRANZ**, genre and battle painter, born at Osnaburg in 1805, was first a pupil of Neelmeyer, and then, with assistance from

his native town, went to Munich for improvement. In 1833 he produced his picture of the Battle of Hanau, but hunting scenes, horse market scenes, and battles constitute the principal part of his works. He died at Munich in 1844. In the Munich Pinakothek is a picture by him of a Lyonesse wagon coming up a rocky pass.

**SCHENAU, (SCHONAU,) JOHANN ELIAZAR** See ZIRSIG.

**SCHENCK PHILIP**, was born at Elberfeld in 1645, but studied drawing at Amsterdam. As an engraver he commenced with some topographical works, in which he was assisted by Gerard Valcke, who afterwards taught him mezzotint, in which process he engraved a large number of portraits. In 1684 they became partners, and it is difficult thenceforward to distinguish their numerous publications from their actual performances. Augustus II. Elector of Saxony and King of Poland named Schenck engraver to his court. Schenck died at Amsterdam about 1715. A long list of his prints is given by Nagler. There is a good collection in the British Museum.

**SCHILLDI L. BERNARD**, born at Haarlem in 1634, was a scholar of Hendrik Mommers. He painted conversations and merry makings, and was a good draughtsman and colourist. The probable date of his death was about 1693.

**SCHENDI L. PIETRS VAN**, painter, born at Terheyden, near Breda, in North Brabant in 1806, worked at the Antwerp Academy from 1822 to 1828 under Van Bree, Wiertz, Leys, and Geerts, who were his fellow pupils. He then returned to Holland, living successively in Amsterdam, Rotterdam, where he painted portraits, and the Hague. Thence he went to Brussels in 1845. He painted several Market Scenes with effects of light as 'Evening Market at Antwerp,' and 'The Fishmarket, both in the National Gallery at Berlin. 'Market by Moonlight,' in the Pinakothek at Munich. He also painted a few subjects from sacred and profane history and portraits. He died at Brussels in 1870.

**SCHENK C. WILHELM**, engraver, born at Leysie about 1785, worked at the Academy and engraved portraits and historical subjects for books. He went afterward to Brunswick. He has left small plate from Leonardo da Vinci's 'Last Supper.'

**SCHIFFK S. P. SCHIFFMANS.**

**SCHINKER S. NIKOLAUS**, engraver, born at Geneva in 1760, went in 1779 to Paris, and began his independent work with some plates after Schall. His principal work was the Madonna di Eglezio, after Raphael. Other plates are a portrait of Henry IV. of France, at the age of fifteen, and one of Wieland after Kugler. He died in 1822.

**SCHIRM LUDWIG**, engraver, born in the Rhine provinces about 1690, went to Amsterdam, and worked there from 1720 to 1735. His works are mainly architectural, but he also engraved a few landscapes with figures.

**SCHERMIER, CORNITIS**, a Flemish decorative painter, who in the 16th century worked for the church of St. Gudule at Brussels.

**SCHERTL, J. SEITZ**, landscape painter, was born at Augsburg in 1810. He began his studies with a lithographer in his own city, and then, in 1832, went to Munich, and studied landscape under Fohr and Morgenstern. He is principally known by his pictures of the neighbourhood of Munich. He died at Munich in 1869.

**SCHETKY, JOHN ALEXANDER**, a brother of John Christian Schetky, was born at Edinburgh in 1785.

He was educated for the medical profession, and was appointed Assistant-Surgeon to the 3rd Dragoon Guards, and with his regiment joined the army in the Peninsula. He was attached to the 7th Division under Lord Dalhousie, and served till the end of the war. During this time all his spare moments were taken up with drawing from nature, and he sent home a number of sketches illustrative of the scenery in the Pyrenees, which showed a decided originality and much imagination. His artistic power was afterwards devoted principally to the delineation of external and internal pathology. After his appointment to the General Hospital at Fort Pitt, Chatham, he contributed many valuable drawings to the Museum of Morbid Anatomy established by Sir James McTear. He was promoted to the post of Deputy Inspector of Hospitals on the coast of Africa, and died off Cape Coast Castle in 1824.

SCHETKY, JOHN CHRISTIAN, born at Edinburgh in 1778, was a pupil of Nasmyth, and devoted himself to marine painting in the style of Vandewelde. He held the appointment of Professor of Civil Drawing at the Royal Military College at Great Marlow, the Royal Naval College at Portsmouth, and the East India College at Addiscombe, successively, during a period of forty-seven years. He was appointed painter in water-colours to William, Duke of Clarence, and was marine painter to George IV., William IV., and Queen Victoria respectively. His painting of marine subjects is respectable, and his accuracy in minute details of naval architecture unsurpassed. His principal works are: 'The Battle off Cape La Hogue;' 'The Endymion Frigate, Admiral Sir Charles Paget, relieving a French Man-of-War ashore on a rock-bound coast;' 'The Battle of Trafalgar;' and 'The Sinking of the Royal George.' The last named is now in the National Gallery. Schetty died in London in 1874.

SCHUEBEL, JOHANN JOSEPH (I), painter, born at Ratisbon about 1675, was painter to the Prince Bishop, at whose expense he was sent to Venice. On his return he painted altar-pictures for the church of St. Stephen at Bamberg, (a 'Stoning of Stephen,' a 'Descent from the Cross,' &c.) an altar-piece for the Jakobskirche, and a ceiling for the Gangolskirche. He died at Ratisbon in 1778.

SCHUEBEL, JOHANN JOSEPH (II), painter, son of Johann Schuebel, born at Bamberg about 1720, was pupil of Georg Desmarées, and travelled at the Bishop's expense through France and Italy. On his return he was appointed court painter. The Bishop sent him to Paris in 1776, where he painted four allegorical scenes in the Hôtel de Ville. In 1778 he returned to Bamberg, and died there in 1783.

SCHUEHLER, WILHELM, painter, born at Zurich in 1803, was a pupil of Heinrich Maurer. He travelled in Switzerland, and then from 1826 to 1829 worked in the Black Forest on pictures for the Prince of Furstenberg. His landscapes were much valued for their truthfulness to nature and the freshness of their colouring. He died at Munich in 1866.

SCHUEFFELIN. See SCHÄUFFELIN.

SCHIEVENHUYSEN, ANTHONY, a Dutch engraver, who flourished about the year 1695. He engraved the trades of Holland in a set of one hundred small plates.

SCHIEYNDEL, (SCHEINDEL,) GEORGE VAN, a Dutch engraver, who resided at Rotterdam about the year 1635. He engraved several plates in a style resembling that of Callot. His landscapes

are filled with figures correctly drawn, and touched with spirit. He was a contemporary of William van Buytenweg, after whom he engraved some plates. We have, among others, the following prints by him:

- The Funeral Procession of William the Silent; in four plates.
- A pair of Landscapes, with Peasants amusing themselves.
- The Tooth-drawer.
- A Village Festival, with Boors fighting.
- Ditto, with a Quack-Doctor.
- A Winter-piece, with Skaters on the ice.
- A Landscape, with a Waterfall.
- A Landscape, with a Bridge.
- A set of four Views of a Castle, one with a Windmill.
- A set of twelve Landscapes, with Dutch inscriptions.
- A set of twelve plates of European costumes.
- Twelve plates of Dutch costumes.

Scheyndel was at work as late as 1660.

SCHIANTESECHI, DOMENICO, an Italian painter of the 18th century. He was a pupil of the Bibieni, and practised at Borgo San Sepolcro, where he painted decorative perspectives in *palazzi*.

SCHIAVO, PAOLO, was a pupil of Masolino da Panicale, whose style he is said to have imitated. His 'Madonna and Child with a St. John the Baptist and another Saint,' now much damaged, may still be seen on the wall of the Canto di Nelli, at Florence.

SCHIAVONE, ANDREA. See MELDOLLA.

SCHIAVONE, GREGORIO, a Dalmatian living in the 15th century, was a pupil of Squarcione. He was employed in the decorations of the Eremitani Chapel, Padua, and painted the 'Enthroned Virgin and Child,' now in the Berlin Gallery, while the side panels of this altar-piece, with the figures of St. Louis and St. Anthony of Padua, are in the Canon's sacristy at Padua. The National Gallery, London, has two pictures by him, a 'Madonna and Child, enthroned, with Saints,' and a 'Madonna and Infant Christ.' Schiavone was fond of proclaiming himself the disciple of Squarcione in his signatures. He flourished from about 1440 to 1470.

SCHIAVONE, LUCA, a decorative painter, who flourished at Milan about 1450. He excelled in designing embroidery for ecclesiastics.

SCHIAVONETTI, LUIGI, engraver, born at Bassano in 1765 was the son of a stationer, and from his infancy displayed a taste for drawing. Before he was thirteen he had made some progress without the help of a master, when he was placed under the tuition of Giulio Golini, by whom he was taught for three years, at the end of which his master died. He now turned his thoughts to engraving. A copy of a 'Holy Family,' in line, from a print engraved by Barto Corri, after Carlo Maratti, gained him immediate employment from Count Remaudini. The works of Bartolozzi were then in vogue at Bassano, and Schiavonetti imitated several with great success. Some of his copies were shown to Bartolozzi by one Testoloni, as his own, but when Schiavonetti himself came to England, the deception was exposed, and Bartolozzi received him into his house. After working for some time under Bartolozzi, he set up for himself, and practised with much success until his death, which happened in June, 1810, in London.

The following are among Schiavonetti's principal works:

- Events in the life of Louis XVI.; four plates; after Benazech.
- The cartoon of Pisa; after Michel-Angelo Buonarroti.
- Portrait of Vandyck, in the character of Paris.
- The Mater Dolorosa; after Tandyck.

The Landing of the British Troops in Egypt; after *Leuthenbourg*.

A set of etchings for Blair's Grave; after *Blake*.

The Canterbury Pilgrimage; after *Siothard*.

Dead Christ; after *Van dyck*.

Portrait of Berchem; after *Rembrandt*.

The Death of General Wolfe, engraved from a gem by *Marchant*, in the original unpublished Museum Worsleyanum. There is a copy in the smaller edition.

Death of Virginia; after *Tresham*.

Marriage at Cana; after *Pellegrin*.

Death of Tippu Sahib; after *Singleton*.

Queen Elizabeth; after *Westall*.

Portrait of the Duke of York, after *Boydell*.

Queen of Prussia and her sister, after *Tschbern*.

Portrait of W. Blake; after *T. Philips*.

Plates in 'The Italian School of Design,' published by *Outley*. Also, in *Chamberlaine's* collection of reproductions of Italian drawings; and 'Specimens of Ancient Sculpture,' published by the Society of Dilettanti.

**SCHIAVONETTI, NICCOLÒ**, was the younger brother of Luigi Schiavonetti, and executed some plates in the style of that artist, though he worked chiefly in conjunction with him, helping him especially in the 'Tippo Sahib' and the 'Canterbury Pilgrims.' He did not long survive his brother, but died in London in 1813.

**SCHIAVONI, FELPE**, a painter, born at Trieste in 1808, was a son and pupil of Natale Schiaconi, whom he followed to Vienna and Milan. He settled at Venice in 1830, where he painted historical and mythological subject. His best works are 1794 'Descent from the Cross' and 'Raphael painting the Fornarina.' He died in 1868.

**SCHIAVONI, NATALE**, an eminent painter and distinguished engraver, was born at Chioggia in 1777. He studied engraving under Raffaele Morguen, at Florence, but in 1797 went to Venice, and studied under Maggioto. His first important work was a 'St. Francis' for the church of that saint in Chioggia; he then for a time painted miniature portraits. From 1802 to 1816 he lived in Trieste, and in which latter year he painted portraits of the Emperor and Empress of Austria. In 1825 he went to Milan, and divided his attention pretty evenly between painting and engraving. In 1841 he painted a large altar-piece for St. Antonio in Trieste, and afterwards a fine 'Magdalene,' now in the Belvedere, at Vienna. He painted many 'Bathing Venuses,' in which he could display his skill in the nude; he made a copy of Titian's 'Assumption,' now in Russia; and produced with the help of his sons a large 'Adoration of the Magi.' His celebrity as an engraver is chiefly owing to his splendid plates after Titian's 'Assumption of the Virgin,' and 'The Entombment.' There is also a portrait of the Marquis Manfredini, which is considered a *chef-d'œuvre*. About 1840 he became a Professor of the Venetian Academy. He died in Venice in 1858.

**SCHICK, GOTTLIEB**, an historical portrait and landscape painter, was born at Stuttgart in 1779. In 1798 he went to Paris, and commenced his artistic studies in the atelier of David. In 1802 he returned to Stuttgart, but soon went on to Rome. He had some imagination, and his pictures are in many instances distinguished by simplicity and purity of sentiment. 'The Sacrifice of Noah,' 'David playing before Saul,' and 'Apollo with the Shepherds,' the last in the palace at Stuttgart, are among his best works. There is a fine 'Eve at the Fountain,' by him in the Wallraf-Richartz Museum, Cologne. He excelled in portraiture, and painted several members of the Humboldt family,

and other distinguished persons. His landscapes are of the heroic kind, enriched with subjects from the poets. Schick was one of the founders of modern German art. He died at Stuttgart in 1812.

**SCHIDONE, (SCHEDONE,) BARTOLOMMEO**, painter, was born at Modena in 1560. Although he is generally allowed to have been brought up under the Carracci, his works exhibit little resemblance to their style. He rather appears to have formed himself on the study of Raphael and Correggio, but his style has a sharpness, severity, and dryness which is peculiar to him. Schidone had already gained some reputation at Modena, when Duke Ranuccio took him under his protection. He painted several pictures for his patron, and these, with many other works of art in the possession of the Duke of Modena, afterwards came into the collection of the King of Naples. In the Palazzo Pubblico, at Modena, he painted the history of Coriolanus, and seven emblematical figures, in which he emulated Correggio; and in the cathedral a 'St. Gemignano resuscitating a dead Child,' which used often to be taken for a production of that master. His works are extremely rare; in consequence, it is said, of his propensity for gaming, in which he wasted his substance and time. His death is said to have been occasioned by distress of mind, caused by losing in one night more than he was able to pay. It took place in 1616, at Parma.

Darmstadt	Gallery	St John
Dresden.	Gallery.	Flight into Egypt.
Florence	Pitti Palace.	Holy Family
"	Uffizi.	Holy Family.
Glasgow	Gallery.	Cupid with an Hour-glass.
London.	Bridgewater Gallery	The Virgin teaching Christ.
Modena.	Cathedral	St Gemignano
"	Municipio	Coriolanus and his mother.
"	Gallery.	St Jerome
"	"	St John the Baptist
"	"	The Dinner at Simon's House.
Naples.	Museum	The Holy Family.
"	"	Charity
"	"	St Sebastian succoured by St. Irene
"	"	The Tribute-money
"	"	Christ presented to the People.
"	"	The Massacre of the Innocents.
"	"	Cupid
"	"	Several Portraits
Paris.	Louvre	Holy Family
"	"	Christ borne to the Tomb.
"	"	The Entombment
Parma.	Museum	The Last Supper
"	"	A Pietà
Venice.	Academy	Descent from the Cross.
Vienna	Belvedere.	The Disciples at Emmaus.
"	"	The Entombment.

**SCHIERTZ, AUGUST FERDINAND**, painter, born at Leipzig in 1801, began in 1830 to study art, and painted genre, historical, and religious pictures. His best works are: 'Mortality,' in the Museum at Leipzig; an 'Adoration of the Kings,' in the church of Bosenstadt; the 'Descent of the Holy Ghost,' for the church at Podelwitz. He was much employed in the restoration of old pictures. He died at Niederfahne, near Meissen, in 1878.

**SCHIESL, FERDINAND**, engraver, born at Munich in 1775, was a pupil of Mettenleiter. He drew caricatures and engraved vignettes for books. He died in 1820.

**SCHIFFER, ANTON**, landscape painter, was born at Gratz in 1811. He was a student of the Academy at Vienna. His best works are: 'A Mountain

Panorama,' and 'View of the Muhlsturzhörner, near Berchtesgaden;' 'View from the Schafberg, near Ischl;' 'View of the Schneeberg, in Lower Austria.' He died in 1876.

**SCHILBACH, J.—HEINRICH**, landscape painter, was born at Barchfeld in 1794. He studied at Darmstadt, and in 1823 travelled in Italy, making many sketches, which furnished him with motives for finished oil-pictures. In 1828 he was appointed court scene-painter at Darmstadt. Among his best known landscapes are, a 'View of Mayence,' a 'View of Rome,' and two studies of Roman scenery in the Thorwaldsen Museum at Copenhagen. He has left a considerable number of etchings.

**SCHILCHER, ANTON VON**, engraver and painter, was born at Mindelheim in 1796. He studied at Munich, and entering the Bavarian army went with General Heydegger to Greece. He drew and painted military and genre pictures. He died at Paris in 1828.

**SCHILDER VON BABINBERG, JOHANN**, an early German painter, a native of Oppenheim. He was a contemporary of 'Master Wilhelm,' and about 1382 was engaged to paint the high altar of Frankfort cathedral.

**SCHILDKRÖGE (THE TURLE)**. See DANKS.

**SCHILGEN, PHILIPP ANTON**, painter, born at Osnaburgh in 1793, studied at Dusseldorf under Cornelius, with whom he went to Munich in 1825. He executed some scenes from the Tragedies of *Æschylus*, in the Palace, after drawings by Schwanthaler. In the Munich New Pinakothek hangs his 'Rape of Helen,' painted in oil after a cartoon by Cornelius. He died in Munich in 1857.

**SCHILLER, JOHANN FELIX VON**, landscape painter, born at Breslau in 1805, was educated for the legal profession, but afterwards devoted himself to art, which he studied at Munich, and made the beauties of the Bavarian highlands his theme. He died at Munich in 1852.

**SCHILLING, GEORG**, born at Unterthingau, in Swabia, in 1785. He painted ten landscapes, dealing with scenes in Greek life, in the palace at Munich. They are after drawings in water-colour by Rottmann. Schilling died at Unterthingau in 1839.

**SCHILLING, HANS**, a German illuminator and calligraphist of the 15th century, known by a rhymed paraphrase of the Bible in 50,000 verses, which he enriched with 515 grotesquely designed but finely coloured miniatures. He was a native of Hagenau.

**SCHILT, LOUIS PIERRE**, born in Paris, September 11, 1790, was one of the most celebrated of the painters upon *Sèvres* porcelain. His father was a vivandier of the republican army, and Schilt was brought up entirely by his mother, who apprenticed him at the age of fourteen to the china-painter Constant. His master treated him kindly, putting him into the way of earning small sums for himself by painting on common pottery, and eventually he passed into the atelier of Lefèvre. He here attracted the attention of the painter Paris, who advised him to devote himself entirely to flower-painting, and in accordance with this counsel he began to attend Jussieu's courses at the Museum, with the result that he became an accomplished botanist. In 1822 he obtained employment at the royal manufactory at *Sèvres*, and worked there with equal assiduity and success until his death in 1859. Nine years previously he had been made a Knight of the Legion of Honour at the solicita-

tion of Paul Delarocche. He published the following series of lithographs: 'The Months,' 'Flowers and Fruit,' 'The Porcelain Designer.'

**SCHIMON, FERDINAND**, painter, born at Pesth in 1797, was first a singer and actor, and then, after studying art at Munich, came out as a portrait painter. He worked at the *Loggie* of the Old Pinacothek after Cornelius' designs. Most of his works are in the Villa Rosenstein, near Stüttgart. He died at Munich in 1852.

**SCHINDLER, ALBERT**, born at Engelsberg, in Silesia, August 19, 1805, studied under Fendi at the Vienna Academy, and became a genre painter of much merit. His 'Dying Pilgrim' is in the possession of the Emperor of Austria. He died at Vienna in 1861.

**SCHINDLER, JOHANN JOSEPH**, painter, born at St. Polten in 1777, studied at the Academy at Vienna, and then became professor of drawing at the Normal School of St. Anna in that city. He painted the altar-piece in St. Michael's church at Vienna, and also engraved several plates. He died at Vienna in 1836.

**SCHINDLER, KARL**, painter, born in 1822, was a pupil of Fondi. He died at Laab, near Vienna, in 1842.

**SCHINKEL, KARL FRIEDRICH**, the famous German architect, born March 13, 1781, at Neuruppin, began his career in the early years of the 19th century, as a painter. He had been trained in the Academy of Architecture at Berlin, but time and circumstance seemed peculiarly unfavourable to the art in which he was afterwards to achieve distinction. In 1803 he travelled in Italy, painting landscapes, copying historical pictures, and making drawings of costumes, and devoting much time to the study of ancient monuments. On his return to Germany he produced a number of landscapes with buildings, and *machines* such as a 'Panorama of Palermo,' and the 'Seven Wonders of the World.' Later, when his fame as an architect was established, he furnished designs for the paintings in the vestibule of the Berlin Museum, and continued from time to time to paint landscapes and historical pictures, and projects for theatrical scenery. He published a few lithographs and etchings, and numberless illustrations to books on architecture. He died at Berlin, October 9, 1841. In the National Gallery of Berlin there are seventeen of his pictures.

**SCHINNAGL, MAX JOSEPH**, born at Burghausen, in Bavaria, in 1694, was a pupil of his step-father, Joseph Kammerloher. He painted wild scenery, with figures by Janneck and Aigen. The galleries at Vienna and Augsburg possess pictures by him. He died at Vienna in 1761.

**SCHINZ, JOHANN GEORG**, painter, born at Zurich in 1794, was a pupil of Gessner, and painted Swiss landscapes. He died in 1845.

**SCHINZ, JOHANN KASPAR**, born at Zurich in 1798, painted biblical pictures. He died in 1832.

**SCHIOPI**. See ALABARDI.

**SCHIRMER, FRIEDRICH WILHELM**, landscape painter, born at Berlin in 1802, was apprenticed at the age of fifteen to the Royal Porcelain Manufactory, and worked at the same time in the Berlin Academy. From 1823 he devoted himself entirely to art, travelling in Germany and visiting Italy. In 1839 he was appointed teacher, and in 1840 professor, in the Berlin Academy. In 1845 he revisited Italy, and in 1850 painted the walls of the Egyptian

and Grecian divisions in the Berlin New Museum. In 1863 he again went to Italy, though he was suffering at the time from ill-health, and he died at Rome in 1865. Examples of his work are to be seen in the National Gallery, Berlin.

**SCHIRMER, JOHANN WILHELM**, landscape painter, born at Julich in 1807, learned drawing from an engineer, and became a bookbinder, which was the trade of his father. In 1826 he became a student in the Academy at Düsseldorf, and attended the studio of Schadow. In 1827 he founded a class, out of which a new school of landscape painting arose. In 1834 he began to travel, making his way successively through the Black Forest, Switzerland, Holland, and Normandy. In 1839 he visited Italy, and was made professor at the Düsseldorf Academy. In 1853 he was summoned to direct the School of Art at Karlsruhe, and there he died in 1863. The following pictures in the Berlin Gallery are by him:

Scene in a German Forest  
The Convent of S. Scholastica in the Sabine Mountains  
Abraham's Entry into the Promised Land.  
The Promise in the Grove of Mamre  
Abraham's Intercession for Sodom and Gomorrah.  
The Flight of Lot.  
Hagar cast out  
Hagar in the Wilderness.  
Hagar's Deliverance.  
Abraham and Isaac going to the Sacrifice.  
Offering up of Isaac.  
Abraham and Isaac's lamentation for Sarah.  
Eliëzer and Rebekah at the Well.  
Burial of Abraham.

**SCHITZ, JULES**, landscape painter, born in Paris February 9, 1817, was a pupil of Rémont. He exhibited frequently at the Salon between 1840 and the time of his death in 1871. He was Director of the Municipal Drawing School at Troyes.

**SCHIVENOGLIA, LO.** See **RAINIERI**.

**SCHIZZONE, —**, an Italian painter of the 16th century, the friend and companion of Vincenzo di S. Gimignano. His career was cut short by the troubles of 1527, for after the sack of Rome he appears to have abandoned art.

**SCHKULR, CHRISTIAN**, draughtsman and etcher, was born at Pegau, in Saxony, in 1741. He devoted himself early in life to botany, but later added mechanics and optics to his pursuits, and was appointed mechanician to the Wittenberg University. He published a botanical handbook, the plates for which he designed and etched himself. He died at Wittenberg in 1811.

**SCHLEICH, AUGUST**, painter and etcher, born at Munich in 1814, principally devoted himself to drawing animals. He died at Munich in 1865.

**SCHLEICH, EDUARD**, landscape painter, was born at Schloss Haarbach, near Landshut, in 1812. He was a pupil of the Munich Academy, but his real teachers were the Bavarian mountains and the Old Masters. He travelled in Upper Italy, France, and the Netherlands. In 1868 he was elected Royal Bavarian Professor at Munich, and there he died in 1874.

Berlin. *Nat. Gall.* Evening Landscape.  
Munich. *N. Pinakothek.* Landscape—Isar and Bavarian Alps.  
A Chalôt.

**SCHLEICH, JOHANN KARL**, engraver, born at Augsburg in 1759, learned his art under Jungwirth and Mettenleiter. He engraved portraits of many of his contemporaries, some topographical plates, and 'Hope nursing Love,' after Reynolds. He died at Munich in 1842.

**SCHLEICH, KARL**, engraver, son and pupil of Johann Karl Schleich, was born at Augsburg in 1788. There are by him:

Peasant Family; after *Potter*.  
The Cathedral of Ratisbon.  
A View of Munich.

Twelve Landscapes; after *Wagenhaus, Dujardin, and Ostade*.

He died at Munich in 1840.

**SCHLEISNER, CHRISTIAN ANDREAS**, painter, was born at Lyngby, near Copenhagen, in 1810. His early education was obtained at the Copenhagen School of Art, but afterwards he studied for a time in Munich, and between 1840 and 1842 was a travelling student of the Copenhagen Academy. Of this institution he became a member in 1852, and a professor in 1858. His pictures belong to the class of genre; many of them are comic. His death took place at Copenhagen in 1881. Works:

Copenhagen. *Gallery* Sailors in a Beershop  
Tinker in his Workshop  
Munich. *New Pinak.* The Copper-smith and his  
kothek. } Family.

**SCHLESINGER, ADAM**, painter, born at Ebertsheim, in Rhenish Bavaria, in 1759, painted fruits. In the National Gallery, Berlin, are two examples of his art. He died in 1829.

**SCHLESINGER, JAKOB**, painter, born at Grunstadt in 1793, learned the first principles of art from his father, Johann Schlesinger, and afterwards studied in Mannheim and Munich. The brothers Boissière employed him in restoring old pictures. In 1822 he was appointed professor at Berlin. The Sixtine Madonna of Raphael, Titian's daughter, and other well known pictures were copied by him. He also painted portraits, and fruit and flower pieces. He died at Berlin in 1855. There is a tracing by him from the Sixtine Madonna in the London National Gallery.

**SCHLEY, VAN DER.** See **VAN DER SCHLEY**.

**SCHLICHT, ABEL**. This artist was born at Mannheim in 1751. He engraved several plates in aquatint, which are favourably mentioned by Huber. He was a painter and architect as well as an engraver; he studied perspective under L. Quaglio, and was a professor in the Academy of Düsseldorf. He died in 1826. Among his plates we may name:

A Storm and Shipwreck; after *Vernet*.  
A Calm, after the same.  
A Landscape, with cattle, after *A. Vandewilde*.  
A Landscape, with figures and animals, after *Borghem*.  
A Landscape, after *Pynaker*.  
Several architectural Views; after *Bibienna, Pannini, and others*.

**SCHLICHTEN, J. P. VAN DER.** See **VAN DER SCHLICHTEN**.

**SCHLOEPKE, THEODOR**, painter, first made his name by painting genre and horse pictures, and portraits. For the Duke of Mecklenburgh he painted a series of scenes of the Schleswig-Holstein war. Between 1855 to 1857 he painted at Paris, under the auspices of H. Vernet, his one great historical picture, the 'Death of Niclot.' He died at Schwerin in 1878.

**SCHLÖSSER, LEOPOLD**, landscape painter, was a native of Berlin. He painted a large landscape with two wolves in the foreground, which showed considerable talent. He died at Düsseldorf in 1836.

**SCHLOTTERBECK, CHRISTIAN JAKOB**, a painter and engraver, but chiefly the latter, was born at Boblingen, in Wurtemberg, in 1755. He was the



son of a stone-cutter, and first studied medicine, which he afterwards abandoned for art. He entered the Karlsacademie at Württemberg in 1774, and studied engraving under J. Y. Müller. In 1785 he was appointed court engraver. He painted Duke Charles and King Friedrich of Württemberg, and engraved a number of portraits, among which are those of Schnbart, Harper, Guibal, etc. Of his other plates, the principal are, 'Titian's Mistress,' after the picture once in the Orleans collection, 'Herodias with the head of John the Baptist,' the 'Laocoon,' and busts of Castor and Pollux, Minerva, Mercury, and Diana, from the antique, also some frontispieces and vignettes. He died about 1812.

SCHLOTTERBECK, WILHELM FRIEDRICH, a draughtsman and engraver, born in 1777 at Hartingen in Switzerland, was a scholar of C. von Mechel of Basle. He had a great predilection for aquatint, and it may be said that his success made that art popular in Germany. He engraved many large plates after Claude, Both, P. Hackert, and his own drawings. He joined the Chalcographic Institution at Dessau in 1798, where he engraved the four fine landscapes by Claude Lorraine, then at Cassel, but now in the Hermitage at St. Petersburg; and in 1801 he went to reside at Vienna. From 1808 till the time of his death he was occupied in making drawings of the picturesque scenery in the Tyrol, at Salzburg, and in various other parts of Germany and Hungary, which he engraved for Mollo, the Viennese publisher. He died at Vienna in 1819.

SCHLOTTHAUER, JOSEPH, painter, born at Munich in 1789, was first a carpenter, though he devoted his leisure hours to drawing. Having finished several preparatory works, he was received as a pupil of the Academy, but a few months after the War of Deliverance in the Tyrol broke out, and Schlotthauer enlisted in a corps of volunteer sharpshooters. When the war was over he returned to his art, and attached himself in 1819 to Cornelius, who had come to Munich to commence the frescoes of the Glyptothek, painting several of the frescoes from Cornelius' Cartoons. In 1838 he painted the side-altars in Bamberg Cathedral, and about this time his mechanical and anatomical studies led him to put forward a new method of orthopaedic treatment, for the purposes of which he started an institution, of which he was for many years the manager. In 1845 he went to Pompeii to make researches into ancient methods of painting, and in the following year he invented jointly with Fuchs the kind of fresco painting known as stereochromy. It was used by Kaulbach in his frescoes for the Berlin Museum. His 'Christ crowned with Thorns' is his best known easel-picture. He was further the author of a set of fifty-three lithograph plates after Holbein's 'Dance of Death' (1832). Among his pupils were Count Pucci, E. Linder, J. Schraudolph, and J. A. Fischer. He died at Munich in 1869.

SCHLOTTHAUER, KARL, painter, was born at Munich in 1803. He was the pupil of his uncle, Joseph Schlotthauer, and painted landscapes, chiefly from the Bavarian Alps. He was a professor in the Art School of Lindau.

SCHMEIDLER, KARL GOTTLÖB, portrait painter, born at Nimptsch in 1772, first studied theology, but became a painter from want of means. After studying in the Academy at Dresden, he settled at Breslau, and painted portraits, among which

were those of General Bennigsen and his wife, and of some members of the Prussian Royal Family. He died at Breslau in 1838.

SCHMELLER, JOHANN JOSEPH, a painter, born at Gross-Obringen, near Weimar, in 1796, was a pupil of Jagenmann. The Grand Duke sent him to Antwerp, in 1820, to study under Van Bree, and on his return he became master of the Drawing School at Weimar. He painted two portraits of Goethe, and was further commissioned by the poet to make an album of portrait sketches in chalk of distinguished persons and friends, which work is still in the possession of Goethe's family. He died at Weimar in 1841.

SCHMERLING, PAULINE VON, flower-painter, was born at Vienna in 1806. Her father was a Freiherr J. von Koudelka in the Austrian army, and she was a pupil of Franz Petter. In the Vienna Gallery there is an excellent flower-piece by her. She died at Vienna in 1810.

SCHMETTERLING, JOSEF ADOLF, was born at Vienna in 1768. He painted miniatures with some success. He established himself in Amsterdam, where he died in 1828. His daughter, CHRISTIANA, was a painter of flowers and fruit, in water-colour. She was born at Amsterdam in 1796, and died there in 1840. Another daughter, ELIZABETH, who followed her father's profession of miniaturist, was established in Amsterdam in 1804.

SCHMID, KARL AUGUST, painter, born at Neuburg in 1807, studied at the Munich Academy from 1822 to 1825, and then turned to out-door Nature. He made drawings for works on natural history and botany. He travelled through the Tyrol, Salzburg, and Upper Italy, and in 1831 produced a series of water-colour landscapes, illustrating his travels. He died in 1834.

SCHMID, PETER, painter, born at Trèves in 1769, displayed talent for art as a boy, and was instructed in painting through the help of Count von Waltersdorf. He taught in Stettin, Berlin, and Frankfort on a new system, laying great stress on a study of nature, and published several books of instruction embodying his theories. In 1834 he became professor of drawing at Berlin.

SCHMID, SIMON, born at Munich in 1760, was Court chaplain, and claims mention as one of the inventors of lithography. The first essays in Kellheim stone were made by him. In 1788 he published eighteen lithographs, some in relief, some in intaglio. He died at Munich in 1810.

SCHMIDT, EDUARD, painter, a native of Berlin, was a pupil of Blechen, and painted chiefly sea-pieces, from the coasts of Heligoland, England, and Sweden. He died in 1862.

SCHMIDT, GEORG FRIEDRICH, born at Berlin in 1712, was instructed in design and engraving by G. P. Busch, at the Berlin Academy; but he afterwards went to Paris, where he became a pupil of Nicholas Larmessins. In 1742 he was received into the Paris Academy, and engraved, for his reception plate, his fine portrait of P. Mignard. In 1744 he returned to Berlin, and was soon afterwards appointed engraver to the King. He resided at Berlin till 1757, when he was invited to St. Petersburg by the Empress Elizabeth, and commissioned to organize a school of engraving, and to engrave the Emperor's portrait. He returned to Berlin in 1762, and etched a few plates in the manner of Rembrandt. He died at Berlin in 1775. The following is a list of his better plates; he engraved about 200 in all.



**The Empress Elizabeth of Russia; after L. Tocqué.**  
**Michael, Count de Woronzow; after the same.**  
**Count Nicholas Ketchum; after the same.**  
**Fred. Hen. Louis, Prince of Prussia; after A. Vanloo.**  
**Jean Paul Pignon, Abbé de St. Quentin; after Rigaud.**  
**Constantine Sciarati, Prince of Moldavia.**  
**Ch. Gabriel de Caylus, Bishop of Auxerre; after Fontaine.**  
**Louis de la Tour d'Auvergne, Count d'Evreux; after Rigaud.**  
**Ch. de St. Albin, Archbishop of Cambray; after the same.**  
**Pierre Mignard; after the same.**  
**Antoine Pomo; after a picture by himself.**  
**Maurice Quentin de la Tour; after the same.**  
**The Virgin and Child, with St. John; after l'andeyck.**  
**The Presentation in the Temple; after Pietro Tista.**  
**Alexander and his Physician; after Ann. Carracci.**  
**A Bust of the Virgin; after Sassoferrato.**  
**Dutch Boors regaling; after A. Ostade.**

## ETCHINGS IN THE STYLE OF REMBRANDT.

**His own Portrait, drawing.**  
**The Portrait of Rembrandt; after a picture by himself.**  
**The Raising of Jairus's Daughter; after Rembrandt.**  
**The Presentation in the Temple; after l'andeyck.**  
**Lot and his Daughters; after Rembrandt.**  
**The Mother of Rembrandt; after the same.**

**SCHMIDT, HEINRICH**, painter, born at Starbrück in 1740 (1760), painted historical works, portraits, and landscapes. He lived chiefly at Naples, and was painter to the court of Hesse Darmstadt, and died in 1818.

**SCHMIDT, HEINRICH FRIEDRICH THOMAS**, painter and engraver, born at Berlin in 1780. He practised first at Leipzig, and afterwards at Weimar. There are portraits by him of Wieland, Gell, Schiller, Kant, and the Czar, Alexander I.

**SCHMIDT, ISAAK**, born at Amsterdam in 1740, received his first lessons in painting from Jan Van Huysum, and subsequently became a scholar of J. M. Quinkhardt, with whom he remained six years. After some attempts at portrait painting, in which he did not succeed to his wishes, he applied himself to landscape, and painted several good pictures in concert with Juriaan Andriessen. His pictures are not numerous, as he devoted much of his time to teaching, and to poetry and music. He wrote some comedies, and translated a 'Life of Rubens.' He was one of the founders of the drawing academy at Amsterdam in 1759, and continued to be a director till the time of his death, which occurred in 1818. His son ISAAK practised portrait painting for a time, but eventually became a professor in the School of Artillery and Engineering at Delft. He died in 1826.

**SCHMIDT, JOHANN GOTTFRIED**, engraver, born at Dresden in 1764, studied under Rasp, and produced many good engravings, among them a series of fifty portraits of theologians.

**SCHMIDT, JOHANN HEINRICH**, painter, was born at Hildburghausen in 1749. He studied at Leipzig, and travelled through France and Italy, where he made a name by portraits in oil and pastel. In 1775 he went to Dresden as court painter, and in 1791 painted a 'Council of Princes at Pillnitz.' He executed pastel portraits of Suwarow, Nelson, the Archduke Charles, Napoleon, &c., and one of the Princess Augusta of Saxony, now in the Dresden Gallery. He died at Dresden in 1829.

**SCHMIDT, MARTIN JOACHIM**, painter and engraver, was born at Grafenwörth, near Krems, in 1718. He etched a number of altar-pieces and mythological subjects, in the manner of Rembrandt and Castiglione. He died in Krems in 1801. There are some examples of his work in the Vienna Academy.

**SCHMIDT, MATTHIAS**, painter and engraver, born at Mannheim in 1749, painted landscapes, and copied the etchings of Karel Dujardin, Adriaan van de Velde, Jan Fyt, &c. He also etched a number of plates after original drawings by Ferdinand Kobell and Rembrandt. He died at Munich in 1823.

**SCHMIDT, OLE JÜRGEN**, draughtsman and architect, was born at Copenhagen, July 13, 1793. He studied for three years at the Copenhagen Academy, winning various honours, and then went to Italy, where he devoted himself to investigations at Pompeii and Herculaneum, and in 1830 he published a number of outline drawings of the antique frescoes, and sketches of arabesques, ornaments, &c. which had been brought to light in the buried cities. He died at Hamburg, February 27, 1848.

**SCHMIDT, WILLEM HENDRIK**, painter, was born at Amsterdam in 1819. At first he combined the study of art with his father's trade of mattress-making, but a tour through Germany in 1840 contributed largely to his improvement. In 1842 he was professor in the Delft Academy. The Museum at Cologne and the Munich New Pinakothek possess examples of his art. He died in 1849.

**SCHMITZ, HEINRICH N.** (SCHMITZ), engraver, born at Kaisersworth, near Düsseldorf, in 1758. His father was a fisherman, but J. L. Krahe took him up and introduced him to art. He learned copper engraving in Paris under Wille. He died at Düsseldorf in 1790. Of his plates we may name:

**A group of Children; after Rubens.**  
**Our Lord and St. John; after Scarsellino.**  
**Christ and the Magdalene; after Barocci.**

**SCHMITSON, TEUTWART**, born at Frankfort in 1830, a self-taught artist, was the son of an Austrian officer. He painted his first large picture in Düsseldorf. Thence he went successively to Karlsruhe, Berlin, Italy, and Vienna. He was fond of animals, and often painted them. He etched one plate, 'The Return of Venus to Paphos.' He died at Vienna in 1863.

**SCHMUTZ, J. JOHANN RUDOLPH**, a Swiss painter, born at Regensperg, in the canton of Zurich, in 1670. He was a scholar of Matthias Füssli, and at first applied himself to the study of historical painting, but failing in this he turned his thoughts to portraiture, to which his genius was better adapted. He visited England at a period when Sir Godfrey Kneller was in the zenith of his reputation, and imitated his style. He died in London in 1715.

**SCHMUTZEL, JAKOB MATTHIAS**, the son of Andreas Schmutzer, was born at Vienna in 1733. After learning the rudiments of design in his native city under Donner, he went to Paris, where he studied under J. G. Wille. On his return to Vienna he was appointed director of the Academy established by the Empress, Maria Theresa. He died at Vienna in 1811. Among his plates are the following:

**Mtius Scævola before Porsenna; after Rubens.**  
**St. Gregory repulsing Theodosius; after the same.**  
**Venus rising from the Sea; after the same.**  
**Neptune and Thetis; after the same.**  
**Wolf Hunt; after Snyder.**  
**Portraits of Prince Kaunitz; after Tocqué, Steiner, and Hagenauer.**  
**The Empress Maria Theresa; after Du Creux.**  
**(And several other Imperial portraits.)**

**SCHMUTZER, JOHANN ADAM**, the eldest son of Jakob Matthias Schmutzer, born about 1700 at

Vienna, and died in 1789, was an engraver of little ability.

**SCHMUTZER, JOSEPH** and **ANDREAS**, brothers of the foregoing, were natives of Vienna. They are here included in one article, as they generally worked jointly on the same plate, signing it *Jos. And.* or *And. Jos.*, as one or the other had done most of it. Andreas died at Vienna in 1741, and Joseph in 1740. We have, among twenty-five given by Nagler, the following plates by them:

The Emperor Charles VI.; after *Meyers*.

The Empress Elizabeth Christiana; after *Auerbach*.

Queensternberg; after *Sigbold*.

Two Views of a Temple; after *G. Galli Bibiena*.

Three subjects from the History of Decius, after the pictures by *Rubens* in the *Lacbenstein* Gallery.

**SCHMUTZER, JOSEPH**, a painter, born at Vienna in 1806, was a pupil of the Academy and an excellent lithographer after the works of the old German masters. He died in 1837.

**SCHNAPPIAN, ABRAHAM**, painter, born at Leyden in 1651, painted portraits and figure subjects in the style of *Mieris*, but his works are only to be seen in the collections of the *Anhalt-Dessau* family, to which he was painter. He died in 1691.

**SCHNATZLER, JOHANN ULRICH**, portrait painter, was born at *Schaffhausen* in 1704. He was a painter of some talent, and also practised sculpture, but his life was spoilt by intemperance. He died in 1763.

**SCHNEBBELIE, JACOB C.**, born in London in 1760, acquiring some knowledge of drawing under *Paul Stubby*, left his business as a confectioner, and commenced teaching drawing. He was appointed draughtsman to the Society of Antiquaries, and made drawings for the 'Gentleman's Magazine' and 'Morris's Monastic Remains.' He was chiefly employed on antiquarian and topographical subjects, which he drew and etched, or aqua-tinted. He died in London in 1792. His son, **ROBERT BREMELL SCHNEBBELIE**, was engaged in drawing for the 'Gentleman's Magazine' and other periodicals. He was found in his room dead, apparently from want, about 1819.

**SCHNEIDER, JOHANN KASPAR**, painter, born at Mayence in 1753, was a pupil of *Heideloff*, and painted altar-pieces, landscapes, and portraits. In the New Pinakothek at Munich there is a landscape by him. He died in 1839.

**SCHNEIDER, N. N.**, painter, was born in Brabant in the first half of the 18th century. In 1753 he was a member of the *Pictura* Society, at the Hague, but afterwards migrated thence to Amsterdam. He painted landscapes with birds and game.

**SCHNELLI, FRIEDRICH**, engraver, born at Darmstadt in 1790, a pupil of *Haldenwang*, has left an engraving of *Stussburg Cathedral*, after a drawing by *August von Bayer*, which displays great care and attention to detail. He died in 1831.

**SCHNELLI, JOHANN**, a portrait painter of Basle, who visited England about 1720, and died at Bristol.

**SCHNELLBOTZ, GABRIEL**, (*SCHNELLBOLZ*, *SCHNELLBOLZ*.) engraver, is said by some to have been born at *Merseburg*, by others at *Wittenberg*, in 1536. It appears that, in addition to his practice as a designer and engraver, he carried on the business of a printer and bookseller at *Wittenberg*, and published several works there in 1662 and 1663. The mark S on a perpendicular arrow is the *rebus* of his name.

**SCHNETZ, JEAN VICTOR**, painter, born at Versailles in 1787, studied under *David*, *Begnault*, *Gros*, and *Gérard*, and, in 1810, exhibited his 'Death of Colbert.' In 1825 he went to Italy, and by his study there improved greatly in style and colouring, as may be seen by the pictures he painted about that time. The 'Battle of Ascalon' was the best of these. On his return from Italy he painted for several Parisian churches, among which were *Notre Dame de Lorette* and *St. Severin*. In 1840 he became director of the French Academy at Rome; but from 1847 to 1852 he resided in Paris, but went to Rome again, returning in 1866 to Paris, and dying there in 1870. Works:

Condé at the Battle of Senef. (*Versailles*.)

Condé at Roerui. (*Do.*)

The Battle of Ascalon. (*Do.*)

Several portraits. (*Do.*)

Ether and Mordcaai. (*Arras*.)

Funeral in the Roman Catacombs. (*Nantes*.)

Ceiling of the 'Septième Salle,' in the Louvre.

**SCHNITZER, JOHN**, an early engraver on wood, who flourished about the year 1486. He executed the cuts for the edition of *Ptolemy* published at Ulm in the above year. The Map of the World is ornamented with ten heads, representing the winds, rudely cut. It is inscribed, *Insculptum est per Johannem Schnitzer de Arnshelm*.

**SCHNITZLER, J. MICHAEL**, painter, born at Neuburg in 1785, the son of a painter, settled at Augsburg when he was eighteen years old, and worked at the Academy. He afterwards went to Stuttgart, Ulm, and Munich, where he worked as a scene-painter at the theatre. He painted animals in the style of *Hondekoeter*. He died at Munich in 1862. Works:

Berlin. *Nat. Gallery*. Partridges on a Table.

Munich. *New Pinakothek*. Hawk killing a Dove.

" " Three pictures of Dead Wild-fowl.

**SCHNITZER, JOSEPH VON**, painter, born at Weingarten, near Ravensburg, in 1792, was the son of an Austrian Colonel, and studied at the Munich Academy. In 1812 he was obliged to enter the army, but after serving through the campaigns of 1813, '14, and '15, he again took to art. He painted several military pictures for the King of *Württemberg*, among which were the 'Storming of Sens' and the 'Battle of Montereau.' He died at Stuttgart in 1870.

**SCHNORR VON KARLSFELD, JOHANN** (or **HANS**) **VEIT**, painter, born at Schneeberg, in the *Erzgebirge*, in 1764, was intended for the law, and studied jurisprudence till he was twenty-five, when he entered the art school of *Oeser* at *Leipsic*. On the death of his father he gave himself up entirely to art, and settled at *Königsberg*. In 1802 he paid visits to Paris and Vienna, and in 1803 was appointed teacher of drawing in the Academy at *Leipsic*, and in 1816 director and professor. He died at *Leipsic* in 1841.

**SCHNORR VON KARLSFELD, JULIUS** (**VEIT HANS**), historical painter, born at *Leipsic* in 1794, first studied under his father, *Hans Veit Schnorr*, but in 1811 went to the Academy at Vienna, and in 1817 to Italy. He associated in Florence with *Rumohr*, proceeding afterwards to Rome, where he joined *Cornelius*, *Overbeck*, *Veit*, and *Koch*, and formed one of the great German colony then in the Eternal City. On *Cornelius's* recommendation he was commissioned to paint scenes from *Ariosto*, in fresco, in the Villa *Massimi*. In 1825 he was in-

vited to Munich, but before returning to Germany he visited Sicily. In 1827 he went to Munich, where he became professor in the Academy, and decorated the 'Königsbau' with scenes from the 'Niebelungen Lied.' In 1835 he accepted a commission to paint scenes from the history of Charlemagne, Barbarossa, and Rudolf of Hapsburg in the so-called 'Saalbau.' In 1846 he obeyed a summons to become professor of the Dresden Academy and director of the Picture Gallery, which posts he retained till 1871, when he was obliged to resign on account of ill health and loss of sight. In 1851 he visited London, and entered into an agreement with De Bunsen for an illustrated Bible, which came out at Leipzig in parts. He made cartoons for some of the windows in St. Paul's. He died at Dresden in 1872. Besides the works above noted we may name:

Berlin.	Nat. Gallery.	Siegfried returning from the Saxon War ( <i>Cartoon.</i> )
"	"	Laying out the dowl in Etzel's Palace. ( <i>Do.</i> )
Dresden.	Gallery.	Visit of Ananias to Paul ( <i>Cartoon for St Paul's, London</i> )
"	"	Visit of Zacharias, Elizabeth, and St. John to the Holy Family
Munich.	Pinakothek.	Hagen and Dankwart refuse to greet Minnahlid.

**SCHNORR VON KARLSFELD**, **LUDWIG** FRIDINAND, painter, born at Leipzig in 1789, was the brother of Julius Schnorr, and received, like him, his first instruction from their father, Hans Ver Schnorr. In 1804 he went to Vienna, and attended the Academy, where he followed the style of Füger, and made his reputation by a scene from Goethe's 'Faust,' now in the Belvedere at Vienna. He was appointed custodian of the Belvedere, in Vienna, where he died in 1853. He etched a few plates.

**SCHÖDLBERGER**, **JOHANN NEPOMUCK**, painter, born at Vienna in 1779, was a pupil of the Institute in Vienna, and painted and etched landscapes, most of them with figures, such as, 'A View of the Traunfall,' 'The Waterfall at Tivoli,' 'The Interior of an Italian Church,' 'An ideal Landscape.' He died at Vienna in 1853.


**SCHOEMACKER-DOYER**, **JAKOB**, painter, was born at Crefeld about 1792. His father, who was Dutch, took his son while still a boy to Amsterdam, where he became the pupil of S. Andriessen. He also studied under M. van Brée, at Antwerp, after which he returned to Holland, and divided his time between Amsterdam and Zwolle. He painted portraits, genre, and sometimes history.

**SCHOENMACKERS**, **JAN PIETERSZ**, or **PIETERSZ JAN**, born at Dort in 1755, was a pupil of Jacob van Stry, and painted views of cities in the manner of Vander Heyden. His pictures are to be found in the best modern collections in Holland. The figures in them were painted by the best of his contemporaries. At one of the exhibitions at Dort there were four pictures by him, in which the vessels and figures were painted by J. C. Schotel, and a similar work is in the Amsterdam Museum. Schoenmackers died in 1842.

**SCHOEVAERDTS**, (or **SCHOVAERTS**.) **M.**, a Flemish painter of village festivals and merry-makings, is supposed to have been born in 1667. His pictures are frequently met with in the Netherlands, and possess considerable merit. His baptismal name has not been ascertained. He

signed his pictures, and his two known etchings, *M. Schoevaerdtts*. Two of his works have been engraved under the titles 'Fête de campagne Hollandaise,' and 'Retour de la Fête Hollandaise.' There are two village scenes by him in the gallery of the Louvre. He has been sometimes confounded with Christopher Schwartz.

**SCHÖN, BARREL.** See **SCHONGAUER**.

**SCHÖN, ERHARDT**, a German painter, who flourished from about 1516 to 1550. He resided chiefly at Nuremberg, where he published, in 1538, a treatise on the proportions of the human figure for the use of students. He was also an engraver on wood, and marked his prints with a monogram composed of an E. and an S. with a small knife under, thus, . Among the thirty-three woodcuts attributed to him by Bartsch, there is one with his mark and the date 1524.

**SCHÖN, FRIEDRICH WILHELM**, painter, born at Weimar in 1810, studied at Darmstadt and Munich. He painted social subjects, and lamp and fire-light scenes, such as — 'The reading Maiden,' 'Going to Church in the Bernese Oberland,' 'Return home of the Soldier,' 'South German Emigrants in a North German Port,' 'Meeting of an Art Society,' with fifty portraits, &c. He published a few lithographs. He died at Munich in 1868.

**SCHÖN, JOHANN GOTTLÖB**, flourished at Dresden in the first half of the 18th century, and was a pupil of Alexander Thiele. He painted and etched several landscapes. He went in 1740 with Ismael Mengs to Rome, where he died.

**SCHÖN, LUDWIG.** See **SCHONGAUER**.

**SCHÖN, MARTIN.** See **SCHONGAUER**.

**SCHÖNBERGER**, **LORENZ**, painter, was born at Vöslau, near Vienna. He was a pupil of the Vienna Academy under Wutki. In 1798 he was living in Bohemia. He afterwards visited Italy, England, Paris, and Amsterdam. There are pictures by him in the Galleries of Vienna and Hamburg. He etched twenty plates, and died about 1840.

**SCHÖNBRUNNER**, **KARL**, painter, born at Vienna in 1832, a pupil of the Academy under Fuhrich, studied also at Rome and Venice. His great work is 'Bishop Ambrose repulsing the Emperor Theodosius.' He died in the Castle of Hirschstetten in 1877.

**SCHÖNER**, **GUSTAV FRIEDRICH ADOLPH**, painter, born at Massbach, near Schweinfurt, in 1774, was first a pupil of Konrad Geiger in Schweinfurt, then of Graff in Dresden, and lastly of David in Paris. He lived for a long time in Bern, where he painted a portrait of Pestalozzi, and a good profile of Napoleon. In 1807 he went to Italy, and in after years we find him at Halberstadt. He executed several excellent copies of pictures after Guido, the Carracci, &c. He died at Bremen in 1841.

**SCHÖNFELD**, **HEINRICH**, painter, was born at Dresden in 1809. He at first painted scenery for theatres, but afterwards took to architectural painting, chiefly of old German buildings. He died at Munich in 1845.

**SCHÖNFELDT**, **JOHANN HEINRICH**, (**SCHENFELD**.) painter, was born at Biberach in 1609, and was a scholar of Johann Sichelbein. He visited the principal cities in Germany, and had already given proof of talent, when he determined to visit Italy. On his arrival at Rome he found employment in the church of S. Elisabetta de' Fornari, and in the

**Palazzo Orsini.** On his return to Germany he practised as an historical painter at Vienna, Munich, Salzburg, Augsburg, and other cities. Among his better works are his pictures of 'Christ on the way to Calvary,' and the 'Descent from the Cross,' in the church of the Holy Cross at Augsburg, where he resided in the latter part of his life. In the Senate-house of that city there is a picture by Schönfeldt representing the race of Hippomenes and Atalanta. He died at Augsburg about 1680. We have a few slight etchings by Schönfeldt, among which are the following :

A Head of our Saviour.

A pastoral subject, with a Shepherd playing on a flute, and a Shepherdess holding a triangle.

A Landscape, with a Man sitting on a rock.

A Bacchanal with children.

**SCHONGAUER** (or **SCHÖN**), **BARTEL**, engraver, is supposed to have flourished at Ulm about 1479. According to some he was the brother of Martin Schongauer, whose style he followed. But his real name and the facts of his life are involved in obscurity. His prints are usually marked with a B. and an S. in the old German character, with a cross between them, thus, **bxS**. The following plates by him may be named :

1. Christ on the Mount of Olives ; a copy from one of *M. Schongauer's 'Passion' series*.
  2. The Bearing of the Cross ; *ditto*.
  3. The Two Lovers (reversed from the plates of Israel van Meekenen and the Master W.).
  4. A Concert in the Garden.
  5. The Fool and the Cook. (*Dowse Collection, Oxford*.)
  6. The Beggars with a Wheelbarrow.
  7. Mother with Children and Shield.
  8. The Peasant with Shield and Garlic Plants.
  9. Armorial Bearings of the families of Rohrbach and Holzhausen.
  10. A Family of Monkeys.
  11. A Wild Man amid ornamental foliage.
  12. Ornamental Foliage
- (All these except No. 5 are in the British Museum).

For fuller information as to this master see *Neumann's Archiv, Zweiter Jahrgang*, § 168.

**SCHONGAUER** (or **SCHÖN**), **MARTIN**, painter and engraver, was born at Colmar, probably between 1445 and 1450. His parents were natives of Augsburg, as we gather from a note written by Hans Burgkmair on the back of Schongauer's portrait in the Munich Gallery. Caspar Schongauer, the father of Martin, was received into the freedom of Colmar in 1445. Martin's first master was his father, whose trade was that of a goldsmith ; he afterwards seems to have visited Flanders and studied under Roger van der Weyden, for Lambert Lombard, in a letter to Vasari, says that "he (Martin) remained faithful to the style of his master. Rogier." Roger died in 1464. Martin probably settled in Colmar about 1465. His earliest plates date from about 1465, when he probably became free of his craft. In the British Museum there are two drawings assigned to him with the date 1469 ; they are in his mature style. In 1473 he painted the 'Virgin of the Rose Garden,' at Colmar, the only picture which can be traced to his hand, although there seems to be no good reason to doubt his authorship of the 'Death of the Virgin,' in the National Gallery. Many pictures from his *bottega* are preserved in the Colmar Gallery. In spite of his short life he won a great name among his contemporaries, who called him 'Hubsch Martin,' or 'Martin the Beautiful.' He died at Colmar in 1488. He used his well-known monogram, an

M and an S with a sort of eccentric cross between them, on his plates, but left his pictures unsigned. Of pictures assigned to him in various collections we may name :

Basle.	Museum.	St. Joachim.
Brussels.	Museum.	Eccæ Homo.
Colmar.	Ch. of St. Martin.	The Virgin in the Rose-garden.
"	City Gallery.	
"	"	Christ on the Cross.
"	"	St. George on Horse-back.
"	"	St. John Baptist and St. John the Evangelist.
"	"	Martyrdom of St. George.
London.	Nat. Gal.	Scenes from the Passion.
Munich.	Pinakothek.	Death of the Virgin.
		Portrait of himself (copy).
		The Virgin. (?)
Palermo.	Coll. of Duke of Tursi.	A Nativity.
Vienna.	Belvedere.	A Holy Family.

Schongauer's plates from his own compositions are numerous ; the following are perhaps the best :

1. The Angel of the Annunciation.
2. 'Eccæ Ancilla Domini.'
3. The Angelic Salutation.
4. The Nativity.
5. The Small Nativity.
6. The Adoration of the Kings.
7. The Flight into Egypt.
8. The Baptism of Christ.
- 9-20. A 'Passion' series of twelve plates.
21. The large Bearing of the Cross.
22. Christ on the Cross, with several figures.
23. Christ on the Cross, with the Virgin and St. John only.
24. Christ on the Cross, with soldiers dividing his garments.
25. The 'Large Christ on the Cross,' with angels receiving the blood.
26. A Christ on the Cross, with the Virgin and St. John.
27. 'Noli me Tangere.'
28. The small 'Virgin and Child.'
29. The large 'Virgin and Child.'
30. Virgin and Child with Parrot and Cushion.
31. Virgin and Child on a Bank, before a wattled fence.
32. Virgin and Child, in a Court.
33. Virgin and Child, on a crescent moon.
34. Death of the Virgin.
- 35-46. The Twelve Apostles.
47. St. Anthony the Hermit, with the bell and pig.
48. St. Anthony tormented by Demons.
49. St. Christopher.
50. St. George slaying the Dragon with a spear.
51. St. George slaying the Dragon with a sword.
52. St. George riding over the Dragon.
53. St. James the Greater on a white horse.
54. St. John the Baptist, with the Agnus Dei.
55. St. John the Evangelist writing the Apocalypse.
56. St. Lawrence with palm and gridiron.
57. St. Martin and the Beggar.
58. The Archangel Michael and the Dragon.
59. The larger St. Sebastian.
60. The smaller St. Sebastian.
61. St. Stephen with the Palm-branch.
62. A Bishop.
63. St. Agnes with Palm and Lamb.
64. St. Barbara with Tower.
65. The large St. Catherine of Alexandria.
66. The small St. Catherine of Alexandria.
67. St. Veronica with the Sudarium.
68. The Infant Saviour with the Imperial Orb.
69. Christ in the Act of Benediction.
70. The 'Man of Sorrows.'
71. God the Father, enthroned.
72. God the Father, enthroned, with the Virgin and Angels.
73. God the Father crowning the Virgin.
- 74-77. The Creation Symbols of the Four Evangelists.
78. The Five Wise Virgins.
79. The Five Foolish Virgins.
80. Bust of a 'Foolish Virgin.'
81. Peasant going to Market, with his wife and child.

- 92. Man with an Ass and its Foal.
- 93. Two Armed Pedestrians conversing (?).
- 94. Two Yorks quarrelling.
- 95. Elephant with Howdah (?).
- 96. An Imaginary Boast.
- 97. A Stag and Doe.
- 98. A Family of Pigs.
- 99. Male and Female Figures supporting shields.
- 100. The Head of a Bishop's Pastoral staff.
- 91. A Censer.
- 92. A Monstrance.
- 93-102. Ten Plates of Ornamental Foliage.

(All these, with the exception of Nos 26, 60, 80, 93, 97, 101, and 102, are in the British Museum.)

For the fullest information on this artist, see 'Martin Schongauer,' by Alfred von Wundbach. Vienna, 1880.

SCHÖNINGER, LEO, born at Weil in Württemberg in 1811, went in 1825 to the Boissière Institute to lithograph old German pictures. In 1827 he studied at the Munich Academy under Cornelius and Sticker. He afterwards lithographed several pictures in the Leuchtenberg Gallery. He died in 1880.

SCHÖNMANN, JOSEPH, painter, was born at Vienna, April 19, 1799. He studied at the Vienna Academy, and afterwards at Rome, and is known principally by pictures painted for various churches, at Trieste and Vienna. He was a member of the Vienna Academy.

SCHOOCK, or SCHOOK, HENDRIK, the son of GISEBERT SCHOOCK, a painter of Bommel, born at Utrecht about 1670. He painted flowers and fruit.

SCHOOFF, GERHARDI, historical painter, was born at Mechlin in the 16th century. He was the son of one Jakob Schoof, and perhaps the grandson of Jan Schoof. In 1575 he was admitted into the Antwerp Corporation of St. Luke, of which he was dean in 1588. He had a large number of pupils. In 1612 he gave an altar-piece to the church of Hoboken, on condition that every year he and his wife should be carried to the keermesse in that town in a covered car and provided with a good dinner. In 1614 a WILLEM SCHOOFF, and in 1622-3 a JAN SCHOOFF, who may have been his sons, were inscribed on the registers of St. Luke, the former as a master, the latter as a pupil.

SCHOOFF, JAN, a painter of Mechlin in the 16th century. In 1514 he was commissioned by the magistrates of his native city to paint the council summoned by Charles the Bold. The picture was placed in the church of St. Rumbold, and was destroyed by the Image-breakers.

SCHOOFF, RUBENS. A Flemish painter of this name was appointed to the household of Louis XIII. of France, and numbered Adriaan De Bie among his pupils.

SCHOONEBECK, ADRIAAN, a Dutch engraver, was born at Amsterdam in 1650. He engraved a variety of frontispieces and other plates for books, and published, in two volumes, the 'habits' of all the religious orders in Europe. He died at Moscow in 1714.

SCHOONJANS, ANTHONIE, called Parrhasius, born at Antwerp in 1650, was a scholar of Erasmus Quellin, under whom he studied until he was nineteen years of age, when he travelled to Italy in search of improvement. During a residence of ten years at Rome he distinguished himself by an exemplary application to his studies, and painted some pictures for the churches, which gained him considerable reputation. In 1678 he was invited to the court of Vienna by the Emperor Leopold, who appointed him his painter. The desire to visit

England induced him to request leave of absence and he came to this country in the reign of King William. His portrait, painted by himself, was in the collection at Strawberry Hill. On his way back to Vienna he passed some time at Disseldorf, where he painted some pictures for the Elector Palatine, who presented him with a gold medal and chain. He died at Vienna in 1726. There is an example of his work in the Munich Pinakothek.

SCHOOOR, NICOLAS VAN, born at Antwerp in 1666, painted fanciful groups, in the flower-pieces by Ryshaeck and others. He also made designs for tapestry at Antwerp and Brussels. He died at Antwerp in 1726. In the Museum at Ghent there is an equestrian portrait by him of Charles II. of Spain, painted when that prince was about eighteen.

SCHOOORE, J. V., a Flemish engraver, who flourished about the year 1650. Among other prints he engraved a plate of St. Vincent, after Anthonie Sallaert.

SCHOOOREL, JAN VAN, (SCORIT, SCORREEL), painter, was born at Schoorel, a small town near Alkmaar, in 1495. At the age of fourteen he was placed for three years under the tuition of an obscure artist, named Willem Cornelisz, in Haarlem. In 1512 he went to Amsterdam, where he became a disciple of Jakob Cornelisz. The reputation of Mabuse, who was at that time in the service of the Duke of Burgundy, induced Schoorel to visit Utrecht. He afterwards travelled through Germany, and passed some time at Spire, and at Nuremberg, where he resided with Albrecht Durer, who treated him with great kindness. His next journey was to Venice, where he found a number of people assembled for a pilgrimage to Palestine, among them an ecclesiastic of Gouda, by whom he was persuaded to join the party. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Zion, by whom he was shown the most interesting sites in the city and vicinity, of which he made accurate drawings. He painted for the convent a picture representing the 'Incredulity of St. Thomas'; and in 1520 embarked for the Isle of Rhodes, where he was received with distinction by the grand master, who was a native of Germany, and painted views of the city and fortress. From thence he sailed for Venice, and afterwards visited Rome, where he stayed three years, and was employed by the Pope, Adrian VI., who was his fellow-countryman. He painted a whole-length portrait of the Pope, which was sent to the college of Louvain, which had been founded by his Holiness. On his return to Holland, Schoorel established himself at Utrecht, and was much employed by the noble family of Loehorst, for whom he painted one of his best pictures, 'Christ's Entry into Jerusalem,' which was placed in their chapel in the great church. For the monastery of St. John, at Haarlem, he painted a 'Baptism of Christ,' in which he imitated Raphael. Many of the principal works of Schoorel were destroyed during the troubles in the Low Countries. He must be looked upon as one of the first causes of the great art movement of the 17th century in the Netherlands. He died at Utrecht in 1562. Most of the pictures commonly ascribed to him are of doubtful authenticity. The following may be named with confidence:

Amsterdam. R. Museum.	A Magdalen.
Bonn.	Museum. The Crucifixion; signed and dated 1530.
Dresden.	Gallery. David conquering Goliath (given in catalogue to Brunsino).

Haarlem.	Museum.	Adam and Eve.
"	"	Baptism of Christ.
Hampton Court.	"	Virgin and Child.
London.	Nat. Gall.	A Riposo.
"	"	Portrait of a Lady.
Other-vellach,	Church.	{ Altar-piece with wings; signed and dated 1570.
Carinthia.		
Rome.	Pal. Doria.	Portrait of Agatha van Schoenhoven. 1529.
Rotterdam.	Museum.	Portrait of a Boy.
Utrecht.	"	A Madonna.
"	"	Four Portraits, one of himself.
Warnehuizen,	Church.	A Series of Pictures in tempera.
near Alkmaar.		

SCHOOTEN, FRANS VAN, was an amateur painter of fruit and flowers, who practised at Leyden in the 17th century, and was a professor at the University. It is supposed that he was related to Joris van Schooten. In some of his pictures, figures were inserted by Frédéric Moucheron.

SCHOOTEN, JORIS VAN, was born at Leyden about 1587. He was a pupil of Coenrad van der Maes of Leyden, and was already a portrait painter of repute at the age of twenty. In 1610 he combined with other artists to sign a petition to the local authorities of Leyden, requesting the necessary privileges for the formation of a Guild of St. Luke. The large portrait pieces of many figures which he usually painted are characterized by good colour and a knowledge of chiaroscuro, and have much individuality, though they are poor in composition. Several of them were portrait groups of the Civil Guard or Shooting Guild of Leyden in the years 1626, 1628, and 1650, and are now preserved in the Museum of that city, where are also two curious allegorical pictures. In the Rijks Museum at Amsterdam there is an 'Adoration of the Kings' by him. Jan Lievens and Abraham van den Tempel were for a time his pupils. Snyderhoef engraved one of his portraits, and J. G. Van Vliet a 'Christ and the Woman of Samaria'; it is inscribed J. van Schooten, 1635. Schooten died in 1658.

SCHÖPF, JOSEPH, painter, born at Telfs in the Oberinntal in 1745, was instructed by Martin Knoller, and then went in 1776 to Rome, where he studied Raphael and Correggio, and came under the influence of Mengs. On his return he painted frescoes for many churches in the neighbourhood of Innsbruck. He died in 1822.

SCHÖPFER, HANS, painter, a native of Munich, was born about the middle of the 16th century. His works have been given to Hans Schaufelin and A. Durer. He painted the following portraits: the Countess Euphrosyne of Oettingen and Benigna von Lamberg at Schleissheim, Caspar von Pienzenau in the Moritz Chapel at Nuremberg; and several altar-pieces, among which was one for the Pilgrims' Church at Ramersdorf, near Munich. He died in 1610. He signed his works with his initials and a roughly-drawn spoon.

SCHOPIN, HENRY FRÉDÉRIC, painter, was born at Lubeck, of French parents, in 1804. He studied in Paris under Gros, and gained the 'prix de Rome' in 1830. He was several times premiated, and was a constant exhibitor at the Salon from 1830 onwards. He died in 1880. The following are examples of his work:

Donai.	Museum.	Last Moments of the Cenci.
Metz.	"	Battle of Hohenlinden.
Toulonae.	"	Jacob and Laban.
Versailles.	"	Portrait of Cambacérès.
"	"	Portrait of Marshal Bida.

Versailles.	Museum.	The Taking of Antioch in 1098. And a series of pictures illustrating the legend of St. Saurinus for the chapel of the saint at Fontainebleau.
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SCHOPPE, JULIUS, painter, born at Berlin in 1797. He received his art education in Rome, where he made a special study of the works of Raphael, Correggio, and Titian. In 1825 he painted for his reception picture at the Berlin Academy a 'Death of Frederick William III.,' which attracted some attention. He decorated Prince Charles' country house at Glienicke, near Potsdam, with mythological paintings, and was also much employed as a portrait painter. His oil pictures in miniature are generally more pleasing than his larger works. Among his most successful portraits are those of the Duchess of Orleans and of the Count and Countess von Arnim.

SCHORN, KARL, born at Düsseldorf in 1800, studied at Munich under Cornelius, from 1824 to 1827 in Paris under Gros and Ingres, and from 1832 onwards worked in Wach's atelier at Berlin. He soon produced a number of pictures, among which were, 'Mary Stuart and Rizzio,' 'Charles V. at St. Yuste,' 'Cromwell before the Battle of Dunbar.' From Berlin he went to Munich, where he produced several works of a mythical and allegorical nature. He visited Italy from time to time on short journeys, and so supplied himself with material for fresh pictures. He painted in the Arcades of the Munich Hof-garten. In 1847 he was elected professor of the Munich Academy, which post he held till his death, which took place at Munich in 1850. Works:

Berlin.	National Gallery.	Card-players.
"	"	Pope Paul III. before Luther's Portrait.
Munich.	N. Pinakothek.	The Deluge; unfinished, owing to the artist's death.

SCHORPP, MICHEL, a German painter of the 15th century, known only by a print in the 'Bibliothèque Nationale' of Paris. It is a Madonna in the Byzantine manner, and bears the following inscription: *Michel Schorpp, mader zu Ulm, 1496.*

SCHORQUENS, JAN, a Dutch engraver, who resided at Madrid about the year 1620. He was an excellent engraver of title-pages, of which he executed many for Spanish books from 1618 to 1630. Some are signed *J. van Schorquens, fecit, in Madrid.* His best plate is a View of Lisbon in the official report of the coronation of Phillip III.

SCHOTANUS, PIETER, a Dutch painter of the 17th century, who probably practised as an amateur at Leeuwarden. He painted village fêtes, battles, and kindred subjects.

SCHOTEL, CHRISTINA, the daughter of Johann Christianus Schotel, was born at Dordrecht in 1818. She was taught by her father and by her brother Petrus, and painted flowers, fruit, and still-life. She died at Aardenburg in 1854.

SCHOTEL, JOHANN CHRISTIANUS, a distinguished marine painter, was born at Dort in 1787. He was a scholar of A. Meulemans, and subsequently of Martin Schouman. At the conclusion of his pupilage he devoted himself to the study of nature, for which purpose he would, like Backhuysen, go to sea in an open boat. From 1814 to 1817 he worked in concert with Martin Schouman, on two pictures representing the retreat of the French from Dort, and the bombardment of Algiers. Schotel received honours from his own sovereign



and other crowned heads, and was a member of several academies and societies of arts. His pictures were at one time eagerly sought after. He died at Dort the 21st of December, 1838.

SCHOTEL, PETRUS JOHANN, born at Dort in 1808, a son and pupil of Johann Christianus Schotel, in whose footsteps he followed. His best picture is 'The Anchorage near Texel in stormy weather.' He died at Dresden in 1865.

SCHOTT, AUGUST, born at Gießen in 1811, studied first under Dürcke, and afterwards at the Städels Institute, in Frankfurt, and at the Munich Academy. He made several pencil drawings, and painted small historical pictures, but afterwards became a follower of Overbeck and Steinle, several of whose pictures he reproduced in lithography. He died in 1843.

SCHOUMAN, AART, a Dutch painter and engraver, born at Dort in 1710, was a painter of some merit, particularly of birds, which he painted in the manner of Hondkoster and Weenix. He also painted landscapes with animals, portraits, small historical pictures, and subjects from the poets, especially from Ovid's 'Metamorphoses.' He was a good draughtsman and colourist, and at one time engraved on crystal. His rather poor mezzotints are after Gerard Dou, Schmelken, Paul Potter, Frans Hals, &c. He resided constantly at the Hague, where he died in 1792.

SCHOUMAN, MARTINUS, marine painter, born at Dort in 1770, first studied under Versteeg, and then under his uncle, Aart Schouman. He excelled in the representation of ships, and of still and troubled waters. His chief pictures are, 'The Bombardment of Algiers,' 'The Departure of the French from Dort,' painted in conjunction with Schotel. He died in 1853. His son ISAAC, born at Dordrecht in 1801, was his pupil, and painted genre pictures and marine subjects.

SCHJOYEN, C., a Norwegian landscape painter, who studied under Eckersburg and Yule, and practised in Germany. He died while still young in 1870.

SCHRAMM, JOHANN HEINRICH, born at Teschen, in Austrian Silesia, made pencil-portraits of Thorwaldsen, Mendelssohn, Andersen, Metternich, Cornelius, Grimm, and others. He died at Vienna in 1865.

SCHRAMM, JOHANN MICHAEL, born at Sulzbach, in Bavaria, in 1772, was first a gold worker, and then went to Munich in 1793, where he practised miniature painting and engraving. In 1801 he went to the Academy at Vienna, and studied for three years, after which he returned and settled at Munich, where he died in 1835.

SCHRAUDOLPH, JOHANN VON, born at Obertsdorf, in Algau, in 1808, received his first instruction at the Munich Academy, principally under Cornelius and Schlotthaner. He helped the latter with his frescoes of the Glyptothek, and then with his scenes from the history of Moses in the church of All Saints. In 1844 he went to Rome, and on his return was commissioned to decorate the cathedral at Spire. He died at Munich in 1879. Of his pictures we may name:

Munich.	Pinakothek.	St. Agnes with the Lamb.
"	"	The Virgin and Child.
"	"	Ruth and Naomi.
"	"	The Ascension of Christ.
"	"	The Miraculous Draught of Fishes.
"	"	Adoration of the Kings.
"	"	Worship of the Virgin.

Munich. *Pinakothek.* Christ healing the Sick.  
Christ nailed to the Cross.

SCHREIBER, MORITZ, was working at Leipzig from 1539 to 1556, in collaboration with one HEINRICH SCHMIDT, a painter whose name occurs between 1501 and 1541, in the town archives. Schreiber appears to have been the better artist of the pair.

SCHREUEL, JOHANN CHRISTIAN ALBRECHT, draughtsman and painter, born at Maastricht in 1773, was an officer in the Dutch service, but gave up his profession for the practice of art. He studied at Berlin, and afterwards at Dresden, with Grassi, under whose guidance he became a good miniaturist, and painted portraits of many distinguished persons. He also occupied himself much in making copies from the pictures in the Dresden Gallery.

SCHRIECK, OTTO MARCELLUS VAN, called SNUPPELAAR, a Dutch painter, born at Amsterdam in 1613. It is not known by whom he was instructed, but he acquired considerable celebrity by his excellence in a very singular branch of art. He painted reptiles, insects, and curious plants, which he designed with surprising fidelity, and finished with extraordinary care. He resided some time in Paris, and afterwards visited Florence, where his talents were distinguished by the Grand Duke, Naples, and Rome, where he passed several years. He painted entirely from nature, to which end he is said to have kept a kind of museum of serpents, vipers, rare insects, and other curiosities. His pictures are found in the choicest collections in Holland. There is a good example of his art in the National Gallery. He died at Amsterdam in 1673.

SCHRIÖDER, FRIEDRICH, was born at Hesso Cassel in 1768, and was a scholar of Klauer, an engraver of Augsburg. He confined himself chiefly to landscapes, and engraved several after Swanevelt, Vernet, La Hire, Karel du Jardin, and Bommel, in the manner of Woollett. He also assisted in the backgrounds and ornamental parts of plates in which the figures were executed by other artists, among which were the 'Sabines' by Massard, and 'Henry IV.'s Entry into Paris' by Tschudi.

SCHRIÖDER, GEORG ENGELHARD, a Swedish painter, born at Stockholm in 1684. He died in 1750.

SCHRIÖDER, HANS, a German engraver, who flourished about the year 1600. He engraved some plates of ornamental foliage, &c.

SCHRIÖDER, JOHANN HEINRICH, born at Meiningen in 1757, learned his art of Tischbein in Cassel, and practised as a portrait painter. He worked in Hanover and Brunswick, and then travelled through the Netherlands and England, where he painted several members of the Royal Family. On his return he painted a portrait of Frederick William II., King of Prussia. He died at Meiningen in 1812.

SCHRIÖDER, KARL, painter, was born at Brunswick in 1802. From 1817 to 1824 he attended the Academy Schools at Dresden, and then settled for a time at Munich. On his return to his native town he became known chiefly as a painter of humorous genre pictures, many of which were further popularized by lithographs.

SCHRIÖDER, KARL, engraver, born in 1761, at Brunswick, where, after studying in Augsburg and Paris, he settled down and engraved many plates, chiefly after pictures in the now dispersed Salz-dahlum collection, such as:



Abraham's Sacrifice; after *Lievens*.  
 The Marriage Contract; after *Jan Steen*.  
 The Young Man in the Cloak; after *Koninck*.  
 Young Woman of Salzburg; after *Pesne*.

He etched a few plates.

**SCHRÖDTER, ADOLF**, born in Schwedt in 1805. In 1820 he entered the studio of Professor Buckhorn, the engraver; in 1829 he went to Düsseldorf, and studied under W. von Schadow; in 1831 he began to paint, and in 1855 was made professor to the Polytechnic at Karlsruhe, which post he resigned in 1872. He died at Karlsruhe in 1875. He produced many book illustrations, and the Berlin National Gallery contains examples of his painting.

**SCHRÖTER, JOHANN FRIEDRICH**, engraver, born at Leipzig in 1770, was a pupil of Bause. In 1813 he was appointed engraver to the Leipzig University. He executed some plates after Rembrandt, but his works were chiefly anatomical. He died at Leipzig in 1836.

**SCHRÖTER, JOHANN FRIEDRICH KARL KONSTANTIN**, painter, born at Schkeuditz, between Halle and Leipzig, in 1795. In 1811 he went to the Drawing School at Leipzig, and in 1817 to Dresden, where he entered the atelier of Professor Poehmann. In 1819 he returned to Leipzig, where he earned his living by portrait-painting, which, however, he eventually abandoned, on the advice of Schnorr, for genre. In 1826 he settled at Berlin, where he died in 1835. His principal pictures are:

Mother and Daughter Spinning.  
 The Sermon.  
 The Music Teacher. (*National Gallery, Berlin*).  
 The Village School.  
 The Sale of a Painter's Effects.

**SCHITSCHEDRIN, SEMIN FEDOROWITSCH**, painter, a native of St. Petersburg, who after studying at the Academy went to Italy, and on his return became painter to Catherine II. He painted Italian landscapes. He died in 1804.

**SCHITSCHEDRIN, SILVESTER FEDOROWITSCH**, painter, born at St. Petersburg in 1791, received his early training at the Academy under Iwanoff and Worobieff, and then studied in Germany and Italy. He showed a great talent for landscape. In the Hermitage at St. Petersburg are 'The Colosseum,' and the 'Lake of Nemi,' by him. He died at Sorrento in 1830.

**SCHUBART, CHRISTOPHER**, a German painter of the 17th century, a native of Ingolstadt. He practised principally at Munich, but is said to have painted a portrait of Queen Anne of England.

**SCHUBART, PETER** (SCHUBERT), was a native of Germany, but resided at Venice about the year 1696. Professor Christ ascribes to him the engravings marked with the letters P. S. d. E., which he interprets, 'Peter Schubert de Ehrenberg.'

**SCHUBERT, JOHANN DAVID**, painter and engraver, born at Dresden in 1761, studied there under Hutin and Klass, and became in 1781 painter at the porcelain works at Meissen. In 1800 he became professor of historical painting, and alternate director of the Dresden Academy. He executed many etchings for books. He died at Dresden in 1822.

**SCHUBLER, A. G. J.**, a German engraver, who resided at Nuremberg about the year 1626. He was chiefly employed in engraving portraits for the booksellers, which are very indifferently executed. He engraved part of the plates for a work entitled

'Icones Bibliopolarum et Typographorum,' published at Aldorf and Nuremberg in 1626.

**SCHÜCHLIN, HANS**, painter, flourished at Ulm in the 15th century, was a contemporary of Martin Schongauer, and seems to have come, like him, under the influence of Roger van der Weyden. His best works are his altar pictures at Tiefenbrunn, near Calw, in Wurtemberg, inscribed, *Gemacht zu Ulm vo Hanssine Schüchlin Muler, mcccc.lxix*. The drawings for the wood-cuts in the Ulm Bible of 1470 are ascribed to him. He has been confused with the painter called by Eisenmann the *Master of Sigmaringen*, the author of an altar-piece in the possession of the Prince of Hohenzollern-Sigmaringen, in whose catalogue it is ascribed to one "Schuhlein."

**SCHULER, CHARLES LOUIS**, engraver, born at Strasburg in 1784-5, studied in Paris, and worked first at Strasburg, engraving small plates for almanacks, and other fugitive publications. He afterwards settled at Karlsruhe, where he executed a number of more ambitious plates, such as 'The Assumption of the Virgin,' after Guido; a 'Holy Family,' after Raphael. His son and pupil, **EDOUARD**, also practised as an engraver at Strasburg.

**SCHULER, THEOPHIL**, born at Strasburg in 1821, studied in Paris and Munich. He was a pupil of Drolling and Paul Delaroche. In 1848 he executed the illustrations for Arnold's 'Whit Monday,' and at the same time painted for the Museum at Colmar his great allegory 'The Chariot of Death.' He made many pencil drawings for the illustrated magazines, and for the works of Jules Verne, Victor Hugo, and 'Eckmann-Chatrian.' He died in 1878.

**SCHULTEN, ARNOLD**, a landscape painter of the Düsseldorf school, born in 1809, entered the Düsseldorf Academy in 1822, and in 1849 established his own atelier. His earlier landscapes are of German scenery, but his later ones of Switzerland, Bavaria, and Italy. He died in 1874.

**SCHULTHEISS, KARL**, painter, was born at Neuchâtel in 1775. He taught himself drawing, and then gave lessons in his native place. After practising there for a time, he worked for some years in Dresden and Paris. He finally settled in Neuchâtel, and taught drawing at the municipal school.

**SCHULTZ, DANIEL** (SCHÜLTZ), painter and etcher, born at Dantzie about 1620, studied in Paris and Breslau, and painted many portraits. Three etchings of animals are assigned to Schultz. He died in 1686.

**SCHULTZ, JOHANN KARL**, architectural and landscape painter, born at Dantzie in 1801, received his first instruction from Breysig in the Academy of that city. In 1820 he went to Berlin, where he studied under Hummel, and in 1823 to Munich, where from a personal acquaintance with Quaglio he learned much, and where he also painted his first pictures, the Cathedrals of Meissen and Ratisbon. In 1824 he went to Italy, and his 'Interior of Milan Cathedral' made his reputation. In 1832 he was appointed Professor of Drawing and Director to the Art School at Dantzie. He etched several plates. He died at Dantzie in 1873.

**SCHULTZE, FRANZISKA**, a flower painter, born at Weimar in 1805. She modelled herself on Huysum, Seghers, Mignon, and De Heem. She died at Weimar in 1864.

**SCHULZ, KARL FRIEDRICH**, genre and landscape painter, born at Selchow in 1796, was the son of a

baker. He served in the campaigns of 1814 and 1815, and then applied himself to art at the Academy of Berlin. In 1821 he travelled through Holland, France, and England, and copied some of Van Eyck's works for the Berlin Museum. For a short time he was a teacher at the Berlin Academy. His 'Cuxhaven,' 'Storm at Calvis,' and 'Poachers,' are in the Berlin National Gallery. He was called 'Jagd Schulz,' from his hunting pictures. He died in 1866.

SCHULZ, LEOPOLD, painter, born at Vienna in 1804, studied in Vienna, Munich, and Rome where he painted a portrait of Gregory XVI. On his return he painted scenes from Homer and Theocritus in the new palace at Munich. In 1837 he painted the Martyrdom of St. Florian for the church of that saint. He died in Heiligenstadt, near Vienna, in 1873.

SCHULZE, CHRISTIAN GOTTFRIED, was born at Dresden in 1749, and learned the rudiments of design from Charles Hutin. After being taught engraving by Giuseppe Cimerata, he went to Paris, where he profited by the lessons of J. G. Wille, and other eminent engravers. On his return to Saxony he engraved several portraits and other subjects, particularly some of the plates in the 'Dresden Gallery.' He died in 1819.

SCHUMACHER, KARL GEORG CHRISTIAN, painter, born at Dohran in 1797. After receiving some slight instruction from Sahlrandt, he studied at Dresden and in Italy. On his return to Germany he painted at Schwerin some frescoes in the Government House, which were afterwards destroyed by fire. He was appointed court-painter at Schwerin, but was obliged to relinquish his profession in 1863, when he became totally blind. He etched six plates, and executed three lithographs.

SCHUMANN, JOHANN GOTTLIEB, was born at Dresden in 1761. He engraved several landscapes in a neat, spirited style. He resided some time in London, where he worked in conjunction with W. Byrne. The following are his chief plates:

A Landscape; after *Ruydael*.

A View in Saxony; after *Klengel*.

Two Landscapes with animals; after the same.

A Landscape, Morning; after *Both*; engraved conjointly with *W. Byrne*.

A View of Windsor Castle, after *Hodges*; the same. Scene from Oberon; after *Koch*.

He died at Dresden in 1810.

SCHUMANN, KARL FRANZ JAKOB, painter, born at Berlin in 1767, studied first under Frisch, but afterwards travelled in Italy. In 1801 he was appointed Professor of Anatomy to the Berlin Academy. He died in 1827.

SCHUMER, JOHANN, a German engraver, practising at Prague in the 18th century. He is known only by five plates of animals.

SCHUPPEN, H. VAN. 'This name (or its monogram, H. V. S., the H and V joined, the S on the bar of H) appears on landscapes engraved after Giovanni Maggi.

SCHUPPEN, JAKOB VAN, (SCUPPEN,) born in Paris in 1670, son of Pieter van Schuppen, studied under Largillière, whose style he adopted. His productions as a portrait and historical painter gained him a reputation at Vienna, where he became court-painter and Director of the Academy which he had helped to found. There are portraits by him in the Belvedere at Vienna, the Museum at Amsterdam, and the Liechtenstein Gallery. He died in Vienna in 1761.

SCHUPPEN, PIETER VAN, a Flemish designer and engraver, was born at Antwerp in 1623. After working for a time in his native city, he went to Paris, where he became a pupil of Nanteuil, and hence was generally known as 'le petit Nanteuil.' His design is correct, and he handled the burin with firmness and dexterity. He engraved portraits, some from his own designs, and historical subjects after various masters. He died in Paris in 1702. Nagler gives a list of 119 plates by him; the following are among the best:

Louis XIV.; after *C. Le Brun*. 1662.

The Cardinal d'Este. 1662.

The Cardinal de Mazarin; after *Mignard*.

The Chancellor Séguier; after *C. Le Brun*.

François Villani, Bishop of Tournay; after *L. François*.

François M. le Tellier, Marquis de Louvois; after *Le Félic*.

Louis le Pelletier, President of the Parliament; after

*de Largillière*.

Franz Vander Meulen, Painter; after the same.

The 'Madonna della Sedia'; after *Raphael*. 1661.

The Holy Family, with St. John, who holds a pigeon; after *Seb. Bourdon*.

The Holy Family; after *Gaspar de Crayer*.

St. Sebastian, with an angel drawing out the arrow; after *Vandyck*.

King David; after *Ph. de Champagne*.

Some of his portraits appeared in Perrault's 'Hommes Illustres.'

SCHURIC, KARL WILHELM, born at Leipsic in 1818, studied there, and in Dresden under Bende-mann, after which he spent some time in Italy, and then returned to Dresden, where in 1857 he was elected Professor to the Academy. His principal pictures are: a 'Resurrection,' in the church at Eppendorf; 'Siegfried and Grimhild'; 'The Emperor Albrecht and the Swiss Envoys'; and, in the Gallery at Dresden, 'The Bishop of Spire taking Persecuted Jews under his Protection.' His drawings from the old masters were much esteemed, among them are:

Madonna di San Sisto; after *Raphael*.

Heads from the St. Cecilia; after the same.

Madonna with Child; after *Correggio*.

'La Notte'; after the same.

He died at Dresden in 1874.

SCHURTZ, CORNELIUS NICHOLAS, an indifferent German engraver, who resided at Nuremberg about the year 1670. He was living in 1689. He engraved portraits of celebrated physicians, and small emblematical subjects; his prints are marked with his name at full length, or with the letters C. N. S., sometimes in a monogram.

SCHURMANN, ANNA MARIA, born at Cologne in 1607, from her cradle displayed extraordinary talents. She is said to have been able to read when she was only three years old, and at seven had made great proficiency in Latin, which she had acquired from occasionally overhearing her brothers' lessons with their tutor. Her father procured her the means of acquiring a fuller knowledge of Latin, Greek, and Hebrew, which became so familiar to her, that she not only wrote but spoke them with fluency and correctness, and mastered a great variety of accomplishments besides. But her inclusion here is justified by her powers as an artist. She painted her own portrait, and those of several of her friends, and sculptured several busts, some of which have been preserved. She etched and engraved some plates, among which is a portrait of herself, signed *Anna Maria Schurmans an.*

et al. XXXIII. CIO. IO. XL. A. M. S. fec., and inscribed with these verses:

Cernitis hic pictâ nostras in imagine vultus:  
Si negat Ars formam, gratia vestra dabit.

At a somewhat advanced age she embraced the opinions of Labbada, and followed him to Altona, but after his death she returned to Holland, and settled at Wiewert, near Leeuwarden, where she died in 1678. There is a portrait of her, by Lievens, in the National Gallery.

**SCHUSCHARDT, CHRISTIAN**, a German painter, was for a time Director of the Free School of Design at Weimar, where he died in 1870.

**SCHUSTER, JOHANN MARTIN**, born at Nuremberg about 1667, was Director of the Nuremberg Academy, where he died in 1738.

**SCHÛT, CORNELIS**, was born at Antwerp in 1597, and was a disciple, at least, of Rubens, although it is not certain what the exact relation between them was. He painted much in the Antwerp churches. Of his altar-pieces, the best are his 'Nativity' and 'Assumption of the Virgin' in the church of the Jesuits; a 'Dead Christ, with the Virgin and St. John,' in St. Jacques, which has sometimes been mistaken for a work of Vandyck; the 'Martyrdom of St. George,' in the cathedral, and the 'Martyrdom of St. James,' in the Museum at Brussels. He also painted subjects from history and classic fable. He is said to have visited his brother, Pieter Schut, at Madrid, and to have painted a picture on the staircase of the imperial college, representing St. Francis Xavier baptizing the Indians. Schut frequently painted figures within the garlands of Seghers; he also etched a considerable number of plates from his own designs. Schut died at Antwerp in 1655. Vandyck painted his portrait among the eminent artists of his country.

**SCHÛT, CORNELIS**, the younger, the son of Peter Schut, an engineer in the Spanish service, was born at Antwerp, and was partly instructed by his uncle, Cornelis Schut, the elder; he afterwards went with his father to Spain and practised at Seville. He was one of the founders of the Academy in that city, and contributed liberally to its support. Of his ability and character Bernudez speaks in eulogistic terms. Some of his pictures are to be found at Seville, and it is said that his drawings resemble those of Murillo, and frequently pass for such. He died at Seville in 1676.

**SCHÛTER**. This man engraved, about the year 1760, a portrait of Rembrandt, then in the collection of the Marquis Gerini, now no. 60 in the Pitti Gallery.

**SCHÛTER, DAN**. See SAITER.

**SCHÛTZ, JOHANN GEORG**, painter, born at Frankfurt in 1755, son and pupil of Christian Georg Schütz I. He went in 1776 to the Academy at Düsseldorf, and afterwards to Rome. On his return he painted historical and genre pictures and landscapes. He died in 1813.

**SCHÛTZ, (or SCHÛTZ,) KARL**, born at Vienna in 1746, was an architect, but also practised drawing and engraving. In conjunction with Ziegler and Jantscha he engraved a series of views of Vienna, and, by himself, various landscapes and military scenes. He died in 1800.

**SCHÛTZ, HERMANN**, a German engraver and pupil of Anstler. His most important work was a well-executed series of sketches after Gonnelli. He died at Munich in 1869.

**SCHÛTZ, CHRISTIAN GEORG (I)**, painter, born at Flörsheim, near Mayence, in 1718, went to Frankfurt

in 1731 to study under Hugo Schlegel, and also worked under Appiani. Most of his pictures are landscapes, of which the figures and animals were painted in by W. F. Hirt, and afterwards by Pffor. He died at Frankfurt in 1791.

**SCHÛTZ, CHRISTIAN GEORG (II)**, nephew and pupil of Christian Georg I., was born at Flörsheim 1758, copied first the works of his uncle, but afterwards devoted himself to painting Rhine scenery in water-colours. About 1789 he became curator of the Frankfurt Museum, in which capacity he fraudulently sold some pictures ascribed to Holbein, which the city had afterwards to repurchase. He died in 1823.

**SCHÛTZ, FRANZ**, painter, born at Frankfurt in 1751, son and pupil of Christian Georg I. He painted views in Switzerland. A journey to Milan exercised a very good influence over his work. He was a lover of wine, music, and practical jokes, and died at Sacconay in 1781.

**SCHUYLENBURGH, HEMBRYCK VAN**, a Dutch painter, practising about 1647 at Middleburg.

**SCHWABEDA, JOHANN MICHAEL**, a painter of landscapes, fruit, and flowers, was born at Erfurt in 1734. He began life as a modeller in wax, but abandoned this for painting. In 1760 he was appointed court painter at Anspach, where he died in 1794.

**SCHWALBE, OREST**. See KIPRENSKY.

**SCHWANFELDER, CHARLES HENRY**, animal painter, born at Leeds in 1773, where he chiefly practised. He painted animals, landscapes, and occasionally portraits. He was appointed animal painter to George III., and afterwards to the Prince Regent. He died in 1837.

**SCHWARTZ, a German engraver**, who resided at Nuremberg about the year 1626. He engraved portraits and a series of plates for 'Icones Bibliopolarum et Typographorum,' published at Nuremberg in the year above mentioned.

**SCHWARTZ, JAN**. See SWART.

**SCHWARTZ, G.**, a military painter, practising at Petersburg, was born at Berlin in 1800, but entered the service of the Russian court and settled in Russia in 1830. Several of his battle-pieces are in the old royal Schloss at Berlin.

**SCHWARTZ, MICHAEL**, painter, an imitator of Dürer, who flourished at the beginning of the 16th century, and in 1512 executed an altar-piece for St. Mary's Church at Dantzic, with scenes from the life of the Virgin and the Passion of Christ.

**SCHWARTZENBERG, MELCHIOR**, was an engraver on wood, who cut some frontispieces for Feyerabend the bookseller. He worked from about 1530 to about 1550.

**SCHWARZ, CHRISTOPH**, was born at Ingolstadt in 1550, and became the pupil of Bockspurger, in Munich. He afterwards entered the school of Titian, and after passing some years at Venice he returned to Munich, where he was appointed painter to the court, and where he resided for the remainder of his life. He painted many pictures for the public buildings of Munich, and for the Elector. Several of these have been engraved by Jan Sadeler. Schwartz died at Munich about 1597.

Brunswick.	Gallery.	A Fine Portrait.
Landshut.	Ch. of St. Martin.	The Crucifixion.
Munich.	Pinakothek.	St. Catherine.
"	"	St. Jerome before a Crucifix.
"	"	The Madonna Enthroned upon Clouds.
"	"	The Artist's Family.

**SCHWARZ, HANS**, historical and portrait painter of the 16th century, was born at Oettingen, in Suabia. In 1520 he was at Antwerp, and later made the acquaintance of Dürer, whose portrait he painted at the house of the Fuggers. In 1540 he married the widow of Hans Leonhard Schaufelin.

**SCHWARZ, MARTIN**, living in the last part of the 15th century, was a native of Rothenburg. His pictures are sometimes attributed to Martin Schongauer. His principal works are: a 'Christ on the Cross' in the church of Schwabach, near Nuremberg; an altar-picture for the Dominican church at Rothenburg, where he lived as a lay member, comprising 'The Angelic Salutation,' 'The Offering of the Three Kings,' 'The Death of Mary,' 'The Burial of Christ,' and 'The Virgin and Child.' These are now dispersed.

**SCHWARZ, PAUL WOLFGANG**, an engraver, born at Nuremberg in 1760, studied at Basle under Mehel, and became in 1789 court engraver to the Duke of Sachsen-Coburg-Saalfeld. He died in 1815.

**SCHWARZENBURG, Princess PAULINE VON**, born September 2, 1774, etched sixteen views of her estates in Bohemia, published in 1814 and 1815, and other plates.

**SCHWED, R.**, a painter who flourished in the 16th century at Bamberg, and with Georg Glaser executed a series of wall paintings in the Carmelite cloister at Frankfort. Copies from them are in the Städel Museum.

**SCHWEGMAN, HENDRIK**, a flower painter and engraver, was born at Haarlem in 1761, and studied under P. van Loo. He engraved and coloured the prints for a work entitled 'Icones Plantarum rariorum'; he also etched several landscapes after E. van Drielst and others, in the manner of Anthonie Waterloo. He died at Haarlem in 1816.

**SCHWEICKART, JOHANN ADAM**, engraver, born at Nuremberg in 1722, studied under Preissler, and in Italy. He lived eighteen years in Florence, where he engraved several of the gems in the collection published by Stosch. On his return to Germany he produced many plates after the old masters, and won some reputation by his engravings from washed drawings. He died in 1787.

**SCHWEICKHART, HEINRICH WILHELM**, painter, was born at Brandenburg in 1716. He studied under Girolamo Lapis, and settling in the Hague, became Director of the Academy. In 1786, in consequence of the disturbances in Holland, he came to England, and resided in London for several years. He painted landscapes and cattle, particularly frost-pieces, and etched a set of plates of animals, which he dedicated to Mr. West in 1788. He died in London in 1797.

**SCHWEIZER, JOHANN**, was a native of Heidelberg, and flourished about the year 1660. He worked for the booksellers. He engraved the frontispiece and plates for 'Parnassus Heidelbergensis, omnium illustrissimæ hujus academici professorum icones exhibens,' some of which are from his own drawings. Schweizer died in 1679.

**SCHWERDGEBURTH, AMALIE CHARLOTTE**, sister of Karl Schwerdgeburth the engraver, was born at Dresden in 1795, and went early with her father to Dessau, where and at Weimar she received her training in art. In 1822 she returned to Dresden, and made a name by her copies. She died at Dresden in 1831.

**SCHWERDGEBURTH, KARL AUGUST**, engraver, was born at Gera in 1785, and became a pupil of the Dresden Academy. He engraved a

few portraits, among them those of the Grand Duchess Maria Paulowna, the Grand Duke of Weimar, and Goethe. He also painted a 'Luther at the Diet of Worms.' He died at Dresden in 1878.

**SCHWERDGEBURTH, OTTO**, son of Karl Schwerdgeburth, born at Weimar in 1835 (1837), studied first under his father, and then under Preller. In 1856 he went to Antwerp, where he painted in the Town-hall and the church of St. Nicolas. In 1860 he returned to Weimar, where he died in 1866.

**SCHWIND, MORITZ LUDWIG, RITTER VON**, historical painter, born at Vienna in 1804, attended the Viennese Academy up to 1819, and worked under Ludwig Schnorr. In 1828 he went to Munich, where he painted twenty-nine frescoes from Tieck's poems, in the palace. From 1840-41 he lived in Karlsruhe, and painted a wall picture in the Gallery. Between 1853-55 he painted at the Wartburg a series of pictures from the life of St. Elizabeth. In 1869 he designed thirty-four windows for Glasgow Cathedral. Other works by him are an altar-piece for the Frauenkirche, Munich, frescoes for the Pfarrkirche, Munich, the Loggia decoration, the Viennese Opera House, 'The Symphony,' a quadruple picture in the Munich New Pinakothek. Schwind died at Munich in 1871.

**SCHYNDAL, (or SCHENDEL,) BERNARD**, born at Haarlem in 1634, was a scholar of Hendrik Mommer. He painted assemblies of peasants merry-making, in the style of J. M. Molenaar. He treated those subjects with considerable humour, and his pictures are ingeniously composed. He died in 1693.

**SCHYNVOET, JAKOB**, a Dutch engraver, who resided in London about the year 1700. He engraved some bird's-eye views of country houses, from his own designs, in a style resembling that of John Kip. He is supposed to have worked as late as 1727.

**SCIACCA, TOMMASO**, a Sicilian artist, a native of Mazzara, born about 1734. He worked at Rome with the Cavalucci, and painted some large compositions for churches at Rovigo.

**SCIAMERONI, LO.** See FURINI, FILIPPO.

**SCIAMINOSI, RAPHAËL.** See SCAMINOSI.

**SCIARPELLONI, LORENZO.** See CREDI DI

**SCILLA, (or SILLA,) AGOSTINO**, born at Messina in 1639, was a scholar of Antonio Ricci, called Il Barbalunga. Such was the promise he evinced, that Barbalunga prevailed on the senate to settle a pension on him, to enable him to pursue his studies at Rome, where he frequented the school of Andrea Sacchi. After a residence of four years at Rome, he returned to Messina, and established an academy, which was much frequented until the political troubles of 1674 obliged him to fly to Rome. He excelled in painting the heads of old men; while the landscapes and animals in his pictures are very true to nature. He died at Rome in 1700. In some of his works he was assisted by his brother Giacinto, a good artist, who lived till about 1711. Agostino had a son, SAVERIO, who was also a painter.

**SCIPIONE DI GAETA.** See PUZZONE.

**SCIORINI, (or DELLA SCIORINA,) LERENZO**, an Italian painter of the 16th century, a native of Florence, was a pupil of Bronzino. He was one of the artists employed to decorate Michelangelo's catafalque.

**SCITIVAUX DE GREYSCHÉ, ROGER DE**, born at Nancy in 1830, was a pupil of Couture. Between 1857 and 1865 he exhibited portraits and

genre pictures at the Salon. He died in 1870 in Paris.

SCOENERE, JAN, (or DE SCOENERE,) a Flemish painter of the 15th century, who had an atelier for pupils at Ghent. He is thought to have been a pupil of the Van Eycks. In 1443 he painted an altar-piece in collaboration with Baldwin van Wytevelde.

SCOENERE, JAN, (or DE SCOENERE,) the younger, painted at Ghent in the 16th century, working chiefly for the municipality. There were various other artists of this name practising at Ghent and Bruges in the 15th century. For a curious document relating to one SALADIN DE SCOENERE, see 'Peintres Gantois,' by M. Ed. de Busscher.

SCOLARI, GIUSEPPE, was a native of Vicenza, and flourished about the year 1580. He was a disciple of Giovanni Battista Maganza. He painted history both in oil and in fresco; and there are many of his works in the churches of Vicenza, Verona, and Venice. According to Papillon, he executed several wood-cuts, among them the following:

The Entombment.  
The Dead Christ, with the Virgin Mary.  
St. Jerome holding a crucifix.  
The Rape of Proserpine.

SCOPPA, ORAZIO, an Italian engraver, who flourished at Naples about the year 1612, and was probably a goldsmith. He engraved a set of fifteen designs for chalices, crosiers, and other ecclesiastical ornaments.

SCOPULA, GIOVANNI MARIA an Italian painter of the 13th century, a native of Immo. His only recorded work is a triptych in the Campana Collection, in the Louvre, the three subjects being, 'The Annunciation,' 'The Visitation,' and 'The Nativity.' It bears the following inscription: *Joannes Maria Scopula de Tranto pinxit in Otranto.*

SCORE, W., portrait painter, a native of Devonshire, pupil and drapery painter to Sir Joshua Reynolds, who exhibited portraits at the Academy from 1781 to 1794.

SCORODOMOFF, GABRIEL, (SCRODOMOFF,) a draughtsman and engraver, was born at St. Petersburg about 1748, but came to England when young and studied under Bartolozzi, whose manner he imitated. It is said that he was the first Russian to obtain a reputation as an engraver. He lived in London from 1775 to 1782, and engraved after Reynolds, West, Hamilton, and Angelica Kauffman, also a portrait of Mrs. De Louthembourg from his own design. He engraved a portrait of the Empress Catherine II., after F. Rocotoff, probably after his return to St. Petersburg, where he died in 1792.

SCORZA, SINIBALDO, born at Voltaggio, near Genoa, in 1589, was a scholar of Giovanni Battista Paggi. He painted landscapes, with well-composed groups of figures and animals, and copied with the pen some of Albrecht Dürer's prints. He died in 1631.

SCORZINI, PIETRO, an Italian painter of the 18th century, who studied at Bologna, and practised as a scene painter at Lucca.

SCOTIN, GÉRARD, the elder, a French engraver, born at Gonesse, near Paris, in 1642. He was a pupil of François Poilly, the elder, whose style he imitated. Among his prints we may name:

The Marriage of St. Catherine; after *Aless. Veronese*.  
The Communion of the Magdalene; after *Domenichino*.  
The Circumcision; after *P. Mignard*.

The Baptism of Christ; after the same.  
The Presentation in the Temple; after *C. Le Brun*.  
The Country Life; after *Dom. Fetti*.

He died in 1715.

SCOTIN, JEAN BAPTISTE, said to be the son of the elder Gérard, flourished in Paris in the first half of the 18th century. He engraved after H. Rigand, Boucher, Watteau, Lancret, Pater, and other French painters. Some of his prints are dated as early as 1710.

SCOTIN, LOUIS GÉRARD, the younger, the nephew of Gérard Scotin, was born in Paris in 1690, and taught by his uncle. He came to London about 1733, to help in the plates for a translation of Picart's 'Religious Ceremonies.' In 1745 he engraved two of the six plates of the 'Marriage à la Mode,' for Hogarth, and several plates after Frank Hayman. We have also by him:

The Birth of Adonis; after *Boucher*.  
Belshazzar; after *Laudyck*.  
And a few more.

SCOTNIKOFF, EGOR (GEORG), an engraver, who flourished at the end of the 18th century, was a pupil and member of the St. Petersburg Academy, where he studied under Klauber. He engraved a 'Christ on the Cross,' after Lebrun.

SCOTT, DAVID, a Scottish historical painter, born at Edinburgh in 1806, son of the engraver Robert Scott, first drew and engraved a series of designs, after Stothard, for Thomson's 'Scottish Melodies,' and then commenced painting. He produced in 1828, 'The Hopes of Early Genius dispelled by Death.' He became an Associate of the Scotch Academy in 1830. In 1832 he went to Italy, and on return was elected a Scottish Academician. He sent pictures to the Westminster Hall competitions of 1842 and 1844, but without success, a failure that caused him deep disappointment. He died in 1849. David Scott's imagination was active and poetic, but scarcely of the kind that finds its right vehicle in paint. He was a good colourist, and an expressive rather than correct draughtsman. The following list comprises his best works.

Ariel and Caliban. (*Scot. Nat. Gallery*).  
A Vintager. (*Do.*)  
Paracelsus lecturing.  
Peter the Hermit.  
Vasco de Gama meeting the Spirit of the Cape. (*Trinity House, Leith*).  
Orestes and the Furies.  
The Dead Rising.  
Achilles Mourning Patroclus.

He also published several series of designs in outline:

'Monograms of Man.' 1831.  
'The Ancient Mariner.' 1837.  
Illustrations to the 'Architecture of the Heavens,' by Prof. Nichols. 1848.  
Illustrations to the 'Pilgrim's Progress,' published after his death.

Mr. W. B. Scott published a memoir of his brother, David Scott, in 1850.

SCOTT, EDMUND, engraver, born in London about 1746, was a pupil of Bartolozzi. He engraved a portrait of the Prince of Wales, by himself, and several subjects after Morland, Stothard, and Hamberg. He died about 1810.

SCOTT, JOHN, an eminent engraver of animals, particularly of horses and dogs, was born at Newcastle in 1774, where he served his apprenticeship to a tallow-chandler. At the expiration of his time, he engraved a series of profile portraits for Angus's 'French Revolution,' and then came to London,

where his friend Pollard, a Newcastle man, gave him lessons in drawing and engraving. Scott's name is to be found in the publications of Tresham and Ottley, in Britton's 'Cathedral Antiquities,' Westall's 'Illustrations of the Book of Common Prayer,' &c.; but it is in the 'Sportsman's Cabinet,' 'Daniel's Rural Sports,' and a 'Series of Horses and Dogs,' that he excels, as an engraver of animals, all the Englishmen who had preceded him. Some of his detached pieces are of great excellence, particularly 'Breaking Cover,' after Philip Reinagle; 'The Death of the Fox,' after Sawrey Gilpin; 'Warwick, a Famous Racer,' after Abraham Cooper; and a few landscapes, after Weenix, Gainsborough, Cullcott, and others. He died at Chelsea in 1828.

SCOTT, JOHN HENDERSON, water-colour painter, the son of William Henry Scott, born February 10, 1829, practised at Brighton, where he had a great local reputation as a teacher, and as an active member of the Brighton Fine Arts Society. He was an occasional exhibitor at the London Water Colour Galleries, and at the chief provincial exhibitions, but reserved his work more especially for the Brighton Picture Gallery. He painted views of Sussex scenery, views in Normandy, &c. He died at Brighton, December 6, 1886.

SCOTT, MARIA, the sister of William Henry Scott, was a water-colour painter, who practised at Brighton. She became a member of the Water-Colour Society in 1823, and was an industrious exhibitor of fruit and flower pieces, both under her maiden name, and after her marriage in 1830, as Mrs. Brooksbank.

SCOTT, ROBERT, the best Scottish engraver of his time, was born on the 13th November, 1771, at Lanark. He was educated there and at Musselburgh, and apprenticed to Alexander Robertson, a landscape engraver in Edinburgh, in 1787, when he also entered the Trustees' Academy. His first successful engravings were twelve views round Edinburgh. He afterwards, for twenty years, executed the monthly prints of new houses, country seats, &c., for the 'Scots' Magazine,' and many plates for Dr. Anderson's 'Bee,' Barry's 'History of Orkney,' 'Scenery of the Gentle Shepherd,' Burns, &c. &c. He died in January, 1841. Many of his apprentices became distinguished, among them John Burnett, James Stewart, John Horsburgh; also William Douglas, miniature painter, and Thomas Brown, the writer on Natural History. Robert Scott was the father of David Scott, R.S.A., and Mr. W. B. Scott.

SCOTT, SAMUEL, an eminent English painter of views and sea-pieces, was born early in the 18th century, in London, and there practised from about 1725 to his death. He was the friend of Hogarth, and formed one in the famous water-party to Gravesend in 1732. His sea-pieces, chiefly in oil, were very popular, and he was one of the earliest aquarellists. In his topographical views he frequently introduced groups of well-drawn figures. His 'View of the Tower of London on the King's Birthday' was exhibited at the Royal Academy in 1771, and some of his works appeared at the Spring Gardens Rooms. After a long and prosperous career in London, he retired to Bath, where he died of gout, in October, 1772. There is a good portrait of him by Hudson in the National Gallery, where there are also two of his own works: 'Old London Bridge' and 'Old Westminster Bridge.'

SCOTT, WILLIAM HENRY STOTHARD, water-colour

painter, born March 7, 1783, was a member of the old Water-Colour Society, and a constant exhibitor in its galleries for many years. He practised at Brighton, and most of his works are subjects from Sussex rural scenery. He died December 27, 1860.

SCOTTO, FELICE, flourished at the end of the 15th century. He painted many pictures at Como for private individuals, and at S. Croce a series of frescoes from the life of St. Bernardo.

SCOTTO, (or SCOTTI,) FRANCESCO, an Italian engraver, was born at Venice about 1760. His *fac similis* of original drawings by Raphael, with others by Rosaspina, were published by the Abbate Colotti under the title 'Disegni originali di Raffaello per la prima volta pubblicati, esistenti nella Imp. Accademia di Belle Arti di Venezia,' 1829, folio. F. Scotto also engraved Leonardo da Vinci's (?) so called 'Modesty and Vanity.'

SCOTTO, (or SCOTTI,) GIROLAMO, born in 1780, was educated in the school of Longhi, at Milan. He was one of the best pupils of that master. The following are among his best plates:

The Madonna di San Sisto; after Raphael.  
The Madonna di Foligno; after the same.  
Mater pulchra dilectionis; after a picture discovered at Genoa in 1823, and ascribed to Raphael.  
The Transnova Madonna; after Raphael.  
The Magdalen at the feet of Christ; after P. Veronese.  
Children healed by the garments of St. Philip; after A. del Sarto.

SCOTTO, STEFANO, a Milanese painter, who flourished at the latter part of the 15th and commencement of the 16th centuries. He was an admirable painter of grotesques, and had the honour of being the master of Gaudenzio Ferrari; he is also believed to have been the real master of Luini.

SCOTGALL, GEORGE, a Scotch painter, of the end of the 17th and beginning of the 18th centuries. He is said to have been the son of John Scougall, and practised portrait painting, imitating the manner of Lely. Many portraits attributed to the elder Scougall are so inferior in artistic merit to the work of that painter, and so evidently produced under the influence of Lely, as to make it all but certain they are by the younger painter.

SCOTGALL, JOHN, a Scotch painter of the middle of the 17th century, is supposed to have been a native of Leith. Much obscurity exists as to his history. Tradition states him to have been a favourite of James VI., who is said to have rewarded him with a ring for a portrait he painted of Prince Henry, but existing portraits by him are dated so late in the 17th century as to throw much doubt on this story. Such are the portrait of Sir Archibald Primrose, Lord Clerk Register, dated 1670 (belonging to Lord Rosebery), and two portraits of the ancestors of the Clerk family, dated 1674 (at Penicik House). In the Scottish National Gallery there is a portrait of John Scougall, painted by himself, holding a ring in his hand, in supposed allusion to the above-mentioned legend.

SCOULER, JAMES, miniature painter, was a member of the Free Society in 1763, having previously exhibited with the Society of Artists. He is said to have gained a premium from the Society of Arts when only fourteen, in 1755. He exhibited constantly at the Royal Academy, from its foundation till 1787, sending chiefly miniatures, but occasionally crayon drawings.

SCRETA, KARL, (Count SCOTNOWSKY von ZAWORZIC,) painter, was born of a noble family at Prague in 1604. For several years he lived and

worked at Venice, Bologna, and Florence; in 1634 he accompanied his friend, Wilhelm Bauer, to Rome. By his talents and application he obtained a high reputation in Italy, and was even appointed professor in the Academy at Bologna. On his return to his native country he became a member of the Academy at Prague, and, in 1652, principal of that institution. Many of his works have been engraved. In the Dresden Gallery there are ten of his pictures. Many of his subjects are taken from sacred history, and the legends of the Saints; of the latter he delighted to paint fanciful portraits. It is recorded that he painted his own portrait as St. Giles, in the church of St. Martin, and again as St. Luke painting the Virgin, in the Thein-kirche, both at Prague. He engraved a curious plate, in two sheets, which was published with the title 'Philosophia Univerſa in Universitati Pragensi;' it is signed *Car. Secreta fec.* 1666. He died at Prague in 1674.

SCRIVEN, EDWARD, engraver in the chalk and dotted manner, born at Alcester, near Stratford on Avon, in 1776, was a pupil of Robert Thew. His work is to be seen in 'Specimens of ancient Sculpture,' published by the society of Dilettanti, in Dibdin's 'Aedes Althorpianae;' in Tresham's 'Gallery of Pictures,' and other publications of the same class. He engraved Benjamin West's studies for the heads in his 'Christ Rejected'; many detached plates for Boydell and other publishers, after English artists; and a series of portraits, chiefly after Peter Leely, of the heroines of 'Grammont's Memoirs.' He died in 1811.

SCROPE, WILLIAM, (of Castle Coombo,) an amateur painter, born 1772. He published several books illustrated by his own pencil, among which we may mention, 'The Landscape Scenery of Scotland,' 'Days and Nights of Salmon Fishing,' and 'Days of Deer-stalking.' He occasionally exhibited at the Royal Academy, and also at the British Institution, of which he was one of the directors. He died on the 20th of July, 1852.

SCROTS, WILLIAM, a Flemish portrait painter of the 16th century, was appointed painter to Queen Mary of Hungary in 1537. He is said to have painted portraits of the Empress Elizabeth, mother of Mary of Hungary, and of Charles V. and his Empress, but these have disappeared.

SCROUDOMOFF. See SCOROPOMOFF.

SCULPTORE, ADAMO, (GHISI ?) was born at Mantua in 1530, and is supposed to have been the son of Gio. Bat. Sculptore. He was a draughtsman and engraver, forming himself on Michelangelo and Giulio Romano. The dates on his plates range from 1566 to 1577, but he seems to have begun engraving long before the former year; and if the title-page to his series of plates after Michelangelo's frescoes in the Sistine Chapel be really by himself, he must have lived longer than is usually supposed, for it is dated 1585. He signed his plates with a monogram composed of an S. on the bar of an A. Of some 130 prints ascribed to him, the best, perhaps, are:

A Holy Family with Saints; after Giulio Romano.  
A Pietà; after Michelangelo.

SCULPTORE, DIANA, (GHISI ?) was born at Mantua about 1535, and is believed to have been a daughter of Gio. Bat. Sculptore. The dates on her sixty plates range from 1581 to 1588. About 1579 she married the architect and sculptor, Francesco Ricciaroli, of Volterra, after which she occasionally added his name to hers in her signatures. In a few instances she signed her work with the

single word Diana, sometimes with a monogram composed of a D. with an S. inside it, followed with the word *incidebat* or *Mantuana*. She engraved after Raphael, Zuccari, Paris Nogari, and especially Giulio Romano. Her best plates are:

The Martyrdom of St. Catherine.  
The Feast of Psyche; after Giulio Romano.  
The Woman taken in Adultery; after the same.  
The Birth of John the Baptist; after the same.  
The Birth of Apollo and Diana; after the same.  
The Corpse of Patroclus carried off the Field; after the same.  
Christ's charge to Peter; after Raphael.

SCULPTORE, GIOVANNI BATTISTA, (GHISI ?) called MANTOVANO and BERRANO, was born at Mantua in 1503. He was architect, painter, and engraver, and a disciple of Giulio Romano and Marc' Antonio. After the death of the former he became architect-in-chief to the Duke of Mantua. He is said to have designed altar-pieces for Mantuan churches, which were actually painted by Brusasorci, Guisoni, and Ippolito Costa. He engraved about twenty plates, the dates on which range from 1536 to 1540. In technique they are dry, deficient in half-tones, but good in drawing. He used to be considered the head of the Ghisi family, but later researches have gone far to prove that his name was really Sculptore, Sentore, or De' Sentori, and that the word 'Sculptor,' which occasionally follows his usual signature of *I. B.*, or *I. G.*, Mantuanns, was not a mark of condition, but a Latinized form of his name. His best plates are 'A Sally of the Trojans against the Greeks,' and 'Hercules and Anteus,' 'David beheading Goliath' (1510), and 'Mars and Venus' (1539), all after G. Romano. He died at Mantua in 1575.

SEATON, JOHN THOMAS, portrait painter, was the son of Christopher Seaton, the gem engraver. He was a member of the Incorporated Society of Artists, and exhibited at the Academy between 1761 and 1777. About three years later he was practising with much success in Edinburgh, and was still living in 1806.

SEBASTIANI, LAZZARO, painter, flourished at Venice in the 15th century. He was a pupil of Alvise Vivarini. Nothing is known as to the dates of his birth or death. He is supposed to have been a native of Padua, but settled in Venice as early as 1470. In the Academy of Venice there are eight scenes from the history of St. Ursula, and a 'Presentation in the Temple,' by him, and in the Scuola di S. Giorgio degli Schiavoni, two series of scenes from the histories of St. George and St. Jerome. At Murano, in S. Donato, there is a Madonna with Saints, and in S. Antonio at Venice, a Pietà. His 'Coronation of the Virgin,' in the Bergamo Gallery, is dated 1490.

SEBASTIANO DEL PIOMBO. See LUCIANI.

SEBILLE, GYSBERT, a Dutch painter, of whom little is known, except that he lived in the middle of the 17th century. He painted the 'Judgment of Solomon' for the Town-house of Weesp, of which place he was a burgo-master. There is also an 'Assembly of the Magistrates in 1652' by him in that building.

SÉBRON, HIPPOLYTE, painter, born at Caudebec in 1801, was a pupil of Daguerre. He began his career by painting dioramas. Later he devoted himself to easel pictures, and painted chiefly church interiors, ruins, public buildings, &c., and occasional portraits. He was a constant exhibitor at the Salon from 1831 to the year of his death, which took place in 1879.



**SECANO, GERONIMO**, a Spanish painter, born at Saragossa in 1638. After learning the rudiments in his native city, he visited Madrid, where he studied the great masters in the royal collection, and returned to Saragossa an able artist. Palomino praises his frescoes and oil pictures in the church of S. Pablo. For the last twenty years of his life he practised as a sculptor as well as painter. He had many pupils. He died in 1710.

**SECCANTE, SEBASTIANO**, was a native of Udine, and flourished at the beginning of the 16th century. He was a disciple of Pomponio Amalteo, and was a respectable painter of history and portraits. In the church of S. Giorgio, at Udine, there is a 'Christ bearing His Cross,' with angels holding the instruments of the Passion, by Seccante. He married the daughter of Pomponio Amalteo.

**SECCII, GIOVANNI BATTISTA**, an Italian painter of the 17th century. He was called IL CALAVAGGIO and CARAVAGGIO from the place of his birth, and practised about 1619. Lanzi states him to have painted an 'Epiphany' for S. Pietro in Gossato.

**SECCHIARI, GIULIO**, painter, was a native of Modena, but was educated at Bologna, in the school of the Carracci. He afterwards visited Rome and Mantua, where he painted several pictures, which were destroyed or carried away at the sacking of that city, in 1630. There are some of his works in the churches at Modena. He died in 1631.

**SÉLIAN, POLYCARPE CHARLES**, born in Paris in 1803, was a scene painter of much repute, and in this capacity was engaged at the Grande Opéra, where he painted the scenery for a great number of pieces. He was similarly employed at the Théâtre Français, the Théâtre de l'Ambigu, and the Porte St. Martin, and had a large practice as a restorer and decorator of theatre interiors, both in Paris and the provinces. He painted in the Dresden theatre, was charged with the decoration and furnishing of the Dolma-Baghtche Palace, Constantinople; and decorated the Théâtre de la Monnaie, Brussels. Outside his theatrical employment his best known works in Paris were the restoration of the Galerie d'Apollon in the Louvre, and the transformation of the Pantheon into the church of St. Geneviève. He died in Paris, September 14, 1874.

**SEDDON, THOMAS**, landscape painter, the son of an eminent cabinet maker, was born in London in 1821. He went in 1841 to Paris to study, and on his return designed for his father. In 1850 he took an important part in founding the North London School of Drawing and Modelling in Camden Town, where for some time he constantly taught. In 1851 he began to paint, and in 1852 he exhibited his first work, 'Penelope.' He afterwards turned to landscape. In 1853 and 1854 he travelled with Mr. Holman Hunt in the East, and setting out again two years later, he was taken ill at Cairo, where he died in 1856. His friends purchased and presented to the National Gallery his 'Jerusalem and the Valley of Jehoshaphat.'

**SEDELMAYER, JEREMIAS JAKOB**, was born in 1704, at Augsburg. He engraved some views of the Imperial Library at Vienna from his own designs, which were published in 1737. Also five plates from Gran's ceiling pictures in the same building. He died at Augsburg in 1761. Among his other plates we may name:

Portrait of Wolff; after Roy.  
St. Rosalie and St. Theresa.  
Four Allegories; after Solimena.

**SEDELMAYER, JOHANN ANTON** a German painter and lithographer, born at Munich in 1797, studied in that city under Kobell and Georg von Dillis. He was a pleasing landscape painter, and lithographed a number of pictures in the Munich and Schleissheim Galleries.

**SEDGWICK, WILLIAM**, engraver, born in London in 1748, engraved under the influence of Bartolozzi after Angelica Kauffman, Penny, and others. He died about 1800.

**SEEKATZ, JOHANN KONRAD**, born at Grünstadt, in the Palatinate, in 1719, painted military scenes, scenes of peasant life, and landscapes with figures in the style of Brouwer. 'Girl with a Candle,' a 'Boy with a Chopping block,' and a 'Boy with Dog,' are in the Stædel Museum, Frankfurt. He died at Darmstadt in 1768.

**SEELE, JOHANN BAPTIST**, painter and etcher, born at Münsburg in 1775, was appointed court painter and director of the King's Gallery at Stuttgart in 1804. He painted the exploits of the Württemberg troops in the years 1806 and 1809 in a series of pictures now in the Palace. He died in 1814.

**SEELINGER, ALFRED**, historical painter, a native of Bavaria, who painted a well-known picture, called 'Spartacus, Gladiator.' He died at Rio de Janeiro in 1873.

**SEEMAN, ENOCH, (ZEEMAN,)** portrait painter, born in 1694, was the son of Isaac Seeman, a portrait painter of Dantzic, by whom he was brought to England. Here he painted many portraits, some of which have been engraved, and here he died in 1744. Enoch had a brother ISAAC, who died in 1751, and a son PAUL, both of whom were portrait painters.

**SEGALA, GIOVANNI**, born at Venice in 1663, was a scholar of Antonio Zanchi. A 'Conception,' by him, painted for the Scuola della Carità, Venice, is praised by Lanzi. He died in 1720.

**SEGAR, FRANCIS and WILLIAM**, two English portrait painters, brothers, who were practising in London in the 16th century, are mentioned by Meres in his 'Wits' Commonwealth,' published 1598.

**SEGARRA, JAYME**, a Spanish painter, who, in the year 1530, painted an altar-piece for Notre Dame de Belen, at Beua.

**SEGHIER, ANNE**, miniature painter, was the daughter of a physician at Breda, and practised in the 16th century.

**SEGHIER, SEE ZEGHERS.**

**SEGNIZZI, ANDREA**, a decorative painter, born at Bologna in 1630, was a pupil of Albani, and painted in Ravenna, Modena, Parma, and Bologna.

**SEGNA DI BUONAVENTURA**, painter, who flourished at the beginning of the 14th century at Siena, was a pupil of Duccio di Buoninsegna. His chief works are a 'Majestà,' in the church of Custigione Fiorentino at Arezzo, 'Christ on the Cross,' in the Abbey of S. Fiore, a 'Virgin with Saints,' in the Academy of Siena, and 'Christ on the Cross with the Virgin and St. John,' in the National Gallery in London.

**SEGOVIA, JUAN DE**, a Spanish marine painter, who resided at Madrid in the middle of the 17th century.

**SEGUIER, JOHN**, younger brother of William Segnier, born in London in 1785, studied at the Academy Schools, and painted views, among which are two of Oxford Market, and one of Kew Bridge. He succeeded his brother as superintendent of the British Institution, and died in London in 1856.

**SEGUIER, WILLIAM**, born in London in 1771, was the son of David Seguier, a well-known picture-dealer of the last century. He studied under George Morland, and painted views in and around the metropolis. He was appointed keeper of the royal pictures, and of the National Gallery on its foundation in 1824. He was also superintendent of the British Institution, and was an active 'restorer' of pictures. He died at Brighton in 1843.

**SEGURA, ANTONIO DE**, a painter and architect employed by Philip II. in 1580 to paint an altar-piece for the monastery of S. Yuste, and to copy Titian's 'Apotheosis of Charles V.' He died at Madrid in 1605.

**SEGUVERA, DOMENICO ANTONIO DE**, a Portuguese painter of the 19th century. In his youth he showed such capacity for art, that a Portuguese minister sent him to Rome to study. In 1810 he returned to his native country, and practised there with success.

**SEIBELS, KARL**, landscape painter, was a pupil at the Dusseldorf Academy and of Achenbach. He painted scenes in Holland and Italy. He died at Naples in 1877.

**SEIBOLD, CHRISTIAN**, born at Mayence in 1697 (1703), painted portraits somewhat in the style of Denner. In 1749 he became painter to the Empress Maria Theresa. The Dresden Gallery has five of his portraits, including one of himself. He died at Vienna in 1768.

**SEIDL, ANDREAS**, painter and engraver, born at Munich in 1760. In 1781 the Elector sent him to Italy, where he gained a prize at the Academy of St. Luke in Rome, and became a Member of the Academies of Bologna and Parma. In 1787, on his return, he became Court-painter and Professor at the Munich Academy. He etched a few plates, chiefly 'Academies.' He died in 1834.

**SEIDLER, CAROLINE LOUISE**, born at Jena in 1786, was instructed by Roux, and by Goethe, whose portrait she painted. From 1818 to 1823 she studied in Italy, where she copied Raphael and Perugino. In 1823 she became teacher to the Princesses Maria and Augusta, at Weimar, and in 1824 curator of the Weimar Gallery. She painted portraits in oil and crayons, as well as religious, mythological, and romantic scenes. She died at Weimar in 1866.

**SEILLER, JOHANN GEORG**, of Schaffhausen, a mezzotint engraver, flourished about 1700. His plates are mostly portraits, and are good for their date. Among the best are:

- Portrait of the Emperor Joseph I.
- Do. J. H. Heidegger.
- Do. the Empress Eleonora.
- Do. the engraver Bartholomæus Kilian.
- A Monk attempting to kiss a Girl.

His plates are inscribed *J. G. Seiller, fecit*, or *J. Georg Seiller fecit* &c., and sometimes *Joh. Georg Seiller sculpsit*.

**SEINSHEIM, AUGUST KARL, GRAF VON**, painter, lithographer, and etcher, born at Munich in 1789, began etching about 1809. While studying law at Landsbut he learnt oil painting from Simon Klotz. From 1813 to 1816 he frequented the Munich Academy, where he studied under the Langers. In 1816 he went to Italy, and joined the so-called 'Nazarenes.' On his return to Munich he painted a 'Virgin and Child,' for the church at Grunbach, a 'Charge to Peter,' for the church at Vohburg, and other altar-pieces. He died at Munich in

1869. He etched ten plates, of which we may name:

- An Old Woman Reading.
- A Young Woman with a Child.
- A Madonna with the Child Jesus.
- A Man's Head.
- A Roman Mother.

**SEISENEGGER, JAKOB**, born in Austria in 1605, painted the portrait of the Emperor Charles V., and became in 1531 court-painter to the Grand Duke Ferdinand. He died at Linz in 1567.

**SELB, JOSEPH**, born at Stockach in the Tyrol, in 1784, was first instructed by his brother KARL, also a painter, and then went in 1799 to Dusseldorf. He afterwards worked in Munich, and gained a name by his lithographs after Vernet. In 1816 he founded a Lithographic Institute. In 1820 he associated himself with von Mannlich in carrying on Strixner's 'Munich Gallery.' He died at Munich in 1832.

**SELIGMANN, JOHANN MICHAEL**, engraver, born at Nuremberg in 1720, was instructed by the Preisslers. He visited Rome and Petersburg, and on his return he engraved many plates for botanical and anatomical books. He died in 1762.

**SELL, CHRISTIAN**, historical painter, was born at Altona in 1831. He studied at the Dusseldorf Academy from 1851 to 1856, and formed a close intimacy with Th. Hildebrand and W. Schadow. He further improved himself by travels in Germany and Belgium, and accompanied the Prussian army in the campaign against Austria in 1866, and in the French war in 1870. His favourite subjects were battles and military scenes, taken sometimes from German history, sometimes from modern warfare. He died at Dusseldorf in 1883. In the Berlin Gallery there is a 'Scene after Königgratz' by him.

**SELLENY, JOSEPH**, born at Meidling, near Vienna, in 1824. He studied at the Vienna Academy and under Ender and Steinfeld, with the former of whom he travelled in the Tyrol and Italy. In 1857-59 he travelled with the Crown Prince of Austria, the present Emperor, to North Africa, the Canary and Cape Verde Islands, and the Brazils. He died insane in 1875.

**SELLET, JAMES**, born in 1764, was an English portrait, fruit, flower, and genre painter. He died at Norwich in 1840.

**SELLIER, CHARLES FRANÇOIS**, painter, was born at Nancy, December 25, 1830. He was a pupil of Leborne and of Léon Cogniet, and in 1857 gained the 'Prix de Rome.' He subsequently became keeper of the Museum of Nancy, where he died November 23, 1882. He executed the paintings for the chapel of St. Denis, in the church of St. Bernard, Nancy, and the following works by him are in the Museum:

- The Penitent Magdalen.
- The Death of Lazarus.
- The Levite of Ephraim.
- A Kitchen Interior.
- Study of a Head.
- An Italian Souvenir.

**SELMA, FERNANDO**, a Spanish engraver, was born at Valencia about 1750. He studied in Madrid and Paris. He is among the best of the Spanish engravers. His later manner resembles more that of Edelinck than of his master, Carmona. He engraved the portraits of Cortes and Solis, prefixed to the quarto edition of 'Historia de la Conquista de Mexico,' published at Madrid in 1783, and afterwards engraved the plates for the 'Maritime Atlas of Spain,' which occupied him several years. He also engraved portraits of Charles V., after Titian, of Magellan the navigator,

and various others. One of his best plates is the Spasimo of Raphael. We may also name:

*La Madonna del Pozzo; after Raffaele.*

*The Virgin and Child; also after Raffaele.*

Selma died in 1810.

SEMENTI, GIACOMO, (SEVENZA,) painter, was born at Bologna in 1580, and was a fellow-student with Francesco Gessi, under Denys Calvaert and Guido Reni. He was a clever follower of the style of Guido, and painted pictures for the churches at Bologna. Such are a 'Martyrdom of St. Cecilia,' in the church of St. Elena; a 'Marriage of St. Catharine,' in S. Francesco; a 'St. Sebastian,' in S. Michele; and a 'Crucifixion,' in S. Gregorio. A 'Martyrdom of St. Eugenia' is in the Bologna Gallery. Sementi visited Rome, where he painted frescoes in S. Carlo a Cattini, and in the 'Ara Coeli.' He died at Rome in the prime of life.

SEMINI, ANDREA, the elder son of Antonio Semini, born at Genoa in 1510, was first instructed by his father, but afterwards studied under Perino del Vaga, who had taken refuge at Genoa in 1528, after the sacking of Rome. By the advice of Perino he visited Rome. After a residence of eight years in that capital he returned to Genoa, where he painted pictures for the churches and public edifices, among the best a 'Nativity,' in S. Francesco; and an 'Adoration of the Magi,' in La Nunziata. He worked for a time at Milan in conjunction with his brother Ottavio. He died in 1578.

SEMINI, ANTONIO, painter, was born at Genoa in 1485, and was a disciple of Lodovico Brea. He afterwards studied Perugino, and imitated his style. His principal picture is the 'Martyrdom of St. Andrew,' in S. Ambrogio, at Genoa. There is also a 'Cleopatra' by him in the Pallavicini Palace there. He died in 1545.

SEMINI, GIULIO CESARE, a Genoese, who painted a 'Crucifixion' for the church of S. Bartolomè de Sonsoles, at Toledo. He was also employed by Philip III. in the Palace of the Pardo.

SEMINI, OTTAVIO, the younger son of Antonio Semini, born at Genoa in 1520, was, when very young, placed under the tuition of Perino del Vaga, with whom his elder brother Andrea was a student. Possessed of a more lively genius than Andrea, he was soon sufficiently advanced to proceed to Rome, for the completion of his studies. He returned with his brother to Genoa, and, in conjunction with him, executed several considerable works. He decorated the façade of the Palazzo Doria with statues and architectural ornaments, and painted some frescoes in the interior. He was invited to Milan, where he passed the latter part of his life. In the church of S. Angelo he painted several subjects in the chapel of S. Giuliano; the best a Funeral of that Saint. Ottavio Semini died at Milan in 1604.

SEMITECOLO, NICCOLÒ, flourished at Venice in the second half of the 14th century. His earliest known painting is a 'Coronation of the Virgin,' dated 1351, and now in the Accademia at Venice. In the same collection there are fourteen small panels by him, which have been supplemented by a 'Coronation of the Virgin,' by one SILEANO, (who signs himself *Stefan Plebanus Sancte Agnetis parit, M.CCC.LXXX.*) to form an altar-piece. In 1367 he painted an altar-piece with scenes from the life of St. Sebastian, which now hangs in separate pieces in the Chapter Library of the Duomo at Padua. Semitecolo is known to have lived until 1400, and it has been suggested that he was identical

with Niccolò Paradisi (q. v.), so called from his residing near the bridge of that name at Venice.

SEMOLEI, IL. See FRANCO, GIOVANNI BATTISTA.

SEMPELIUS, D. G., a German engraver, who flourished about the year 1580. He copied some of Albrecht Durer's prints with great success. Among his best imitations is the 'Descent into Hell,' from the Life of Christ. It bears the date of the original, 1512, as well as the year in which it was engraved, 1580.

SENAVE, JACOBUS ALBERTUS, born at Loo in 1758, was a painter of Flemish country feasts, in the style of Teniers. He painted the atelier of Rembrandt, with portraits of a great number of artists, contemporaries of that master. This he presented to the Academy at Ypres, and was in return made an honorary director. The church of Loo has a 'Seven Works of Mercy,' by him. He died in Paris in 1829.

SENEFELDER, ALOYS, the inventor of the art of lithography, was born at Prague in 1771, but in early life went to Munich with his father, who was an actor. He was sent to the university of Ingolstadt, to study jurisprudence, but his inclination led him rather to the stage and the drama, in which, however, he was unsuccessful. By his first piece, *Die Mädchenkenner*, he cleared fifty florins; his second did not pay expenses. By the death of his father his means became straitened, and he could not afford the cost of printing his compositions; he therefore endeavoured to devise some other method of multiplication. He made experiments in engraving, etching, and stereotyping, and to avoid the expense of copper plates, made use of a fine piece of Kehlheim stone, and tried to print from it, but at first without much success. One day, however, when he had prepared a stone for etching his mother entered the room and requested him to write a list of the linen she was sending to be washed. He had not even a slip of paper for the purpose, having used all in taking proof impressions, and even his inkstand was dry. As the matter was urgent, he wrote the list on the prepared stone with the etching ground he had discovered for himself, intending to copy it at leisure. Afterwards, when about to clean off the writing, it occurred to him that by the application of nitric acid and water he might bite the stone so as to leave the writing in sufficient relief to print from. The experiment succeeded, and as soon as he had brought his new discovery into a practical form, he applied himself to making it a commercial success. The mere use of stone as a substitute for copper had been known before, but Senefelder's experiments led to the discovery of chemical lithography in its full sense. Senefelder published an account of it in 1818, which was translated into French and English, and made the process generally known throughout Europe. His own practice was confined to Germany, where he arrived at a competence, and devoted himself to perfecting the art. He died at Munich in 1831. His brothers CLEMENS, GEORGE, THEOBALD, and KARL, and HEINRICH his son, all practised as lithographers.

SENELLY, ---, an Austrian painter of the 19th century, the first part of whose career was spent in great privation and misery. His early struggles seem to have affected his brain, for, in 1873, after he had obtained some recognition, he became insane, and died in 1875.

SENEX, JOHN, an English engraver, who engraved the plates for the London Almanacks from the year 1717 to 1727, with the exception of that

for the year 1723, which was by John Clarke. He died in 1741.

**SENEZCOURT, JULES DE**, painter, was born at Saint Omer in 1816. In 1841 he settled at Brussels, where he practised portrait and genre painting. He died in 1866.

**SENEFF, ADOLF**, a German painter, born at Halle towards the close of the 18th century, first studied theology, but in 1810 decided to devote himself to art, and began to work in pastel under Kugelman at Dresden. He afterwards went to Rome, where he copied many of Raphael's masterpieces for the 'Rafael-Saal' at Sanssouci. He painted a 'Madonna Enthroned,' and a 'Christ and the Canaanitish Woman,' but was more successful with fruit and flowers. His brother KARL AUGUST also practised as a painter and engraver at Dorpat.

**SENTIES, PIERRE ANTHANIK THEODORE**, painter, born in Paris, February 23, 1801. He was a pupil of Gros and Regnault. He painted numerous portraits, some of which appeared at the Salon, but his best work is a 'Resurrection' in the cathedral of Valence.

**SEPP, JAN CHRISTIAAN**, born at Amsterdam in 1739, was a painter of insects. He published 'The Natural History of the Insects of Holland,' in six volumes quarto, illustrated with some two hundred and fifty coloured plates, in which he was assisted by his son, and some other works of the same class. Sepp was a member of the society *Felix Meritis* at Amsterdam, where he died in 1811.

**SEPPEZZINO, FRANCESCO**, a Genoese historical painter, of whom little is known except that he was born in 1530, and studied under Luca Cambiasi and Giambattista Castelli, and died in 1579.

**SEPTIMIUS, HERCULES**. See **SETTI**.

**SEPULVEDA, MAURO NUÑEZ DE**, a Spanish painter. In 1640 Philip IV. appointed him painter and gilder to the Spanish Navy, partly in return for his contribution of 500 ducats towards the expenses of the war in which his Majesty was engaged. His patent, among other privileges, gave him the sole right of painting all banners, standards, &c., required in the navy. He is also said to have painted in fresco.

**SEQUEIRA, DOMINGOS ANTONIO DE**, a Portuguese historical painter and designer, was born at Lisbon in 1768. He gave early proofs of talent, and was sent to Rome in 1788, to complete his studies. He became a scholar of Antonio Cavallucci, and after spending some years in Italy he returned to Portugal, where his works were soon in great request. Sequeira had much versatility, and strange stories are told of the eccentric methods of which he sometimes made use. In 1823 Sequeira visited Paris to exhibit his 'Last Moments of the Poet Camões,' after which he went to Rome and became devout. He died at Rome in 1837.

**SEQUENOT**, probably a native of France, flourished about the year 1671. He engraved some frontispieces and other plates for books.

**SERAFIN, PEDRO**, surnamed EL GRIEGO, a painter of Barcelona, who, in conjunction with Pedro Pablo, painted the doors of the organ of the cathedral of Tarragona.

**SERAFINI**. See **DEI SERAFINI**.

**SERAFINI**. See **MODENA**, **BARNABA DA** (Supplement).

**SERANGELI, GIOACCHINO**, painter, was born at Milan in 1778. He studied under David, in Paris, exhibiting at the Salon in the early years of the 19th century. His best works were, a 'Roman Charity,' which excited much attention by its dex-

terous treatment of an effect of light, and a large 'Napoleon I. addressing the Delegates of the Army.' On his return to Italy he decorated the Villa Sommariva on Lake Como with frescoes from the legend of Psyche. He finally settled in Milan, where he became Professor to the Academy.

**SERENARI, GASPARO**, a native of Palermo, flourished about the year 1750. He went to Rome, and frequented the school of Sebastiano Conca. On his return to Sicily he distinguished himself as a painter of history, both in oil and fresco. His principal works at Palermo are the cupola of the Jesuits' church and an altar-piece in the monastery church of La Carità.

**SERGEANT, ANTOINE LOUIS FRANÇOIS**, engraver, born at Chartres in 1751, studied under S. Aubin, and engraved several excellent plates. When the French Revolution broke out he became president of the Ward of St. Jacques, and secretary to the Jacobin Club. He was the means of saving many people from the guillotine, and of performing many kindly deeds. He married, in 1794, EMIRA MARCEAU, the sister of General Marceau, and the divorced wife of Champion de Sermet. She engraved several plates from drawings by her husband. For two years he was an exile in Switzerland, but on his return to Paris was active in artistic matters. After the 18th of Brumaire he went to Venice, where he published 'The Costumes of the People, Ancient and Modern,' in twenty-one parts. He died, blind, at Nice, in 1817.

**SERI, ROBERT DE**, painter and engraver, born in Paris about 1680, was a pupil of Cazes, and then studied in Rome. He became painter to Cardinal de Rohan, and painted scenes from the life of the Virgin for the Capuchin Church of the Marais in Paris, and the 'Martyrdom of St. Fidelis' for the Capuchin Church in the Rue St. Honoré. He executed several etchings after Raphael, Bagnacavallo, &c. He died about 1739.

**SERICUS**. See **SOVE**, **PHILIPPE DE**.

**SERIN, JAN**, a painter of historical subjects and portraits, was born at Ghent in 1678. He has been confounded by Balkema with his father, N. Serin, an historical painter of the same place, by whom there is a picture in the church of St. Martin at Tournay, 'St. Martin dividing his Cloak with a Beggar.' The elder Serin may have been the scholar of Erasmus Quellin, and the younger a scholar of Jan Erasmus, his son. Several altar-pieces in the churches at Ghent are attributed to Jan Serin, but he was more celebrated as a portrait painter, which profession he exercised at the Hague. In 1748, when he had reached his seventieth year, he painted the portrait of the Marquis de Fénélon, ambassador at the Hague, and that of the Marchioness. The precise year of his death, and that of his father, is not known. His son, JAN SERIN the younger, was also a painter, and is known to have practised from 1740 to 1748.

**SERIMEL, CESARE, IL CAVALIERE**, painter, born in 1516, at Orvieto, whence he went to Assisi, where he painted frescoes and oil pictures. He painted besides, pictures of ceremonies, markets, &c., introducing numbers of small figures. He died at Assisi in 1600.

**SERMONETA**. See **SICOLANTE**.

**SERNÉ, ADRIAAN**, born at Haarlem in 1773, painted landscapes with figures, alleys of trees, and views of towns, and also etched views of the neighbourhood of Haarlem. He was director of the Academy of Zwolle, where he died in 1847.

**SERRA, MIGUEL, (SERRE, SERRES,)** was born in Catalonia about the year 1653. At the age of eight years he absconded from his mother's house, and managed to get to Marseilles, where he obtained instruction from an indifferent painter, and afterwards went to Rome. At the age of seventeen he returned to Marseilles, and painted a 'St. Peter Martyr' for the church of the Dominicans of that city, which at once established his reputation. He was soon fully employed for the churches and for private patrons. He sent a picture to Paris which won him election as a member of the Academy, and an appointment as painter to the king. Having arrived at great honour and riches, he devoted the whole of his wealth to the succour of the poor of Marseilles during the plague of 1721. However, when the plague ceased, he returned with renewed ardour to his profession, and painted scenes which he had witnessed during the epidemic. He worked for the convent of St. Claire de Marseilles, for the Madeleine in the same city, and for the Carmelites at Aix. His easel pictures were also in great request, and are numerous. There are about twenty in the gallery of Marseilles. He died at Marseilles in 1728.

**SERRES, DOMINI,** the younger, water colour draughtsman, was the younger son of Serres the elder. He is best known as a teacher of drawing, but exhibited landscapes at the Royal Academy from 1783 to 1787. After many years of labour in his profession, his mind became clouded by a settled despondency, and he entirely lost his connection as a teacher. For the last few years of his life he was supported by his brother, John Thomas Serre.

**SERRIN, DOMINIQUE,** born at Auch in Gascony in 1722. His parents designed him for the Church, but he ran away and went to sea, and in time became master of a trading vessel, which was captured by the English in 1752, and he himself brought to England. He then applied himself to the cultivation of a native bent towards art, and soon acquired a reputation as a painter of sea-pieces and landscapes. When the Royal Academy was instituted, he was chosen a member, and some years afterwards was appointed marine painter to George III. In 1792 he became librarian to the Royal Academy. One of his important works was a picture of Lord Howe's victory over the combined Fleets of France and Spain, off Gibraltar, in 1782. He was a large contributor to the exhibitions at the Royal Academy for several years after its institution. During the first ten years he exhibited about forty pictures, all of English naval actions. Many of them are at Hampton Court and in Greenwich Hospital. He died in London in 1793.

**SERRES, JOHN THOMAS,** marine painter, born in London in 1759, was a pupil of his father Dominique. He was drawing-master at the naval school at Chelsea. In 1790 he visited France and Italy. In 1793 he became marine painter to the king and draughtsman to the admiralty. In 1801 he published 'The Little Sea Torch for Coasting Ships,' with coloured plates, and in 1825 his 'Liber Nauticus,' a handbook for marine painters. He was ruined by the depravity and extravagance of his wife, who called herself Princess of Cumberland. He became bankrupt and died in the Rules of the King's Bench Prison in 1825.

**SERRES, OLIVE,** landscape painter, born in 1772, was the wife of John Thomas Serres, and claimed to be the daughter of Henry Frederick, Duke of Cumberland. Her legal father was a house

painter at Warwick, named Wilton. Her pretensions were brought before the House of Commons in 1822. She exhibited landscapes at the Academy and the British Institution. She died November 21, 1834.

**SERRUR, HENRI AUGUSTE CALIXTE CESAR,** painter, was born at Lambersart, near Lille, in 1794. He studied first at Lille, but in 1815 was granted a pension by the town to enable him to complete his education in Paris. He there entered Regnault's studio. He exhibited at the Salon from 1819 to 1852, and died in Paris in 1865. Works:

Arras.	Museum.	Brunhilda.
"	Cathedral.	St. Waast healing the Blind.
Bordeaux.	Museum.	Portrait of Charles X.
Combrail.	"	Death of Muzet.
Douai.	"	Razzia in Africa.
Lille.	"	Three Scenes from Homer.
"	Chapel of the Sacred Heart.	The Presentation in the Temple.
Reunens.	Church of St. Germain.	Tobias burying a Hebrew.
Valenciennes.	Museum.	The Shipwreck of Caméens.
Versailles.	"	Several Official Portraits and Battle-pieces.

**SERVAES, HERMAN,** a Flemish painter, born probably at Antwerp in 1601. He was a pupil of Van Dyck, was a member of the Guild of St. Luke in 1650, and was still living in 1660.

**SERVANDONY, JEAN NICHOLAS,** an eminent painter of theatrical scenery and architectural decorations, was born at Lyons in 1695, and received his instruction in art at Piacenza from Paolo Panini, and at Rome under G. G. Rossi. His name is often Italianized and his birth put at Florence, but the truth seems to be as here stated. After a sojourn in Portugal, where he was much employed on decorations for public fêtes, he settled in Paris, where he was received with enthusiasm, and received the honour of knighthood. In 1749 he was invited to London, where he found a wife, proceeding afterwards to Dresden, Vienna, and Wurtemberg. From 1737 to 1765 he was a steady contributor to the Salon. In the Louvre there is a picture of ancient ruins by him, painted in the manner of P. Panini. He died in Paris in 1766.

**SERVIN, AMÉDÉE ÉLIE,** painter, was born in Paris in 1829. He was a pupil of Drolling, entered the École des Beaux Arts in 1848, and gained several medals at the Salon. His subjects were chiefly landscapes and animals; he occasionally painted genre pictures, and etched a few plates, among them one after his own picture, 'Le Puits de mon Charcutier.' His 'Moulin Balé' is in the Marseilles Museum, and there are landscapes by him in the Museums of Maastricht and Meina. He died in 1886.

**SERVIÈRES, EUGÉNIE, Madame, (née CHAREN.)** was born in France in 1786. She was a pupil of Lethière, was premiated in 1808 and 1817, and exhibited occasionally at the Salon in the early years of the 19th century. Her 'Inez de Castro' is in the Trianon.

**SERWOUTER, PIETER,** a Flemish engraver, born at Antwerp about the year 1571. He was a contemporary with J. van Londerseel, to whose style his bears some resemblance. Among other prints by him are the following:

- A set of twelve Hunts; after D. Vinckebooms.
- The Fall of our first Parents; after the same.
- A Dutch Merry-making; after the same.
- Samson killing the Lion; after the same.
- David killing the Bear; after the same.

He marked his plates with a cipher composed of a P, an S, and a W, thus, **P. W.**

**SESTO, CESARE DA**, sometimes called **CESARE MILANESE**, was born at Milan about 1470. He is generally regarded as a disciple of Leonardo da Vinci, but late in life he went to Rome and became affected by the example of Raphael. He also visited Naples and Messina, where he painted the 'Adoration of the Magi,' now in the Naples Gallery. But the details of his career are little known, and there is much uncertainty as to his work. The 'Vierge aux Balances' of the Louvre, formerly ascribed to Leonardo, is probably his. Lord Monson's 'Holy Family,' also called a Leonardo, is a good old Flemish copy from a picture by Cesare now in the Brera, at Milan. The 'Judith,' at Vienna; the 'Altar-piece,' in several compartments, in the convent of Sta. Trinità della Cava, near Salerno, long given to Sabbatini, are also by Cesare. He died at Milan about 1524. Other works by him:

Madrid.	Museum.	Virgin and Child.
Milan.	Ambrosiana.	Youthful Head of Christ.
"	Brera.	A Madonna.
"	Casa Scotti.	Baptism of Christ (with a landscape by Bernazzano).
"	Casa Molzi.	Altar-piece in several compartments, St. Roch in the centre.
Naples.	Museum.	Adoration of the Kings.
Turin.	Gallery.	A Madonna.
Venice.	Maritime Gall.	Two Madonnas.

**SESTRI.** See TRAVI.

**SETTLEZKY, BALHAZAR SIGISMUND**, a German engraver, of Polish origin, who was born at Augsburg in 1695. He died in 1770. He engraved after Watteau, J. M. Roos, and H. Roos.

**SETTELLA, MANFRED**, painter and mechanic, born at Milan in 1600, was Director of the Academy in his native city, and died in 1680.

**SETTI, ERcole**, (or **SEPTIMUS, HERCULES**), an Italian painter and engraver, who flourished about the year 1560. He was a native of Modena, and painted altar-pieces for the churches in that city. He etched a few plates and was still at work in 1593.

**SEUBERT, JOHANN FRIEDRICH**, born at Stuttgart in 1780, learned art from Heidehoff, and painted decorations, portraits, and flowers in water-colours. He became professor to the Katharinenstift in 1838. He died at Stuttgart in 1859.

**SEUPEL, J. A.**, an engraver of portraits, which he frequently drew from the life, was born at Strasburg in 1660. His plates are neatly executed with the graver. In several plates he imitated the effect of mezzotint with the burin; this, perhaps, led him to scrape a 'View of Strasburg by Night.' He died at Strasburg in 1711.

**SEUTER.** See SAITER.

**SÈVE, GILBERT DE**, was born in Paris in 1615. It is not known by whom he was instructed, but he was a painter of ability, and a foundation member of the old *académie*. Several of his portraits of distinguished persons were engraved by Edelinck, Van Schuppen, Masson, and other eminent French engravers. His own portrait, by Nattier, is at Versailles. He died in Paris in 1698.

**SÈVE, PIERRE DE**, brother of Gilbert de Sève, was born at Moulins in 1623. He was trained by his brother, and painted similar subjects. He died in 1695.

**SEVERINO.** See SAN SEVERINO.

**SEVERIN, JOSEPH**, painter, born about 1795. He settled in Rome, where he worked for many years, frequently sending a picture to the Royal Academy Exhibitions in England between 1827 and 1857. He was the friend of the poet Keats, took him to

Italy, and tended him during his last illness in 1821. Severin returned to England in 1840, and won a premium of £100 at the Westminster Hall competition of 1843. In '44, '45, and '47, he was less successful. He was again in Rome in 1861, and held the post of British Consul in that city until 1872, when he retired on a pension. He died in Rome, August 3, 1879, and was buried there, but in 1882 his body was removed from its first resting-place to a grave beside that of Keats in the Protestant cemetery next the pyramid of Caius Sestius. The following works by him are at South Kensington:

Scene from 'Eloisa and Abelard.'
Mary Stuart at Loch Laven.
Ariel, on a Bat.
Nymph gathering Hornsuckle.
Portrait of Keats. ( <i>Nat. Port. Gallery.</i> )

**SEVERN, MISS.** See NEWTON, MRS. CHARLES.

**SEVERO DA BOLOGNA**, an early Italian painter, practising about 1460. He was a pupil of Lippo di Dalmasio.

**SEVILLA ROMERO Y ESCALANTE, JUAN DE**, born at Granada in 1627, was a pupil of one Andres Alonso Argüelles, and of Pedro de Moya. He painted several pictures for the churches of the Carmelite and Augustine friars at Granada, a large 'Last Supper' for the refectory of the Jesuits, and others for the monastery of St. Jerome. An 'Entombment' (No. 707) in the Dresden Gallery, is probably his work. He died at Granada in 1695.

**SÉVIN, JEAN**, a Belgian architectural and decorative painter, was painting in 1750.

**SÉVIN, PIERRE PAUL**, painter, born at Tournon, France, about 1650. He settled at Lyons, where he became a portrait painter of some repute. Several engravings were made after his designs, representing events of Louis XIV.'s reign. They bear dates from 1685 to 1701. Some of his portraits were also engraved, among them one of Mlle. de la Vallière. In the Toulouse Museum there is an 'Alexander and Diogenes' by him. He died at Rome in 1676.

**SEYDELMANN, APOLLONIE**, of the de Forgue family, wife of J. C. Seydelmann, was born at Venice in 1767, or Trieste in 1768. She obtained a great reputation for her small copies in sepia of the works of Raphael, Correggio, Guido, Cantarini, Cignani, Domenichino, Carlo Dolce, and others. She also excelled in miniature painting. In 1789 she accompanied her husband to Italy, and assisted him in his larger works. She was a member of the Dresden Academy. She died at Dresden in 1840.

**SEYDELMANN, JAKOB CRESCENTIUS**, was born at Dresden in 1760. He received his instruction from Bernardo Bellotti and Casanova. Subsequently he went to Rome under the patronage of the Elector, and formed a friendship with Rafael Mengs, under whose advice he made many drawings from the antique and after the great Italians. These he finished in sepia in a manner entirely his own, and they sold readily to English visitors. On his return home he was appointed Professor of Drawing to the Academy of Dresden, and he was elected a member of several foreign Academies. In 1788 he commenced copying the principal pictures in the Dresden Gallery, for the engravers. Later in life he paid more visits to Rome, and was for a time at St. Petersburg. Several portraits and allegories by Seydelmann have been engraved. There is also an etching by him, after J. F. Bloemen, of a figure bathing in a cavern. His vogue lasted

until his death, which occurred at Dresden in 1829.

**SEYFFARTH, LOUISE.** See SHARPE.

**SEYFFER, AUGUST,** painter and engraver, born at Lauffen on the Neckar in 1774, received his first education in Stuttgart, and then went to Vienna, where he made a name by six landscape etchings. He afterwards engraved some views of the neighbourhoods of Stuttgart and Tübingen in the style of Woollett, and became Keeper of Engravings in Stuttgart. He died in 1815.

**SEYFFERT, JOHANN GOTTOLD,** engraver, born at Dresden in 1760, was instructed in drawing by Casanova, and in engraving by the elder Stölzel. He was employed by Hoffarth Becker in engraving some of the plates for 'The Augsteinen.' He was a master in the Dresden Academy. He died in 1824.

**SEYMOUR, COLONEL,** amateur, a successful painter of miniatures in the reign of Queen Anne.

**SEYMOUR, EDWARD,** painted portraits in England in the first part of the 18th century, in the manner of Kneller. He died in 1757, and was buried in Twickenham churchyard.

**SEYMOUR, JAMES,** born in London in 1702, the only son of a banker, who was a great lover of art, drew well himself, and lived in habits of intimacy with Sir Peter Lely and other painters of his time. He excelled in sketching horses, but he was a weak colourist, and few of his works are known. Houston and Burford engraved after him. He died in London in 1752.

**SEYMOUR, ROBERT,** caricaturist, born in London in 1800, served an apprenticeship to a Spitalfields silk designer in his early years. He afterwards turned to a higher walk in art, and painted at first historical pictures and portraits. His attention then gradually turned to the illustration of books, which were mostly comic. Among these were 'The Old Volume,' 'The Comic Magazine,' 'Figaro in London,' 'Vagaries in quest of the wild and wonderful,' 'The Book of Christmas,' 'The Looking-glass,' 'The Schoolmaster abroad,' 'New Readings of Old Authors,' and 'Humorous Sketches.' But Seymour will be remembered as the first illustrator of 'Pickwick,' and as the creator of the types of Pickwick, Winkle, and Trupman, on which no successor has contrived to improve. In 1836, however, when only a few numbers of 'Pickwick' had been published, he committed suicide.

**SEZENIUS, VALENTINE,** a German engraver, who flourished about the year 1620. He engraved some plates of ornaments and *groteschi*, which he usually marked with the initials V. S.

**SGUAZZELLA, ANDREA,** (or CHIARAZZELLA), an Italian painter of the 16th century, was a pupil of Andrea del Sarto, whom he accompanied to France, remaining there after the return of his master to Italy, and painting various pictures at the Castle of Semblançay for Jacques de Beaune. (See De Laborde, *La Renaissance des Arts à la Cour de France*.) These, however, all perished at the destruction of the castle in 1793, save the altarpiece of the chapel. On the death of Jacopo da Pontormo, Sguazella succeeded to his possessions, as nearest of kin, in 1557. A 'Deposition,' by Sguazella, was engraved by Enea Vico, with certain alterations, as a work of Raphael, and again, with the true ascription, by A. Girardet for the *Musée Napoléon*.

**SHACKLETON, JOHN,** portrait painter, succeeded Kent as principal painter to George II.

There are portraits by him of George II. and his Queen in Fishmongers' Hall, one of the King in the Foundling Hospital, and another in the National Portrait Gallery. In 1755 he was a member of the committee which made a futile attempt to found a Royal Academy. He died in 1767.

**SHALDERS, GEORGE,** water-colour painter, born about 1826, practised at Portsmouth, and occasionally exhibited views of Surroy, Hampshire, and Irish scenery at the Academy from 1848 onwards. In 1865 he became a member of the Institute of Painters in water colours, and was a frequent exhibitor of landscapes with cattle at their galleries. The strain of excessive work brought on an attack of paralysis, and he died in 1873, after a few days' illness, aged 47.

**SHARP, MICHAEL,** portrait and subject painter, born in London, was a pupil of Sir W. Borchey, and studied in the Academy Schools. From 1801 to 1818 he exhibited at the Academy portraits and portrait groups, but afterwards he confined himself to subject pictures. There is a portrait of Miss Duncan, in 'The Honey-Moon,' by him, at South Kensington. He died at Boulogne in 1840.

**SHARP, WILLIAM,** one of the most celebrated of English line engravers, was born in 1749, in London. The son of a gunmaker, he was apprenticed to Barak Longmate, the engraver on plate, who was also well skilled in heraldry. At the expiration of his term of apprenticeship he commenced business as a writing engraver. His first essays when an apprentice had been on publicans' pewter pots, and when his friends wished to qualify this assertion by substituting silver tankards, Sharp would insist on the humbler metal. One of his first attempts in a higher branch was to make a drawing of the old lion Hector, who had lived in the Tower of London for thirty years, to engrave it on a small quarto plate, and to expose the prints for sale in his window. Recognition of his merit was, however, more widely diffused by his engraving, after Stothard's designs, several of the plates for the 'Novelist's Magazine.' He soon rose above the crowd, and was employed on works of art of the highest order, and proved himself the worthy successor of Woollett, but did not, like him, extend his practice to landscape, except in backgrounds. His style is always masterly, not servilely borrowed from any of his predecessors or contemporaries, but formed by a judicious selection from the merits of all who excelled. These he combined and blended in a manner peculiarly his own, showing more of the artist and less of the mechanic than any other engraver of his time. His plate from West's portrait of Kosciuszko relieved him from an unpleasant and, at that time, dangerous predicament. He was suspected of entertaining revolutionary principles, and was examined before the Privy Council. At one of these examinations, after being long annoyed by questions which he thought irrelevant, he deliberately pulled out of his pocket a subscription list for the portrait, handed it to Pitt and Dundas, requesting them to have the goodness to put their names to it as subscribers, and then to pass it to the other members of the council. The audacity of the proposal, at such a time, set them laughing, and he was soon after liberated. Sharp was by no means qualified to be a conspirator; he was fond of good cheer, and had a weakness for all sorts of mysticism; he believed in the divine mission of Richard Brothers, in the immaculate conception of Jo-



hanna Southcote, and in the visions of Eminent Swedenborg. The Imperial Academy of Vienna, and the Royal Academy of Munich, each elected him an honorary member. Sharp died at Chiswick in 1824, and was buried in the same churchyard as Hogarth and De Loutherbourg. The following list embraces his principal plates:

- Portrait of John Bunyan.
- " George Washington.
- " Samuel More; *after West.*
- His own portrait; *after E. F. Joseph*
- Portrait of the Earl of Arundel; *after Van Dyck.*
- " Lord Dundas; *after Raeburn.*
- " Kosciuszko; *after Stothard and C. Andras.*
- " Dr. Edward Jenner; *after Chubbey.*
- The Magdalen; *after Guido.*
- Siege and Relief of Gibraltar; two plates, *after Copley.*
- Landing of Charles II.; *after West.*
- The Doctors of the Church; *after Guido.*
- Ecco Homo; *after the same.*
- Portrait of Dr. John Hunter; *after Sir Joshua Reynolds.*
- The Holy Family; *after the same.*
- Lear in the Storm; *after the same.*
- The Witch of Endor; *after B. West.*
- Alfred dividing his Loaf with a Pilgrim; *after the same.*
- The Children in the Wood; *after Beuwell.*
- St. Cecilia; *after Domenichino*
- The Sortie from Gibraltar; *after Trouball.*
- Portrait of Tom Paine; *after Romney.*
- The Portrait of Mr. Boulton; *after Reynolds.*
- Interview of Charles I with his children; *after Woodford.*
- Boadicea haranguing the Britons; *after Stothard.*
- 'Lucretia' and 'St. Cecilia'; *after Domenichino*
- The three Marys and dead Christ; *after An. Carracci,*  
from the picture at Castle Howard, but left unfinished
- Sharp completed Woollett's unfinished plate after West's  
'Landing of Charles II.'

The British Museum contains a complete collection of Sharp's engravings, in a variety of states.

SHARPE, ELIZA, the elder sister of Louisa Sharpe, practised as a water-colour painter, and was elected a member of the 'old Society' in 1829. She occasionally exhibited at the Academy and at the Water-Colour Society's Galleries until 1872, when she resigned. In her last years she found employment chiefly as a copyist at the South Kensington Museum. She died at Chelsea in 1874.

SHARPE, LOUISA, born in London about 1800, began her career with miniatures and portraits, and then took to genre painting in water-colours. In 1829, the same year as her sister, she was elected a member of the Society of Painters in Water-colours. In 1834 she married Dr. Seyffarth, of Dresden, and settled in that city, where she died in 1843.

SHARPLES, Mrs., portrait painter, born at Birmingham about 1753, was the wife of an English artist practising in America. On his death in 1807 she returned to England and exhibited miniatures of General Washington and Dr. Priestley at the Academy. She afterwards settled at Bristol, where she died in 1849, bequeathing her property to found a Bristol Academy of Art. Her son JAMES exhibited portraits occasionally at the Academy. He practised at Bristol, where he died in 1839.

SHARPLES, ROLINDA, portrait painter, was the daughter of Mrs. Sharples, and practised at Bristol. She exhibited occasionally at the Academy, but her best known work was a 'Trial of the Bristol Rioters,' exhibited at the Suffolk Street Gallery in 1832. She died in 1838, and bequeathed several of her father's portraits to the Bristol Society of Arts, an

institution afterwards incorporated with that founded by Mrs. Sharples.

SHAW, HENRY, draughtsman and engraver, was born in London in 1800, and assisted Britton with his English cathedrals, supplying most of the illustrations for Wells and Gloucester. His first independent work was 'The Antiquities of Luton Chapel,' which was followed by 'Details of Gothic Architecture,' and a splendid series of illuminated works, comprising 'Illuminated Ornaments,' 'Specimens of Ancient Furniture,' 'Ancient Plate and Furniture,' 'Dresses and Decorations of the Middle Ages' (1839), 'The Encyclopedia of Ornament' (1842), 'Alphabets, Numerals, and Devices of the Middle Ages' (1845), 'Decorative Arts of the Middle Ages' (1851), 'The Handbook of Mediæval Alphabets,' 'Arms of the Colleges of Oxford' (1855), 'Ornamental Tile Paintings' (1858). He died in London in 1873.

SHAW, JAMES, devoted himself chiefly to the painting of horses. He built an addition to his studio in Mortimer Street, Cavendish Square, for their accommodation. He exhibited with the Society of Artists in 1761, and died about 1772.

SHAW, JAMES, portrait painter, was a native of Wolverhampton, and was placed as a pupil with Edward Penny. He painted portraits with some success, and towards the latter part of his life resided in Charlotte Street, Fitzroy Square, where he died about the year 1781.

SHAW, JOSHUA, a self-taught artist, was born at Bellingborough, in Lincolnshire, in 1776. He was left an orphan at an early age, and apprenticed to a country sign painter. When his time expired he set up for himself in the same trade at Manchester, and married. He afterwards turned to other branches of art, and tried his hand on flower-pieces, still-life, and landscape, chiefly copying the old masters. He came to London and exhibited some of his works, which attracted the attention of dealers, who employed him to copy landscapes with cattle by Beuchem, Gainsborough, and others, which were sold as originals. After a time he emigrated to America, where he carried on the same proceedings and also developed a genius for mechanics. The date of his death is unknown.

SHAYER, WILLIAM, was born at Southampton in 1788. From 1824, the date of the foundation of the Society of British Artists, to 1873, he was a constant and most prolific contributor to their exhibitions, exhibiting frequently seven or eight, and occasionally twelve, works a year. He was elected a member in 1862. He died at Shirley, near Southampton, in 1879. His works mostly represent cattle and sheep.

SHEE, Sir MARTIN ARCHER, born in Dublin in 1769, was the son of a merchant. He was taught at the Drawing School, Dublin, but went to London in 1788, and entered the Academy in 1790. On his arrival in London he made the acquaintance of Reynolds through Burke's introduction, but for a time suffered considerable privation through his refusal to ask help from his relatives. He soon, however, gained a footing by his portraits of well-known actors, such as Lewis, Stephen Kemble, Fawcett, Pope, and others. He also painted several historical pictures, 'Jephthah's Daughter,' 'Lavinia,' 'Belshazzar,' 'Prospero and Miranda.' He also painted portraits of the Duke of Clarence, William IV., Queen Adelaide, Queen Victoria, and Prince Albert. In 1796 he took a large house in Golden Square, and married. Two

years later he moved to the house in Cavendish Square in which he lived for the rest of his life. In 1805 he published 'Rhymes on Art;' in 1809 a sequel called 'Elements of Art;' and some years later 'Alasco, a Tragedy,' which was only published after it had been banished from the stage by the Lord Chamberlain. In 1829 he published an anonymous novel, 'Old Court.' In 1798 he had been elected an associate, and, in 1800, a member of the Academy, and in 1830, on the death of Lawrence, he was promoted to be President. He died at Brighton in 1850. Shree's art was solid and commonplace, but not without dignity. One of his best pictures is the portrait of Lewis, the actor, now in the National Gallery.

SHELLEY, SAMUEL, painter and engraver, born in Whitechapel about 1750. He received little instruction in art, but greatly admiring Reynolds, he copied much from him, and so acquired his excellent style, attaining in particular a fine harmony and richness in colour. He became famous as a painter of miniatures, dividing the patronage of the day with Cosway and Collins. He also produced mythological and historical subjects in miniature, such as 'Psyche,' 'Nymphs feeding Pegasus,' 'Cupid turned Watchman,' 'Cupid solicits new Wings,' 'Love's Complaint to Time,' all of which were exhibited at the opening show of the Water-Colour Society in 1805. He was one of the original members of this society, which was planned at his house. The few engravings he executed were after his own works. He made some ill-drawn designs for book illustration. He died in London, December 22, 1808. There are good examples of his miniatures at South Kensington.

SHENTON, HENRY CHAWNLEIGH, engraver, born at Winchester in 1803, was among the best of the English line engravers. He was a pupil of Geo. Warren, whose daughter he married. He died in London in 1866, having become partially blind some time before. His best plates are:

The Stray Kitten; after Collins.

The Loan of a Wife; after *Mabraldy*.

Country Cousins; after *Redgrave*.

The Generosity of Richard Coeur de Lion; after J.

Cross; for the London Art Union.

Some good plates for Finden's 'Annual of British Art,' and the Annuals.

SHEPHERD, WILLIAM, portrait painter, practised in the reign of Charles II. A portrait by him is extant of Thomas Killigrew, the jester, with his dog, engraved by Faithorne. He is said to have died in Yorkshire. Francis Barlow was his pupil.

SHEPHEARD, GEORGE, water-colour painter, studied in the schools of the Royal Academy, and from 1811 to 1830 occasionally exhibited landscapes from Surrey and Sussex. At South Kensington there are by him: 'The Vale of Health, Hampstead,' a 'Coast Scene,' and 'Roslin Chapel, near Edinburgh.'

SHEPHEARD, GEORGE WALLWYN, water-colour painter, the eldest son of George Shephard, was born in 1804. He travelled much in France, Germany, and Italy, and exhibited many landscape views and studies at the Academy from 1830 to 1851. He died in 1852. His brother, LEWIS H. SHEPHEARD, also an artist, published sixteen of his sketches in 1873.

SHEPHERD, GEORGE, engraver, born about 1760, practised in London. He produced many plates, etched, and finished in mezzotint. Of these

the best are, the 'Attitudes' of Lady Hamilton, in fifteen plates, and 'The Fleecy Charge,' after Morland. He also engraved a considerable number of portraits.

SHEPHERD, GEORGE SYDNEY, water-colour painter, exhibited at the Academy between 1831 and 1837. He became a member of the New Society of Painters in Water-Colours in 1833, at about which time he exhibited chiefly metropolitan buildings, 'Old Covent Garden Market,' 'Old London Bridge,' &c. He made drawings for C. Clarke's 'Architectura Ecclesiastica Londini,' and W. H. Ireland's 'England's Topographer.' At South Kensington there is by him, 'The Kilns, 1831,' a good example of his work. His name disappears after 1860.

SHEPHERD, ROBERT, supposed to have been a pupil of David Loggan, was a native of England, and flourished about the year 1660. He engraved a few laborious portraits in line, as well as reduced copies of Gérard Audran's plates after Le Brun's 'Battles of Alexander.'

SHERIDAN, J., portrait painter, was born in Kilkenny county. He studied for a time at the Dublin Academy, and then came to London. He exhibited at the Academy from 1785 to 1789, but his insufficient education prevented him from reaching success. He died in London in 1790.

SHERIFF, CHARLES, (or SHERIFF), a deaf and dumb painter, who practised in Edinburgh in the second half of the 18th century. In 1773 he came to London, where he was well received, and took a place among the fashionable miniaturists of the day. In 1796 he was established at Bath, where he remained for some years. It is said that he eventually went to India and there exercised his profession.

SHERIFF, WILLIAM CRAIG, a young Scotch painter, born near Haddington, October 26, 1786. He studied at the Trustees' Academy, Edinburgh, and much was hoped from the great promise displayed in his first important work, 'The Escape of Queen Mary from Lochleven.' While engaged on this work he was seized with a rapid consumption. He lived just long enough to finish his picture, which was engraved by W. H. Lizars, and died March 17, 1805, at the age of nineteen.

SHERLOCK, WILLIAM, painter and engraver, the son of a prize-fighter, was born at Dublin about 1738. He studied at the St. Martin's Lane Academy, in London, and afterwards under Le Bus, in Paris. He exhibited portraits both in oil and water-colours with the Incorporated Society from 1764 to 1777, and at the Academy from 1802 to 1806. He occasionally painted miniatures, and was also known as an engraver, both of landscapes and portraits, his chief plates being a series of portrait heads for Smollett's 'History of England.'

SHERLOCK, WILLIAM P., painter and topographical draughtsman, was born about 1780. He imitated Richard Wilson, under whose name his pictures have been occasionally sold. From 1796 to 1810 he exhibited architectural views at the Royal Academy, and in 1811 he published a series of soft-ground etchings, after Girtin, Payne, Powell, and others. He also engraved some copies of rare portrait plates, and drew many of the illustrations for Dickinson's 'Antiquities of Nottinghamshire.'

SHERWIN, JOHN KEYS, an engraver, was born in 1751, at Eastdean, in Sussex, where his father was a cutter of wooden bolts for ships, a trade he himself followed till he was about sixteen, when

his artistic gift attracted the attention of some helpful friends. He was placed first under Astley and then under Bartolozzi to learn drawing and engraving. Under these masters he made rapid progress, and in 1772 gained the gold medal of the Royal Academy for a picture of 'Coriolanus taking leave of his Family.' His name is to be found in the exhibition catalogues of the Royal Academy from 1774 to 1780, as an exhibitor of chalk drawings, some copies, some originals; among the latter was one dealing with the story of Galatea from Ovid, and another described as 'Leonidas taking leave of his Family.' One of his drawings attracted much attention; it was called 'The Joys of Life,' and was executed in red and black chalk with colour washes, in the manner of Bartolozzi. It is said that Bartolozzi employed him on his plate of 'Clytie,' after Annibale Carracci, but in his own larger works his style is more like that of Woollett than that of Bartolozzi. His plates from his own compositions are unpleasing, but 'The finding of Moses,' in which the beautiful Duchess of Devonshire represents the daughter of Pharaoh, and several other ladies of rank and fashion her attendants, had a great success in its time. On the death of Woollett, Sherwin was appointed engraver to the king. Owing to his many follies he fell into poverty, and died at a tavern which formerly stood where Swallow Street joins Oxford Street, in 1790. Another account says he died in the house of a printseller on Cornhill. He was buried at Hampstead. The following are his best plates:

William Pitt, Earl of Chatham; *after Wilton.*  
George Nugent Grenville Temple, Marquis of Buckingham; *after Gainshorough.*  
Dr. Louth, Bishop of London; *after Pine.*  
Captain James Cook; *after Dance.*  
Sir Joshua Reynolds; *after a picture by himself.*  
William Woollett, Engraver to the King.  
Mrs. Siddons, in the character of the Grecian Daughter.  
The Holy Family; *after Carlo Maratti.*  
Christ bearing the Cross; *after the picture by Guido in the chapel of Magdalene College, Oxford.*  
Christ appearing to Magdalene; *after Guido's picture at All Souls' College, Oxford.*  
The Holy Family; *after Carlo Maratti.*  
The Fortune-teller; *after Reynolds.*  
The Death of Lord Robert Manners; *after Stothard.*  
The Holy Family; *after Pietro da Cortona.*  
The Virgin and Child; *after N. Poussin.*  
Noli me Tangere; *after Mengs.*

SHERWIN, WILLIAM, an English engraver, born at Wellington, in Shropshire, and flourished from about 1670 to about 1711. It is not known by whom he was taught. His plates are not numerous, though he was active for many years. We have several portraits by him; he also engraved some frontispieces and other plates for books, from his own designs, among which are the greater part of the plates in the edition of 'God's Revenge against Murder,' printed in 1669. Sherwin had the unusual honour of being named engraver to the king by patent. Among his portraits are the following:

Charles I. on horseback, with a view of Richmond.  
Oliver Cromwell.  
Charles II.; three plates, one a whole-length; prefixed to Ashmole's 'Order of the Garter.'  
Catherine, his Queen.  
Christopher, Duke of Albemarle.  
William III. when Prince of Orange.  
Henry, Duke of Norfolk.  
George I. when Elector of Hanover.  
Richard Atkyns, Typograph. Reg.  
Slingsby Bethell, Sheriff of London.

Henry Scudder, B.D., Presbyt.  
William Ramesay, M.D.  
William Bridge, A.M., Presbyt.  
William Sermon, M.D.; inscribed, *W. Sherwin, ad vivum, del. et sculp.* 1671  
John Gadbury, Astrol.  
Judge Powell. 1711.

He also scraped a few indifferent mezzotints, among them the first dated English plate in that manner, a portrait of Charles II., inscribed *Giul. Sherwin, fecit*, 1669.

SHIELDS, WILLIAM, painter, was born in Berwickshire in 1785. He practised in Edinburgh, but occasionally sent a picture to the Royal Academy between 1813 to 1852. Though best known as an animal painter, he frequently painted genre pictures of a simple domestic character, 'Interior of a Scotch Fisherman's Cottage,' 'Preparing for a Visitor,' &c. He died in 1857.

SHIERCLIFFE, EDWARD, miniature painter, practised at Bristol in the second half of the 18th century. He was still living in 1776.

SHIPLEY, WILLIAM, painter, born in 1714, was the originator of the Society of Arts. He was for a time a drawing-master at Northampton, and afterwards in London, where he became widely known as founder of the St. Martin's Lane Academy, once called 'Shipley's School.' There is a mezzotint by Faber of a man blowing a lighted torch, which bears the name of Shipley as the painter, but whether by this artist or not is uncertain. He died at Manchester, December 1803. He was the brother of Dr. Jonathan Shipley, Bishop of St. Asaph's, whose daughter, GEORGINA SHIPLEY, was an amateur portrait painter, and exhibited at the Academy in 1781. She married Francis Hare Naylor, of Hurstmonceux, and died in 1806.

SHIPSTER, ROBERT, engraver, was a pupil of Bartolozzi, and practised at the close of the 18th century. He engraved West's 'Witch of Endor' in line for Macklin's Bible.

SHORT, R., painter and draughtsman. He practised about the middle of the 18th century. Twelve pictures by him of naval engagements between the French and the Spaniards, were engraved by Caroline Watson, and published by Boydell.

SHUTE, JOHN, painter and architect, was born at Collumpton, in Devon. In 1563 he published a work, 'The first and chief grounds of Architecture,' embellished with numerous cuts and figures, and dedicated to the Queen. From this dedication we learn that the author had been for a time in the service of the Duke of Northumberland, who had sent him into Italy in 1550, to study under the best architects. He is mentioned by Richard Heydock, in his translation of 'Leonazzo on Painting,' published 1598, as one of the English linniers prior to Hilliard, who practised "drawing by the life in small models." He died in 1563.

SHUTER, THOMAS, portrait painter, practised in the early part of the 18th century. At Westwood Park, Droitwich, there is a portrait by him, signed and dated 1725.

SIBELIUS, M., a Dutch engraver, born at Amsterdam, who practised in London from about the year 1775 to his death in 1785. He was much employed by Sir Joseph Banks in botanical work. He also engraved a few portraits, among which are:

Cardinal Beaton; engraved for Pennant's 'Scotland.'  
Mrs. Budd; *after Daniel Dodd.*

**SIBERECHTS, JAN**, painter, born at Antwerp in 1627, was the son of Jan Siberechts, a sculptor. He was pupil of Adriaen De Bye, and became master of the Guild of St. Luke in 1648. The Duke of Buckingham, passing through Flanders after his mission to Paris, met Siberechts, carried him to England, and employed him at Cliefden. He painted landscapes in the style of Berchem and Dujardin, and subject pictures, such as 'St. Francis of Assisi,' and 'Mother watching by Sleeping Children.' He also painted views of Chatsworth, Long-leat, &c. He died in London in 1703. There is a 'Farmyard' by him in the Brussels Museum.

**SIBMÄCHER, JOHANN**, engraver, of Nuremberg, practised from 1596 to 1611, and etched several plates from Antique Statues for Boissard's collection.

SIBSON, THOMAS, an English subject painter, born in Cumberland in 1817. Intended for commerce, he was chiefly self-taught in art. He went to London in 1838, and was engaged in book illustration. Specimens of his powers in this direction are to be seen in 'A Pinch of Snuff,' S. C. Hall's 'Book of Ballads,' the 'Abbotsford' edition of the 'Waverley Novels,' &c. In 1842 he went to Munich to study under Kaulbach, but returned to England on account of ill health. Proposing to winter in Italy, he died on his way there, at Malta, in 1844.

**SICARD, LOUIS APOLLINAIRE**, a French painter of flowers, fruit, and still-life, born at Lyons, April 25, 1807. He lived at Lyons, whence he sent occasional pictures to the Salon from 1857 onwards. He died in 1881.

**SICARD, LOUIS**, (SICARDY,) miniature and enamel painter, born at Avignon in 1746, worked in Paris and exhibited miniatures, oil portraits, and 'Pierrot' scenes at the Salon between 1791 and 1819. Many of these latter were engraved. He died in 1825.

**SICHELBEIN, JOHANN FRIEDRICH**, an obscure painter and engraver, was born in 1648, at Memmingen, Bavaria, where he died in 1719.

**SICHEM, VAN.** Much confusion exists as to the life and works of the engravers of this name. No less than four Sichems have been enumerated as engravers or draughtsmen on wood, namely, Christopher the elder, Christopher the younger, Cornelis and Carl. Nagler is of opinion that Cornelis and Christopher the younger are identical. Some writers have turned their name into Vichem, through the V being the largest letter in the monogram they used.

**SICHEM**, CHRISTOPHER VAN, the elder, appears to have been born, perhaps at Delft, about the middle of the 16th century, and seems to have practised at Basle, Strasburg, and Augsburg. A book illustrated with his cuts, 'Die 13 Oete der löblichen Eidgenossenschaft', was published at Basle in 1578. The 180 cuts in Müller von Marpurg's 'Contrafacturen weitberühmter Kriegshelden', Basle, 1577, are signed with Sichem's monogram. The Strasburg Livy of 1590; a 'Beschreibung der Kunst des Fechtens', published at Augsburg by Joachim Meyer in 1600, and a Josephus, Strasburg, 1601, were also illustrated by this Sichem. This Sichem may be the author of the following portraits, on copper:

The Emperor Charles V.; inscribed *Carolus Quintus Imperator, &c. Ch. v. Sichem, sculp. et exc.*  
Queen Elisabeth; inscribed *Elisabeta D. G. Angliæ, &c. Ch. v. Sichem, fecit.*


Robert Dudley, Earl of Leicester; C. van Sichen, ac.  
et exc.

**François Valensius, Duke of Alençon; the same inscription.**  
**A set of twelve Historical subjects; Christ. van Sichem, fecit. (Woodcuts.)**

SICHEM, CHRISTOPHER VAN, the younger, and CARL. What relation these were to the other Sicheims it is impossible to say, but they appear to have been contemporary with Cornelis, and all three may well have been the sons of the elder Christopher. There is but little distinction between their works or the monograms they used. The following prints are attributable to Carl, who seems to have made up his monogram of the initials K. V. S.:

A numerous set of Portraits of the principal Reformers of the Church, published at Arnhem in 1600, entitled '*Iconica Hærestarcharum.*'

**A set of whole-length Portraits of the Counts of Holland and Zealand.**

SICHEM, CORNELIS VAN, was probably born at Delft about 1580. He was at work in Amsterdam in the early years of the 17th century, and is supposed to have been a disciple of Hendrik Goltzius, several of whose designs he engraved on wood. He also worked after Matham and Bloemart. His prints are pretty numerous. Like those of two other Sichems, they are signed with the monogram annexed . There can be little

doubt as to his authorship of the following prints:

Esther before Ahasuerus; after L. de Layden.

**The Adoration of the Shepherds; after Ab. Bloemaert.**

The Circumcision; after H. Goltz's.  
 Judith with the Head of Holofernes.

Judith with the Head of Holofernes; *after the same.*

St. Cecilia, after the same.

A set of four plates, Judith, David, Samson, and Sisera ;  
*after the same.*

### The Four Evangelists.

SICHLING, LAZARUS GOTTLIEB, engraver, born at Nuremberg in 1812, was a pupil of Karl Mayer and Albrecht Reindel, but in 1832 entered the atelier of Frommel, at Calsruhe. In 1834 he went to Munich, Paris, and London. For nearly two years he worked at the "Gallery of Versailles." In 1839 he returned to Nuremberg, and afterwards went to Leipsic. His excellent engraving after Graft's portrait of Lessing, led to the publication of a series of German portraits. He died at Leipsic in 1863.

**SICILIANI, GIOVANNI BERNARDINO (RODERIGO).**  
See RODRIGUEZ

**SICCIOLANTE, GIROLAMO DA**, painter, was born at Sermoneta in 1504, and is generally called Girolamo da Sermoneta. He was at first a pupil of Leonarda da Pistoja, and then of Perino del Vaga, whom he assisted in his works in the Castle of S. Angelo. He was employed by Gregory XIII. in the decorations of the Sala Regia in the Vatican, where he painted in fresco Pepin, king of France, giving Ravenna to the Church, after making Astolfo, king of the Longobardi, prisoner. Other frescoes are in San Luigi dei Franceschi. He was one of the best artists of the Roman Decadence. He died in 1550. Works :

**Ancona.** *S. Bartolommeo.* Virgin Enthroned, with St. Bartholomew and other Saints.

Berlin. Count Raczyński's	} A Pietà.
(gallery.)	
Rome. S. Maria Maggiore.	Martyrdom of St. Catherine.
<i>As a Celi.</i>	The Transfiguration.
<i>S. M. della Pace.</i>	The Nativity.

Roma. *S. Jacopo degli* } The Crucifixion.  
           *Spagnuoli.* }  
           *S. Luigi.* Baptism of Clovis.

**SICKINGER, GRÉGOIRE**, a Swiss painter, practicing at the close of the 16th century. The details of his life are unknown, save that he appears to have married one Elizabeth Theitrich, at Soleure, in 1595. Recent discoveries have established that he is the same with the unknown artist mentioned by Nagler and Füssli as having used for signature of his works the following monogram: G. +. S. At the confraternity of St. Luke at Soleure there are some pen-and-ink drawings by him, and in the Albertina at Vienna some engravings on wood. It is probable that he made designs for the glass-workers of his period.

**SI(ULO), JACOPO**, son-in-law of Lo Spagna, lived in the early part of the 16th century. He is said to have received a commission for the decoration of the Cappella Enli, now the Baptistery, of the cathedral at Spoleto. His earliest authenticated production is a large domed panel in the parish church of S. Mamigliano. It is dated 1538, and shows the influence of Raphael. Frescoes by Siuolo exist in the Palazzo and in the church of S. Niccolo at Spoleto.

**SIEBENBÜRGEN, JACOB**. See CORONA.

**SIEBERT, ADOLPH**, a deaf and dumb painter, born at Halberstadt in 1806 entered in 1822 Wach's atelier at Berlin, and in 1830 with his 'Jupiter and Mercurius at the House of Philemon and Baucis,' gained the Academy prize and the Italian Stipendium. He died young at Rome in 1832.

**SIEGEN, LUDWIG VON**, (or SIEG VON SIEHTEN,) an officer in the service of the Landgrave of Hesse-Cassel, who is now credited with the invention of mezzotint, which invention he communicated to Prince Rupert, by whom it was brought to England. He was born in Holland in 1609, his mother being of that country, but his father of an ancient and noble German family. He went to Germany in 1620 to receive his first education; returned to Holland in 1626, and remained there till 1637, when he entered the service of the Landgrave of Hesse. Whether his services were civil or military is not quite clear, but he had the title of lieutenant-colonel. In 1641 he again returned to Holland, and employed that and part of the following year in the execution of his first engraving, which he produced at Amsterdam in August, 1642. Siegen died in the military service of the Duke of Wolfenbuttel about the year 1680. The following are his best known plates:

1. Bust portrait of Ameha Elisabeth, Landgravine of Hesse, with a dedication, dated 1642, signed L. à S. II. 17 in. W. 12½. The second state of the plate has the date 1644.
2. Eleonora Gonzaga, wife of the Emperor Ferdinand III., called by others the Queen of Bohemia. On the lower left-hand corner, *G. Hondthorst pinxit anno*, and on the opposite corner, *L. à Siegen inventor fecit*, 1643.
3. Portrait of the Prince of Orange, inscribed *Guilhelmus D. G. Princeps auriacus comes Nassaviae, etc., rex in*, in one row of capital letters at the bottom. Signed near the top, *G. Hondthorst pinxit. L. à Siegen inventor fecit*, 1644.
4. Portrait of the Princess of Orange, inscribed *Augusta Maria Caroli M. B. Reg. filia Guilielmi Princ. Aur. Sponsa*. In the lower left corner, *Hondthorst pinxit. L. à Siegen inv. et fecit*.
5. The Emperor Ferdinand III., in an oval, on the upper part of which is inscribed, *Rom. Imperator semper Aug. et Boh. Rex.* and on the lower part, *Lud. Siegen in Sechten ex . . . pinxit novoa, a se invento modo sculptavit Anno Domini 1654*. On the left at bottom L V S in a monogram, and opposite the date 1654.

6. St. Bruno, a whole-length figure kneeling, turned towards the right, an open book before him. At the bottom are six verses; on the left of the verses *D'his suis Patronis, &c.*; on the right, *In honorem S<sup>ti</sup> Brunonis, &c.* *L. à S<sup>ie</sup> S. An.* 1654.

7. The Holy Family, after *Annibale Carracci*. Dedicated to Prince Leopold of Austria. At the bottom, *Ludw. a Siegen humillissime offert—Annib. Caracci pinxit. Lower down, Lodovicq a S. novo suo modo lussit. In the second state of the plate it is dedicated to Cardinal Mazarin and has the date 1657.*

The finest existing collection of the works of Siegen and other early mezzotinters is in the British Museum.

**SIEGERT, AUGUST**, a painter of Breslau, studied first at the Berlin Academy, and afterwards under David in Paris. He began as a historical painter, but afterwards painted landscapes, into which he introduced groups of historical figures. He was also a successful painter of portraits and of dioramas.

**SIENA, BERNA DA** (or BART). See BARN.

**SIENA, GUIDO DA**, one of the earliest of the Siennese painters. The name, *Guido de Senis*, appears upon a 'Virgin Enthroned' over an altar in the church of San Domenico at Siena. It is inscribed with the year 1221, and upon this the Siennese have long based their claim to priority over the Florentines in the revival of art. Now, however, it is believed that the date in question has been tampered with, and that it should read 1281. In style this Madonna is thoroughly Byzantine, although in arrangement it bears a very strong resemblance to the great Cimabue in Santa Maria Novella at Florence. Several panels in the Siena Gallery are doubtfully ascribed to Guido.

**SIENA, LORENZO DA**. See LORENZO DI PIETRO.

**SIENA, MARCO DA**. See PINO.

**SIENA, MATTEO** (or MATILINO DA). See MATTEO.

**SIENA, MATTEO DI GIOVANI DA**. See MATTEO DI GIOVANNI.

**SIENA, MINUCCIO DA**. See MINUCCIO.

**SIENA, SANO DA**. See SANO DI PIETRO.

**SIENA, SIMONE DA**. See MARTINI.

**SIENA, UGOLENO DA**. See UGOLENO DA SIENA.

**SIERRA, FRANCISCO PEREZ**, is reckoned a Spanish painter, though born at Naples in 1627, and instructed in art by Aniello Falcone, the master of Salvator Rosa. His father, a native of Gibraltar, was an officer in the Neapolitan army, and married a daughter of the governor of Calabria. While a student, Sierra was appointed page to one Don Diego de la Torre, whom he followed to Madrid. There he entered the school of Juan de Toledo. His patron, Don Diego, employed him in copying pictures by Spagnoletto; and in painting a series of Saints for a chapel he had founded at Madrid. Later in life Sierra was appointed manager of the Spanish prisons, and gave up art, except that he painted flower-pieces for his amusement, some of which found their way into the Buenetiro. He died in 1709.

**SIEURAC, FRANÇOIS JOSEPH JUSTE**, miniature painter, born in 1781, at Cadiz, of French parents. He studied at the Academy of Toulouse, and under Augustin, and exhibited miniatures at the Salon. He died at Sorèze, near Toulouse, about 1832. Amongst his miniatures were portraits of Lord Byron, Sir Walter Scott, Thomas Moore, and the Duchesse de Berri.

**SIEURAC, HENRI**, painter, was the son and pupil of François Joseph, and was born in Paris, August 15, 1823. He studied for a time under Paul Delaroche, and exhibited at the Salon from

1848 until his death, which took place in Paris, December 1863. The following are his best known works :

<i>Aix.</i>	<i>Museum.</i>	The Triumph of Fabius.
Chalon-sur-Saone.	"	The Birth of Bacchus.
Dijon.	"	Faith, Hope, and Charity.
Toulouse.	"	The Renaissance (an allegory).

SIEVIER, ROBERT WILLIAM, engraver, born in London in 1794, studied engraving with Young and Scriven, and afterwards worked in the Academy schools. He engraved the portraits of Lord Ellenborough, after Lawrence; Lady Jane Grey, after Holbein; 'The Impertunate Author,' after Newton, and several plates after Elty. His study in anatomy and modelling led him about 1823 to desert engraving for sculpture, in which latter art he achieved both distinction and popularity. Much of his energy was devoted to science, and in 1840 he was elected a Fellow of the Royal Society. He died in London in 1865.

SIGALON, XAVIER, painter, born at Uzès in 1788, learned his art from one Monrose, a pupil of David, and in the Nismes school of design. He acquired the means to go to Paris by painting saints for the churches of Nismes. He arrived in the capital in 1817, and studied under Guerin and Souhot. His first pictures were 'The Young Courtesan,' now in the Louvre, 'Locusta,' 'Athaliah,' and 'The Vision of St. Jerome.' A 'Baptism of Christ' met with such a fire of criticism that he retired to Nismes, where he devoted himself to portrait painting and giving drawing lessons. On Thiers becoming minister, Sigalon was commissioned to copy the 'Last Judgment' of Michelangelo in the Sistine Chapel. From 1833 to 1837 he was constantly engaged on this work, which, when seen, revived his reputation at home. But after a short visit to Paris, he returned to Rome, where he died of cholera the same year, in 1837.

SIGMUND III., King of the Poles, born in 1566, was not only a lover of the arts, but also a good artist. He painted an 'Allegory of the Foundation of a Jesuit Monastery,' which he gave to his daughter Anna on her marriage with the Count Palatine, Philip Wilhelm. The picture found its way to the Dusseldorf Gallery, and thence to Schleissheim, where it was long called a Tintoretto. He also painted a 'Mater Dolorosa,' now in the Augsburg Gallery. He died in 1632.

SIGNORACCIO, BERNARDO and PAOLO. See DEL SIGNORACCIO.

SIGNORELLI, FRANCESCO, the nephew of Luca Signorelli, assisted his uncle in the frescoes in the Chiesa di Gesù at Cortona. His own style is hard and cold, and deficient in perspective. There is a 'Standard' by him in the Sacristy of S. Giovanni Decollato at Città di Castello; also a 'Conception' in the choir of S. Francesco at Gubbio.

SIGNORELLI, LUCA, painter, born at Cortona about 1441, was the son of Egidio di Ventura Signorelli, and pupil of Pietro de' Franceschi, with whom he worked in Arezzo in 1472, and in Città di Castello in 1474. He then went to Florence, but in 1478 was invited by Pope Julius II. to Rome, where he painted two subjects from the life of Moses in the Sistine Chapel. In 1484 he was again in Perugia, and painting an altar-piece still in the chapel of St. Onofrio, in the Cathedral. In 1488 he was made a citizen of Città di Castello and a magistrate of Cortona, in which capacity he served for the rest of his long life. In 1497 he painted eight frescoes in the convent of Monte Oliveto,

south of Siena, representing scenes from the life of St. Benedict, which are specially interesting on account of traits which recall Leonardo. His great work, however, is the series in the chapel of the Madonna di San Brizio in the cathedral of Orvieto, painted after 1499, in which year the first contract for them was signed. In painting them he was assisted by his pupil Giuliano Genga. Together with those of Fra Angelico (from whose design Signorelli painted, on the south side of the vaulted roof, the apostles and angels with the signs of the Passion), Luca's frescoes form a cycle of subjects belonging to the Last Judgment, 'Antichrist,' 'The Resurrection of the Dead,' 'Hell,' and 'Paradise;' below, on a dado, are represented the poets of classical and biblical antiquity, in circular pictures, surrounded by numerous allegorical and mythological paintings and *grotteschi* in monochrome. In the 'Antichrist,' Luca has introduced portraits of himself and Fra Angelico. These frescoes were the first in Italy in which the nude figure was prominent. A comparison with those of Michelangelo in the Sistine Chapel, shows how much the latter was influenced by Signorelli's example, which, by the impulse it gave to the study of the nude, makes an epoch in the history of art. Signorelli spent his later years at Cortona, where he died in 1523. He signs his name in various ways. 'A Dead Christ,' in the cathedral of Cortona, is signed LUCAS ÆGIDII SIGNORELLI CORTONENSIS MDII; some frescoes in the Pandolfo-Petrucci Palace, Siena, are inscribed ΛΟΥΚΑΣ Ο ΚΟΡΙΤΙΟΣ ΕΠΟΙΕΙ; the form Lucas Corintis appears on a picture in the National Gallery.

Arezia.	<i>S. Medardo.</i>	A Madonna.
Arezzo.	<i>Gallery.</i>	An Altar-piece.
Berlin.	<i>Museum.</i>	The School of Pan.
"	"	Two Groups of Saints.
Borgo S. Sepolcro.	<i>S. Antonio Abate</i>	The Mourning over the Body of Christ.
Citta da Castello.	<i>S. Domenico</i>	A Martyrdom of S. Sebastian.
"	<i>S. Cecilia.</i>	A Madonna with Saints.
"	<i>S. Giovanni Decollato.</i>	A Baptism of Christ.
"	"	A Madonna Enthroned.
Cortona.	<i>Pal. Maurini.</i>	An Altar-piece.
"	<i>Cathedral.</i>	Pietà.
"	"	The Last Supper.
"	"	The Descent from the Cross.
"	"	The Incredulity of St. Thomas.
"	"	A Lunette with a Madonna.
"	<i>Ch. di. Gesù.</i>	Adoration of the Shepherds.
"	<i>Compania di S. Niccolò.</i>	A panel with the dead Christ and the Virgin.
"	<i>S. Domenico.</i>	A Madonna with Saints.
Florence.	<i>Academy.</i>	A Madonna.
"	<i>Uffizi.</i>	A Madonna.
"	"	Two Prophets.
"	<i>Pitti Pal.</i>	A Madonna.
"	<i>Cornari Pal.</i>	A Madonna.
"	<i>Torrigiani Pal.</i>	Male Portrait.
Fojano.	<i>Collegiate Chapel.</i>	Coronation of the Virgin.
London.	<i>National Gal.</i>	Triumph of Chastity.
"	"	The Circumcision.
"	"	The Nativity.
Loretto.	"	Frescoes in the Church.
Milan.	<i>Brera.</i>	The Scourging of Christ.
"	"	The Virgin Suckling the Infant Christ.
Paris.	<i>Louvre.</i>	Birth of the Virgin.
"	"	Adoration of the Magi.
Perugia.	<i>Cathedral.</i>	Madonna Enthroned.
Rome.	<i>S. Gregorio.</i>	St. Michael and the Apostles.
Siena.	<i>Academy.</i>	Æneas flying from Troy.
"	"	Ransom of Prisoners.

**Siena.** *S. Domenico.* Adoration of the Child.  
*" Pandolfo Petrucci Pal.* Frescoes, some fragments  
of which are in England,  
among them the 'Triumph  
of Chastity,' in the National  
Gallery.

**Urbino.** *Parochia di* } Christ on the Cross.  
*Spirito Santo.* }

**Volterra.** *Cathedral.* The Annunciation.  
*" S. Francesco.* Virgin, Saints, and Angels.

**SIGRILLI, B.** an Italian engraver, who flourished about the year 1760. He engraved some of the plates in the "Gerini Gallery."

**SILLET, JAMES,** flower painter, born at Norwich in 1764, studied in the schools of the Royal Academy. About 1804 he went to King's Lynn, but in 1810 returned to Norwich, where he died in 1840. He chiefly excelled in miniature, but he also painted still-life and theatrical scenery, and illustrated Richard's 'History of Lynn.'

**SILLIG, GEORGE VICTOR,** painter and etcher, was born in 1806, at Dresden, where he practised for many years, painting and etching military scenes.

**SILÓ, ADAM,** a marine painter, draughtsman, and decorator, was born at Amsterdam in 1670. He was skilled in mechanics, and Peter the Great engaged him to teach five young Russians ship-building. He painted marine pieces for the Czar, in which the drawing of the vessels was good. Nine etchings of skiffs, fishing-boats, and other vessels, signed *A. Silo inv. et fecit.*, are extant. It is said that Silo lived to the age of 90.

**SILVA BAZAN Y SARMIENTO, DONA MARIANA DE,** Duchess of Huescar and Arcos, born December 14, 1750, at Madrid, was a clever amateur painter and modeller, and was also known as a writer of lyric and dramatic poetry. In 1766 she was made honorary member of the Academy of San Fernando, and later was appointed honorary director. She was three times married, lastly to the Duke of Arcos, and died in 1784.

**SILVA, DOMINGO JOSÉ DA,** a Portuguese die-cutter and medallist, of the early part of the 19th century, was also an engraver of some note. He was a pupil of Bartolozzi, at Lisbon, in 1814, and professor at the Lisbon Academy in 1836.

**SILVA, HENRIQUEZ JOSÉ DE** a Portuguese painter, who was practising about 1800. He held the post of Director of the Academy of Painting at Rio Janeiro.

**SILVESTRE, (SYLVESTER),** a Scots-French family of artists, flourished in France from about the beginning of the 17th century. The following table shows the relationship of its members:

Gilles (1600 ? - )			
François (1620 ? - )		Israel (1621 - 1691)	
Charles François (1607 - 1738 ?)	Louis the eldest (1608 - 1710)	Alexandre (1672)	Louis the younger (1675 - 1700)
Nicolas Charles (1698 - 1767)	Suzanne Elizabeth (1691 - )		
Jacques Augustin (1719 - 1809)			
Augustin François (1762 - 1851)			

**SILVESTRE, ALEXANDRE,** the third son of Israël Silvestre, was born in 1672. He etched some landscapes after Louis Silvestre, his brother, which are not without merit.

**SILVESTRE, AUGUSTIN FRANÇOIS,** Baron de, painter and draughtsman, the son of Jacques Augustin, and the last representative of the family, was born in Paris, December 7th, 1762. He studied under his father, and in Rome, hoping to succeed to the office of drawing-master to the royal children, which had been held by members

of his family for a century and a half. On his return from Italy, however, he found that the post had been abolished, and in compensation, he was in 1782 appointed assistant-librarian to Monsieur (afterwards Louis XVIII.). From this time he abandoned painting, and devoted himself entirely to scientific pursuits. He was employed under both the Republic and the Empire, and yet was re-installed as librarian and reader to Louis XVIII. at the Restoration, receiving the title of baron. After the Revolution of 1830 he retired into private life, and died in Paris in September, 1851.

**SILVESTRE, CHARLES FRANÇOIS DE,** painter, engraver, and draughtsman, was the eldest son of Israël Silvestre, and was born in Paris, April 11, 1667. He was the pupil of his father, of Charles Lebrun, and of J. Parrocel, but finished his studies in Italy. On the death of his father in 1691, he succeeded to the office of drawing-master to the French royal children, and to the apartments which had been occupied by Israël in the Gallery of the Louvre. He was ennobled by Augustus III. of Poland. He married Suzanne Thuret, the niece of Jacques Thuret, a famous clock-maker of the day, and died in Paris about 1738. He engraved many landscapes and historical subjects after his own designs and those of his youngest brother.

**SILVESTRE, GILLES,** the first of the painters of the Silvestre family. Of Scottish origin, the name being originally SYLVESTER, they had settled in Lorraine at the beginning of the 16th century. Gilles, who was born at Nancy about 1590, married Elizabeth Henriet, daughter of Claude Henriet, painter to the Duke of Lorraine, and then, although no longer a youth, determined to devote himself to painting. His son FRANÇOIS, born at Nancy about 1620, was his father's pupil, and a draughtsman and engraver of landscapes.

**SILVESTRE, ISRAËL,** an eminent French engraver and son of Gilles Silvestre, was born at Nancy, in Lorraine, in 1621. He was the nephew of Israël Henriet, by whom he is supposed to have been instructed. He formed his style on Della Bella and Callot, and appears to have been imitated in his turn by Sebastian Le Clerc. He designed, etched, and engraved a great number of landscapes and views, decorating them with small figures, correctly drawn, and touched with uncommon spirit. His merit recommended him to Louis XIV., who employed him in designing and engraving views of royal palaces, public festivals, and the places Louis had conquered. He was appointed drawing-master to the Dauphin, and was made a member of the Academy. He went twice to Italy, where he found many subjects. His plates amount to upwards of one thousand. He died in Paris, in 1691. His daughter SUSANNE, who was married to the painter Le Moine, engraved a few plates. The following are among Israël's best works:

A set of twenty-one Views in Italy and France, representing edifices, ruins, and landscapes, with inscriptions in French.

A set of thirteen Views in Rome and the environs; inscribed *Faites par Israël Silvestre, et mises en lumière par Israël Henriet.*

Twelve Views of gardens and fountains; entitled *Alcune vedute di Giardini e Fontane di Roma e di Trioli, &c.*, with descriptions in Italian.

Four Views in the Kingdom of Naples, in the form of triezes.



A set of six Views of Sea-ports in the Kingdom of Naples; circular plates.  
 Twenty-four Views of Italian and other Sea-ports; with descriptions in French; circular plates.  
 Twelve of the most remarkable Views in Paris and the environs, some of which are engraved by *Della Bella*.  
 A View of Paris, from the Bridge of the Tuilleries.  
 A large View of Rome; four sheets.  
 Two Views of the Campo Vaccino, and the Coliseum at Rome.  
 The grand Carrousal, or Royal Entertainment at Paris in 1682; in one hundred and eight prints. *F. Chauveau* engraved some of these plates.  
 The Pleasures of the Enchanted Island; nine Plates, with a vignette.  
 'Paysages Diverses;' seventy-four views of Palaces, churches, &c., in France and Italy.  
 'Vues Diverses de Rome et d'Italie;' one hundred and five views of Italian scenery.

**SILVESTRE, JACQUES AUGUSTIN DE**, painter, the son and pupil of Nicholas Charles, was born in Paris, August 1, 1719. He succeeded his father as drawing-master to the French royal children. During a three years' sojourn in Rome, he made drawings of most of the antiquities of the city. His fine collection of prints was sold after his death, which took place in Paris, in 1809.

**SILVESTRE, LOUIS**, called Louis the Elder, the second son of Israël Silvestre, was born in Paris, March 20, 1669, and was taught by his father. Particulars as to his works are lacking, but he appears to have painted landscapes, as he was received at the Academy in 1705 with a work of that class. He died in Paris, in 1740.

**SILVESTRE, LOUIS**, the younger, fourth son of Israël Silvestre, and the homonym of his elder brother, was born in Paris in 1675. He was a pupil of Le Brun and Bon Boullogne, and entered the Academy in 1702. His election picture, 'The Creation of Man by Prometheus,' is now at Montpellier. Having gained a great reputation for his portraits and landscapes, he was invited to the court of Augustus III., at Dresden, whence, after a residence of thirty years, during part of which he was director of the gallery, he returned to Paris, and was appointed to the corresponding post there. He died in Paris in 1760.

**SILVESTRE, NICHOLAS CHARLES DE**, the son of Charles François, was born in Paris in 1698. He was drawing-master to the royal family, and died in 1767. The following plates may be named:

Ubaldo and the Danish Knight searching for Rinaldo in the palace of Arnida; after *Le Moine*.  
 A Hunting-piece; after *Audray*.

**SILVESTRO**, an early Florentine painter, was a Camaldolese monk in the Convent of Santa Maria degli Angeli at Florence. He flourished from about 1350 to 1410, and was one of the best missal painters of his time. A splendid mass-book, for his own monastery, mentioned by Vasari, remained there for centuries, and was praised by Leo X. in 1513. It was brought to England by Otley, and one of the miniatures from it, a birth of St. John the Baptist, in the presence of the Virgin, is now in the Liverpool Institution. Others were in the Fuller Russell collection, now dispersed.

**SILVIO, GIOVANNI**, a native of Venice, who flourished about the year 1532. He is supposed to have been educated in the school of Titian. In the Collegiata di Piovi di Sacco, near Padua, is a picture by him bearing the above date. It represents St. Martin between SS. Peter and Paul, with three angels, two of which are supporting his crossier, and the third playing on the harp.

**SILVIUS, ANTHONY, (SYLVIVS)**, whom Papillon calls Silvius Antonianus, are the supposed names of a draughtsman and wood-engraver, who used the monogram *A*, and flourished from 1553 to about 1580. It is said that he was born at Antwerp in 1525, and was much employed by Christopher Plantin, and other printers. The names, however, of Silvius Antonianus seem to be a mistake. It appears that Papillon had observed the above monogram on the wood-cuts to an edition of *Fuerno's Fables*, printed at Antwerp in 1567, and dedicated to Cardinal Borromeo by Silvio Antoniano, professor of *Belles Lettres* at Rome, and afterwards a cardinal himself, and had hastily concluded that the editor was the engraver. Nagler has given a catalogue of books to which the engraver who used the above monogram contributed wood-cuts, vignettes, or title-pages.

**SILVIUS, BALTHASAR**, a German engraver, who flourished about the year 1555. He executed some coarse plates, chiefly from his own designs. They are usually marked with the initials B. S. He also engraved after Frans Floris, Kail Van Mander, Jerome Bos, and others.

**SIMANOWITZ, LUDOVIK VON, née REICHENBACH**, was born in Stüttgart in 1761. She painted portraits of Schiller and the painter Wächter. She died at Ludwigsburg in 1827.

**SIMBRECHT, MATTHIAS**, was born at Munich. He died at Prague of the plague, in 1680, probably at an early age, the number of his pictures being very small. It is not known where he received his first instruction, but the effects of a profound study of Raphael are visible in his works, and indicate a sojourn of some length in Italy. There is an altar-piece in the church of St. Stephen at Prague by him; a 'Visitation' in the Museum, and further a 'St. Rosalie' and an 'Education of the Virgin.'

**SIMLER, JOHANN**, a Swiss painter and engraver, born at Zurich in 1693. He studied for a short time under Pesne at Berlin, and was a pupil of the engraver Melchior Füssli. He died in 1748.

**SIMMLER, FRIEDRICH KARL JOSEPH**, landscape and animal painter, born in 1801 at Hanau, whither his parents had fled from the French, studied at Munich and Vienna. He made excursions through Upper Austria and Styria, studying landscape and animal painting. He paid long visits to Florence, Rome, Venice, and Naples, and, in 1829, went to Hanover to paint some portraits at the request of the Minister von Bremer. He painted in the landscapes of Schullen, Bocking, and Grieben, while Achenbach and Scheuren occasionally painted backgrounds to his cattle. In 1862 he went to live at Aschaffenburg, where he died in 1872. His three sons all devoted themselves to art. Works:

View of Bergen.  
 View of Buteenheim.  
 Landscape with Goetz von Berlichingen.  
 Bull and Sheep. (*Berlin, Raczyński (col.)*)  
 Dutch Landscape. (*Duke of Cambridge.*)

**SIMMLER, JOSEPH**, historical and portrait painter, born at Warsaw in 1823, was a pupil of the Munich Academy. He painted portraits and historical pictures, and died at Warsaw in 1868.

**SIMMONS, JOHN**, born at Nailsea in Somersetshire, about 1715, was a house and ship's painter at Bristol. His name appears in the early catalogues of the Royal Academy as a portrait painter. There is an altar-piece by him in All Saints' church, Bristol, and another in St. John's, Devizes. Many

of his portraits have been engraved, among them that of Ferguson, the astronomer. It is said he was known to Hogarth, who thought well of his talents. In the Academy catalogues his name is sometimes printed *Simmonds of Bristol*. He died at Bristol, January 18, 1780.

**SIMMONS, WILLIAM HENRY**, engraver, born in London, June 11, 1811. He studied engraving at Finden's Institute, and was for many years perhaps the chief of English workers in his own line. He first appeared at the Royal Academy with two plates after Frank Stone, and his last exhibited plate was 'A Humble Servant,' after Rosa Bonheur, a proof of which was at the Academy at the time of his death. His last work was to etch the plate from 'The Lion at Home,' which was completed after his death by Mr. Atkinson. He died Nov. 6, 1882. The following is a list of his chief plates:

Rustic Beauty. 1837.  
Catherine Seyton. 1850.  
Well-bred Sitters; after Sir E. Landseer. 1875.  
Dominion; after the same.  
On Trust; after the same.  
Royal Sport; after the same.  
The Sick Monkey; after the same.  
Taming of the Shrew; after the same.  
The Fatal Duel; after the same.  
The Proscribed Royalist; after Sir John Millais.  
The Lost Piece of Money; after the same.  
Rosalind and Celia; after the same.  
Highland Mary; after T. Ford.  
Daddy's a-coming; after the same.  
Sunday in the Blackwoods; after the same.  
The Poor Man's Friend; after the same.  
A Wee Bit Fractious; after the same.  
Baith Faither and Mither; after the same.  
The Last of the Clan; after the same.  
His only Pair; after the same.  
Now Wars to an old Soldier; after the same.  
Waiting for the Verdict; after A. Solomon.  
Not Guilty; after the same.  
Both Puzzled; after Erskine Nichol.  
'Steady, Johnny, Steady!' after the same.  
The Light of the World; after Holman Hunt.  
Claudio and Isabella; after the same.  
News of our Marriage; after Tissot.  
Marriage of the Prince of Wales; after Frith.  
'Luff, boy'; after Hook.  
An Old Monarch; after Rosa Bonheur.  
A Humble Servant; after the same.  
And plates after Le Jeune, Van Lerius, Winterhalter, and others.

**SIMO**, or **SIMONE**, **JUAN BAUTISTA**, a Spanish painter, and native of Valencia, in which city he was associated with Antonio Palomino, in 1697, on frescoes for S. Juan del Mercado. He accompanied Palomino to Madrid, where he painted in the convent church of S. Felipe el Real. He left these paintings unfinished at his death in 1717, and they were completed by his son, PEDRO SIMO, also an artist of some merit.

**SIMON DE CHALONS**, a French painter of the 16th century, a native of Chalons in Champagne. From about 1545 to 1565 he was established at Avignon, where four pictures by him, 'The Adoration of the Magi,' and 'Our Lady of Pity,' in the Calvet Museum, a 'Nativity,' in the church of S. Peter, and a 'Descent of the Holy Ghost' in the church of S. Didier, are to be found.

**SIMON OF BELLUNA**. See **SIMONE DA CUSIGNA**.

**SIMON, JEAN**, engraver, a native of Normandy, born in 1675, was trained in his own country, but came to England some years before the death of John Smith, and on seeing that artist's work, he quitted the graver, and applied himself entirely

to scraping mezzotints. Sir Godfrey Kneller, upon some difference between himself and Smith, employed Simon to engrave some of his pictures in mezzotint. This he did with a success which did not desert him when he turned to the works of other masters. Among his plates we may name:

Queen Elizabeth; after Illiand.  
Charles I.; after Vandyck.  
William III.; after Kneller.  
Mary II.; after Vander Vaart.  
Queen Anne; after Kneller.  
George, Prince of Denmark.  
George I.; after Kneller.  
George II., when Prince of Wales; after the same.  
John, Lord Outts; after the same.  
William, Earl of Cadogan; after the same.  
John Tillotson, Archbishop of Canterbury; after the same.  
John, Lord Somers; after the same.  
Sir William Temple; after the same.  
William, Earl of Cadogan; after La Guerre.  
Horace, Lord Walpole; after Vanloo.  
Half-length of the Princess Mary, daughter of George II.  
William Shakespeare.  
John Milton.  
Alexander Pope.  
Joseph Addison.  
Richard Steele.  
Peter delivered from Prison; after Berchet.  
The Cartoons; after Raphael.  
Christ and His Apostles; after Baroccio.  
Christ restoring Sight to the Blind; after Laguerre.  
The Samaritan Woman; after the same.  
Portrait of the Hon. Mrs. Walpole; after M. Dahl.  
Mary Stuart.  
Dorastus and Fannia; after Berchet.  
A Pastoral Landscape.

Simon died in London about 1755.

**SIMON, PIERRE**, a French engraver, born in Paris in 1640, is supposed to have been a pupil of Robert Nanteuil, to whose style his bears great resemblance. His best plates are his portraits, some of which are from his own designs. We have, among others:

Louis XIV.; after C. Le Brun.  
Louis de Bourbon, Prince de Condé; from his own design.  
Anne Marie Louise d'Orleans, Duchesse de Montpensier; the same.  
Elizabeth Charlotte, Duchesse d'Orleans; the same.  
Charles d'Ailly, Duc de Chaulnes; after La Borda.  
Cardinal Rospigliosi; after C. Maratti.  
Federigo Baroccio, Painter.

Among his historical prints we have:

The Martyrdom of St. Cosmus and St. Damianus; after S. Rosa.  
Moses and the Burning Bush; after N. Poussin.

Simon died in Paris in 1710.

**SIMON, PIERRE**, called the Younger, a draughtsman and engraver in the chalk and dotted manner, was born in London before 1750. He was early engaged upon plates for Worlidge's 'Antique Gems,' and was one of the engravers employed by Boydell on his 'Shakespeare gallery,' and on other pictures by contemporary painters. His best work was done for the Shakespeare gallery; these are the plates:

A scene from the 'Tempest'; after Fuseli.  
'The Merry Wives of Windsor,' two plates, one after Smirke, and the other after the Rev. W. Peters.  
Scene from 'Much Ado about Nothing'; after the same.  
Scene from 'Measure for Measure'; after T. Kirk.  
The 'Midsummer Night's Dream'; after Fuseli.  
Scene from the 'Merchant of Venice'; after Smirke.  
Scene from 'As You Like It'; after W. Hamilton.  
Scene from 'Taming of the Shrew'; after F. Wheatley.  
Christopher Sly; after Smirke.

Scene from 'Henry IV.'; after R. Westall.  
Scene from 'Romeo and Juliet'; after W. Miller.

We may also name:

The Woodman; after Gainsborough.  
Square discovered by Tom Jones in Molly Seagrim's bedroom; after Downman.  
The Sleeping Nymph; after Opie.  
Frances Isabella Ker Gordon; after Sir J. Reynolds.  
The Three Holy Children; after the Rev. W. Peters.  
Bust of Clytie; after J. B. Cipriani.  
The Fair Emmeline, and a subject from the 'Vicar of Wakefield'; after Stothard.

Pierre Simon died about 1810.

SIMON DE TROYES, a French miniaturist of the 15th century. He worked for the church of S. Peter at Troyes, and died in 1450.

SIMONAU, FRANÇOIS, a painter of the Flemish school, born at Bornhem in 1783. He studied at Bruges, and in Paris, under Gros. He came to England about 1815, and settled in London, where he had a good practice as a portrait painter. He died in London in 1859. There is a portrait by him in the Museum at Brussels.

SIMONAU, GUSTAVE ADOLPHE, the nephew of François Simonau, was born at Bruges in 1810. He came to London, where his father was established as a lithographer. He took up painting, producing views of towns in water-colours, and his chief work, 'The principal Gothic Monuments of Europe,' was lithographed by himself. Later in life he was engaged as an architectural painter in Belgium. He died at Brussels in 1870.

SIMONE, ANTONIO DI, a Neapolitan painter of the 18th century. He painted battle-pieces and landscapes, and occasionally figures in the pictures of Niccolò Massaro. He must not be confounded with another ANTONIO DI SIMONE, who lived in the 17th century, and was a scholar of Luca Giordano.

SIMONE, MAESTRO. See DEGL' AVANZI.

SIMONE DA CUSIGHE, (DA BELLUNO,) sometimes also called SIMONE DAL PERON, Cusighe and Peron both being villages near Belluno. Simone died before 1416, but the date of his birth is unknown. In 1397 he finished the altar-piece for the high altar in the Duomo of Belluno, receiving 440 lire for his work. In the Baptistry at Belluno, there is an altar-piece in thirteen compartments by him, formerly in the church of S. Martino. The four lower panels were either added or entirely repainted in the 17th century. Another work is: an altar-piece in the Casa Pagani, once in the church of Sala. It is in nine panels, the Virgin of Mercy in the centre, flanked by scenes from the Life of S. Bartholomew. In the same collection is a 'S. Anthony Abbot,' enthroned between Saints. In the parish church at Sala there are some remains of frescoes by him, and in the Chiesetta della Madonna a few small panels in tempera.

SIMONE DE' CROCIFISSI. See BOLOGNA, SIMONE DA.

SIMONE DI MARTINO. See MARTINI, SIMONE.

SIMONE NAPOLITANO, an early painter at Naples, all accounts of whom are, however, obscure and doubtful. He is supposed to have flourished about the end of the 14th or first part of the 15th century, and various pictures at Naples have been assigned to him, some of which, from the dates inscribed upon them, have clearly not a common author. One of these in the church of San Lorenzo Maggiore is now proved, by an inscription which it bears, to be the work of a Sienese painter, who was probably established at Naples. The following works at Naples are ascribed to Simone:

The Nobles and Statesmen of the Kingdom lamenting the Death of King Robert. (In the nave of S. Chiara.)

S. Louis of France and others at the grave of King Robert. 1343. (Refectory of S. Chiara.)

Saint Anthony. 1438. (S. Lorenzo Maggiore.)

S. Louis crowning King Robert. (S. Lorenzo Maggiore.)

The Crucifixion, a Triptych. 1412. (In the Duomo.)

Maiouana della Rosa. (S. Domenico Maggiore.)

A Virgin and Child. (S. Domenico Maggiore.)

One FRANCESCO SIMONE is said to have been his son and pupil.

SIMONE PAPA. See PAPA.

SIMONEAU, CHARLES, an eminent French engraver, born at Orleans in 1645, was instructed by Noël Coypel and Guillaume Chasteau. His first plates were executed with the graver only, in a style resembling that of Poilly, but he afterwards introduced the point, particularly in the half-tones and distances. He engraved historical subjects, portraits, and vignettes. He was received into the Academy in 1710, and died in Paris in 1728. His plates number about one hundred and fifty; among them we may name:

Henrietta Maria, consort of Charles I.

The Duchess Dowager of Orleans; after Rigaud.

Ch. Fr. de Brienne, Bishop of Constance; after Dumé.

J. H. Mansart, Architect to the King; after de Troy.

George Villiers, Duke of Buckingham.

The Holy Family; after Raphael.

The Virgin and Child, with S. John; after the same.

The Adoration of the Shepherds; after Ann. Carracci.

Christ and the Woman of Samaria; after the same.

Hagar and Ishmael; after Andrea Sacchi.

A Maiouana; after Fra Bartolommeo.

The Stoning of Stephen; after Ann. Carracci.

Christ, with Martha and Mary; after Domenichino.

Christ's Entry into Jerusalem; after C. Le Brun.

Christ bearing His Cross; after the same.

The Nativity; after Noël Coypel.

Christ among the Doctors; after Ant. Coypel.

The Triumph of Galatea; after the same.

Venus curing the Wound of Æneas; after C. de la Fosse.

The Journey of Marie de' Medici; after Rubens.

The Conquest of Franche-Comté; after C. Le Brun; his best print.

SIMONEAU, LOUIS, the younger brother of Charles Simoneau, was born at Orleans in 1654. He appears to have formed his style by an imitation of the works of the Audrans. By combining the point with the graver, he gave a pleasing variety to his plates, and his drawing is correct. He died in Paris in 1727. The following are, perhaps, his best prints:

Giacinto Serroni, Archbishop of Albi.

Antoine Arnauld; after Ph. de Champagne.

Antoine le Maître, Advocate; after the same.

Martin de Charmois, Councillor; after Seb. Bourdon.

Susanna and the Elders; after Ant. Coypel.

Lot and his Daughters; after the same.

Christ with Martha and Mary; after the same.

Christ bearing the Cross; after Ant. Dicu.

The Elevation of the Cross; after the same.

The Crucifixion; after the same.

The Assumption of the Virgin; after a ceiling by Le Brun in St. Sulpice.

The Four Times of the Day; four plates; after the same.

The Four Seasons; four plates; after the same.

The ceiling of the Pavilion of Aurora, in the Jardin de Sceaux; in four plates; after the same.

SIMONEAU, PHILIPPE, the son of Charles Simoneau, was instructed by his father. Either from want of talent or application, he never made much progress in art. We have the following prints by him, which do not possess much merit:

The Rape of the Sabines, and the Peace between the Romans and the Sabines; after the pictures by Giulio

*Romano* († *Rinaldo Mantovano*) in the National Gallery.  
The three Goddesses preparing for the Judgment of Paris; after *Perino del Tago*.  
Venus and Adonis; after *Albano*.

**SIMONELLI, GIUSEPPE**, a Neapolitan painter, born 1649. Originally the servant of Luca Giordano, he became a successful imitator of his style. A 'St. Nicholas of Tolentino,' which he painted for the church of Montesanto, was said to equal the best work of his master. He died in 1713.

**SIMONET, JEAN BAPTISTE**, an engraver of considerable merit, was born in Paris in 1742. His plates are chiefly after *Gruzeu*, *Morcan*, *Bandoin*, and *Aubry*. He engraved 'Rachel hiding her Father's Idols,' after *Pietro da Cortona*, for the Orleans Gallery, the vignettes for an edition of *Ovid's* 'Metamorphoses,' published by *Bassan*, and illustrations for an edition of *Racine*. He died in Paris in 1810.

**SIMONETTI, DOMENICO**, (called *MAGATTA*), a painter of the Roman school, who flourished in the 18th century. He is mentioned by *Lanzi* as having furnished many pictures for churches, especially for the *Suffragio*, at Rome.

**SIMONINI, FRANCESCO**, born at Parma in 1689, was a scholar of *Marzio Spolverini*. He painted battles, and cavalry skirmishes, which were well composed, and handled with spirit. He lived at Venice, where he was still working in 1753.

**SIMONIS-EMPIIS, CATHERINE EUGÈNE**, Madame, a French landscape painter, born in 1806. She was a pupil of *Watelet*, and died in 1878.

**SIMONS, J. B.**, a Flemish painter, practising about 1743. He is known by two signed pictures in the Augustine church at Ghent.

**SIMONS, M.**, a Dutch painter of still-life, of the 17th century. His works are mostly in America.

**SIMPLICE**, a Venetian monk, who was the pupil of *Felice Riccio* (*Brisaccioni*). He practised at Rome, and died in 1651, at a very advanced age.

**SIMPOL, CLAUDE DE**, (or *SAINT POL*), a French historical painter, born at Clamecy, was a pupil of *Boullongne*. He was elected into the Academy in 1701, but expelled in 1709, for neglecting to send in his reception-picture. His 'Christ at the House of Martha and Mary' was engraved by *Doré* and *Tardieu*. He died in Paris, October 31, 1716.

**SIMPSON, FRANCIS**, an English antiquarian draughtsman, born in 1796. He was Mayor of Stamford, and practised art as a pastime. He published a volume of drawings from fonts, and died in 1861.

**SIMPSON, JOHN**, portrait painter, born in London in 1782, studied at the Academy schools, and was for many years assistant to *Sir Thomas Lawrence*. In 1834 he went to Lisbon, and was appointed painter to the Queen of Portugal. He returned to England, and died in London in 1847. In the National Gallery there is a 'Negro's Head' by him, and at Windsor Castle a portrait of the Duke of Brunswick.

**SIMPSON, JOSEPH**, the elder, practised in the reign of Queen Anne. According to *Lord Orford*, his first employment was to engrave coats of arms on pewter, but having a turn for drawing, he found access to a society of Artists, with whom he studied the figure. He was afterwards employed by *Tillemans* to engrave his picture of *Newmarket*. To this plate he affixed his name. He also engraved after *Monamy*, *Vandevelde*, *Wootton*, and *Wyck*. He lived about the year 1710.

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**SIMPSON, JOSEPH**, the younger, was the son of *Joseph Simpson*, and died young, in the year 1736. He engraved a plate of a 'Holy Family, with S. John, S. Sebastian, and several Angels,' after *Filippo Lauri*, dated 1728, and a 'Charles I,' after *Vandyck*.

**SIMPSON, MATTHEW**, painter, taught drawing to the children of *Charles I.*, and settled later in Sweden. He has left a miniature of the King, signed *M. S.*

**SIMPSON, PHILIP**, an English subject painter, the son of *John Simpson* the portrait painter, practised in the early part of the 19th century. He studied in the schools of the Academy, where he exhibited up to 1836. There is in the Kensington Museum a picture, 'I will fight,' by him.

**SIMPSON, WILLIAM**, an English engraver, working in 1635. He was chiefly employed by the booksellers, and, among other things, engraved the plates for *Quarles' Emblems*.

**SIMPSON, GEORGE**, a Scotch portrait painter, born at Dundee in 1791. When young, he worked as a printer, and did not devote himself to art till he was thirty. He became a member of the Scottish Academy, with whom his works were exhibited. He died at Edinburgh in 1862.

**SIMPSON, WILLIAM**, painter, born at Dundee in 1800, was educated at the Trustees' Academy in Edinburgh, and painted at first coast and river scenes. In 1830 he was elected a Member of the Royal Scottish Academy. After a stay of three years in Italy, he settled in 1838 in London, where he died in 1847. Of his pictures we may name:

Cattle Shed. (*South Kensington Museum*.) 1842.  
Gil Blas and Laura. (*Do.*)  
Two Water-colour Drawings. (*Do.*)  
Boats at Dordrecht. (*Scot. Nat. Gallery*.)  
The Twelfth of August. (*Do.*)  
Solway Moss. (*Do.*)  
Goat Herd's Cottage, &c. (*Do.*)  
Hagar and Ishmael. (*Bridgewater Gallery*.)  
A Dutch Family. (*Bowdoin House*)

**SINGHER, HANS**, (or *JEAN*), was born at Hesse-Cassel about the year 1510. He painted landscapes, with figures, in a free, bold manner, and chiefly resided at Antwerp, where he was received into the Academy in 1543. He was much employed in painting cartoons for tapestry.

**SINGLETON, HENRY**, an English historical painter, was born in London in 1766. His father died while he was yet an infant, and he was brought up by his uncle, a miniature painter, by whom he was instructed in drawing. He became a student of the Royal Academy, and gained the gold medal in 1788; the subject being 'Alexander's Feast.' On that occasion he was highly praised by *Reynolds*. For more than fifty years he was a constant exhibitor at the Royal Academy, but never arrived at membership. His pictures are numerous, but seldom exhibit much ability. "Propose a subject to Singleton," said *West*, "and it will be on canvas in five or six hours." As might have been expected, work that cost so little was destined to a short existence. Some of his drawings for books were popular, as well as some sentimental scenes on a larger scale. Among his best works were 'Christ entering Jerusalem,' 'Christ healing the Blind,' 'Coriolanus and his Mother,' 'Hannibal swearing Enmity to the Romans,' 'Storming of Seringapatam,' 'Death of Tippoo Sahib,' and 'Surrender of Tippoo's Sons as Hostages'; all of which were engraved in mezzotint, and were popular for a time. Two pic-

tures of his belonging to the National Gallery have been deposited in the galleries of Leicester and Coventry respectively. He painted also a series of small pictures from Shakespeare. They show more imagination and better colour than his larger works. He occasionally painted portraits. Singleton died in London in 1839. His sister, SARAH SINGLETON, exhibited miniatures at the Academy from 1790 to 1820. Other miniature painters of the same name, who exhibited about the same time, were probably his relatives.

SINIBALDI. See IMI.

SINJEUR, GOVERT, a painter of Rotterdam, who painted in the manner of Philips Wouwerman, in the 17th century.

SINT-JANS, GERIT VAN. See HAALEM.

SINTRAMME, —, one of the earliest of the miniaturists. He was a monk of St. Gall, and practised in the beginning of the 10th century.

SINTZENICH, HEINRICH, (SINZENICH,) an engraver in the chalk and dotted manner, and in mezzotint, was born at Mannheim in 1752. After receiving some elementary instruction in the academy of that city, he was sent to England at the expense of the Elector to complete his studies under Bartolozzi, with whom he remained about four years. On his return to his own country he was appointed engraver to the court, and engraved many plates in the English styles. He was a member of the Academies of Munich and Berlin. He died at Munich in 1812. Nagler has described fifty-four of his principal plates. The best are :

Portrait of Rafael Mengs; after himself.  
Cassandra; after Michel.

SINTZENICH, PIERRE, (SINZENICH,) engraver, brother of Heinrich Sintzenich, was in London in 1789. He engraved 'The Truce between the Romans and Sabines,' after Raphael.

SIPMANN, GERHARD, (SIPPMANN,) painter, born at Düsseldorf in 1790, was trained at the Düsseldorf Academy and at Munich, under Langer and Cornelius. He painted at first portraits and historical scenes in oil, but was afterwards employed on arabesques for Cornelius, in the Glyptothek. From 1823 onwards he occasionally painted landscapes. He died at Munich in 1860.

SIRANI, ELISABETTA, the eldest daughter of Giovanni Andrea Sirani, born at Bologna in 1638, was instructed in art by her father. Her first public commission appears to have been won in 1655, when she was seventeen years of age. She was a clever imitator of Guido, and was already famous, when she was poisoned by her servant in 1665. In spite of her early death, she left upwards of a hundred and fifty pictures. We may name :

Bologna.	Certosa.	Baptism of Christ.
"	Pinacoteca.	The Infant Christ, with S. Anthony of Padua in Adoration. And eight others.
Munich.	Pinakothek.	An Allegory.

Also pictures in the Palazzi Zampieri, Caprara, Zambecari at Bologna; and the Palazzi Corsini and Bolognetta at Rome. She also produced a few good etchings; among them the following :

The Virgin in the Clouds holding a Rosary, with the infant Jesus : from her own design.

The Virgin weeping, surrounded by Angels, and contemplating the emblems of Christ's Passion; *Elisabetha Sirani, F.* 1657.

The Holy Family; after Raphael; *Elisabetha Sirani, sic incisionis exposit.*

The Mother of God; after the same.

St. Eustacius kneeling before a Crucifix; *Elisabetha Sirani, f.* 1658.

The Decollation of St. John; *Elis. Sirani, f.* 1657.

SIRANI, GIOVANNI ANDREA, born at Bologna in 1610, was one of the favourite disciples of Guido Reni. After the death of his master he was employed to finish several of his works in the churches at Bologna, particularly the large picture of S. Brunone, at the Certosini. His first productions resemble the second style of Guido. He afterwards adopted a more violent system of light and shadow, approaching that of Michelangelo da Caravaggio. He died in 1670. Works :

Bologna.	S. Marino.	The Crucifixion.
"	Certosa.	The Feast at the House of Simon the Pharisee.
"	S. Giorgio.	Marriage of the Virgin.
"	Pinacoteca.	Presentation in the Temple.

He etched a few original plates, which he usually marked with the initials G. A. S. or I. A. S.; among them we may name :

Apollo and Marsyas; oval.  
Death of Lucretia.

SIRCEUS, PHILIPPE. See SOYE, PHILIPPE.

SIRIES, VIOLETTE BEATRIZ, born at Florence in 1710, was taught pastel and water-colour by Giovanna Fratellini. She afterwards went to Paris, where she studied under Boucher and Rigaud. Her talent was chiefly shown in portraits, though she occasionally attempted historical subjects, as well as flowers and fruit. On her return to Florence from France, she was employed to paint a large group of the Grand-Ducal Family. Her own portrait is in the Uffizi. She died about 1770.

SISSON, —, an Irish portrait painter of the 18th century. Burke speaks of having had his portrait painted by him in miniature.

SIXDENIERS, ALEXANDRE VINCENT, engraver, born in Paris in 1795, worked under Villerey. He won a considerable reputation, and was more than once prepaired at the Salon. He worked first in line, afterwards in mezzotint. He was drowned in the Seine, in Paris, in 1846. Plates :

Eudymion; after Girodet.  
Charlotte Corday; after Scheffer.  
The Village Bride; after Grouze.  
Posting in the Desert; after Feinet.  
Arab praying; after the same.  
Edward I. in Scotland; after Delaroche.  
Napoleon and the King of Rome; after Steuben.

SJOLLEMA, THIERRY PIERRES, a Dutch painter of landscapes and sea-pieces, born at Terbantsterchans in 1760. His works are almost entirely confined to Friesland. There are two pictures by him in the museum at Leeuwarden. He died at Heerenwal in 1840.

SKELTON, JOSEPH, engraver, flourished early in the 19th century. He was a younger brother of William Skelton, and studied in London. He afterwards went to Paris, and worked from the pictures at Versailles. His latest plates are dated 1850. Among the works he illustrated are :

'The Antiquities of Bristol.'  
'Cantabrigia Depicta.' 1809.  
'Oxonia Antiqua Restaurata.' 1823.  
'Antiquities of Oxfordshire.' 1823.  
'Pietas Oxoniensis.' 1828.  
'Meyrick's Arms and Armour.' 1830.  
'Château d'En illustré.' 1844.  
'Galerie historique de Versailles.'  
Girault's 'Beautés de la France.' 1850.

**SKELTON, WILLIAM**, engraver, was born in London in 1763. He belonged to a Yorkshire branch of the Cumberland Skeltons. He was some time pupil of James Basire and of William Sharp. When he first set up for himself, his patrons were Sir Richard Worsley and Charles Townley, then Boydell and Macklin, and still later, the Dilettanti Society, for whom some of his best engravings were produced. At the close of his career he published a series of royal portraits, from the time of George III down to the accession of Victoria, which was commercially successful, and enabled him to perform many acts of charity. Skelton died in Upperbury Street in 1848.

**SKILL, JOHN F.**, water colour painter, practised in London, and was a member of the Institute. He painted landscapes and sea pieces, and occasional figure studies. His works were characterized by much delicacy and refinement, but failed to attract popular attention, and the artist is said to have died of a broken heart, March 8, 1881. His 'Sheep in a Farm Field' and 'Widmer Castle' are in the South Kensington Museum. Other works are 'Rising Tide, By the Sea,' 'Thames Lock in June,' 'Her First Bill.'

**SKILLMAN, WILLIAM**, an English engraver, who flourished about the year 1666. Among other plates he engraved a view of Albemarle House, and another of the Banqueting House, Whitehall.

**SKIPPI, JOHN**, a native of Ledbury, was a gentleman of education, and an amateur artist. He engraved in chisello on a number of subjects, chiefly after the designs of Parmigino, Correggio, Raphael, and other masters of the Italian School, which he published from about the year 1770 to 1812. It is supposed that he was a pupil of John Baptist Jackson. The dates of his birth and death are unknown.

**SKIRVING, ARCHIBALD**, painter, was born at Haddington in 1749. He studied for some time in Rome, and towards the close of the 18th century practised in London working principally as a portraitist in chalk and crayon, and also painting miniatures in water colours. At the beginning of the 19th century he was established in Edinburgh, where he became well known both by the excellence of his art and the humorous eccentricity of his character. He died in 1819. The portraits of Professor Dugald Stewart and William Berry in the National Portrait Gallery (Scotland) are by him, also a portrait in the Scottish National Gallery. Andrew Geddes called Skyrving's portrait.

**SKOLDBRAND**, a Swedish painter, who went in 1799 with A. O. to the North Cape, and on his return published a work on his travels. In 1804 he also published a volume of views of the Trollhatta Falls. He died in 1835.

**SKOOGAARD, JESPER KRISTIAN**, a Danish landscape painter, was born at Helsingør near Ringsted, in 1817. He received his first teaching from his mother, and then at the age of fifteen entered the Copenhagen Academy. His first work, a Moonlight Landscape, was purchased in 1836 by Christian VIII. He afterwards travelled to Rome and Naples, studied Titian and Claude, but continued faithful to Danish scenery for his subjects. In 1864 he became a member of the Academy at Copenhagen, where he died in 1876.

**SLABBAERT, KARL (SLABBARD)**, a Dutch genre painter, flourished in the 17th century. It is supposed that he studied under Gerard Dou. His pictures are not common, there is one in the

Museum at Amsterdam, an interior with a woman cutting bread, and two children praying. In 1648 he was living in Amsterdam, but he is supposed to have been a native of Middelberg, where he was buried in November, 1654.

**SLANGENBURGH, KARL JAKOB BAAR VAN**, an obscure painter of portraits and interiors, was born at Leeuwarden in 1783. He died about 1850.

**SLANGENSCHILDER**. See ROMANS.

**SLATER, JOSEPH**, an English decorative and landscape painter, practised early in the 18th century. He was engaged on decorative work at Mereworth Castle and at Stowe.

**SLATER, J. W.**, a miniature painter of some merit, who settled early in life in Ireland, and practised with success in Dublin in the second half of the 18th century. He subsequently returned to England, and exhibited at the Academy in 1786 and 1787.

**SLAUGHTER, T.**, an English engraver who flourished about the year 1630. He engraved, among others, a portrait of George Wobbe, Bishop of Limerick.

**SLAUGHTER, SIMON**, portrait painter, was practising in Ireland between 1730 and 1740. He afterwards became keeper of the king's pictures, and lived towards the close of his life at Kensington, where he died in 1765. In the National Portrait Gallery there is a 'Sir Hans Sloane' by him, and at Blenheim Palace, portraits of the Hon. J. and Lady G. Spencer. His sister was also an artist.

**SLAP, JOSHUA AXI**, water colour painter, was born in London, May 30, 1808. He was an artist of much ability, but his life was embittered by a perpetual struggle against poverty, which crippled his powers. He was beginning to win his way to fame and recognition, when he died at the age of fifty-one, October 16, 1859. His 'St. Pauls, from Pauls Wharf' in the Glasgow Gallery, is a good example of his work. There is also at South Kensington a view of Inigo Montgomerie by him. His works are little known, as he never contributed to the principal London Exhibitions.

**SLIMOP**. See VIRSCHEN, THEODOR.

**SINGELANDT, PIETER CORNELIUS VAN**, born at Leyden in 1610, was a pupil of Gerard Dou. He followed the style of his master, and as far as patience and polish are concerned, he may be said to have equaled if not surpassed, his instructor, but in character, chiaro scuro, and design, he is far inferior. Houbraken declares that he was occupied three whole years on the family portrait of the Mercurians, and that he was employed a month in finishing a ruff. He died in 1691. His chief works are:

Amsterdam	Museum	Violin Player	Signed P.
		<i>in Singslandt's feet</i>	
Dresden	Gallery	The Music Lesson	
"	"	A Singing Woman	
Glasgow	Gallery	The Doctor's Visit	
"	"	A Musical Party	
London	Bridgegate House	Cooks with Partridges	
Munich	Pinakothek	A Tailor's Shop	
"	"	A Woman at a Window	
Paris	Louvre	The Mercurian Family	
Petersburg	Hermitage	A Family Group	

**SLOANE, MICHAEL**, engraver, a pupil of Bartolozzi, who practised up to the beginning of the 19th century, and engraved the 'Notte,' after Correggio, 'The Christening,' after Wheatley, and other works.

**SLUYTER, P.**, a Dutch engraver, who flourished about the year 1700. He was principally employed



in engraving frontispieces and other book ornaments for the publications of Peter Van der Aa.

**SMACK-GREGOOR, GILLIS**, painter of landscapes and animals, was born at Dordrecht in 1770. He was the nephew and pupil of the Van Strys, and also studied under Versteeg and Van Leen. He died in 1843.

**SMALLWOOD, WILLIAM FROME**, architectural draughtsman, born 1806, was the son of a hotel-keeper in Covent Garden. He was a pupil of Cottingham, and exhibited a number of sketches at the Royal Academy and at Suffolk Street from 1826 to 1834. Many of his drawings were reproduced in the 'Penny Magazine.' He died in 1834.

**SMARGIASSO.** See C'IAFFERI.

**SMART, JOHN**, miniature painter, born about 1740, was a pupil of the St. Martin's Lane Academy. In 1783 he went to Ipswich, and exhibited miniatures at the Academy up to 1788, when he went to India, where he met with great success. He returned to England after about five years, and settled in London, where he died in 1811.

**SMART, SAMUEL PAUL**, a painter of miniature portraits, practising in London. He exhibited at the Academy from 1769 to 1787.

**SMEES, JAN**, a Dutch landscape painter and engraver, who flourished in the first quarter of the 18th century, and is supposed to have died in 1729. To judge of him by his five known etchings, he must have painted in the manner of Jan Both. These etchings consist of landscapes enriched with figures, animals, buildings, and ruins; and are signed *J. Smees in. et fecit.*

**SMETS, CHRISTIAN**, a Flemish painter of the 16th century, a native of Mechlin. He came to France in 1550, and entered the service of Henri d'Albret, grandfather of Henry IV.

**SMEYERS, GILLIS**, (or **ÆGIDIUS**), the elder, born at Mechlin in 1635, was the son (?) and pupil of Nicolas Sneyers. He also studied under J. Verhoeven. He married Elizabeth Herregouts, daughter of the painter, David Herregouts, and had by her three sons, **JAKOB** (*q.v.*), **JAN**, and **JUSTIN**. They all became painters, and were members of the Guild of St. Luke at Mechlin, but only Jakob has left any trace in the history of art. In 1657 Gillis Sneyers was made free of the Guild of St. Luke, and in 1682 he was acting as treasurer for the society. He was the close friend of Lucas Francheys II., and finished an 'Assumption' begun by the latter. Sneyers died in 1710. Works:

**Brussels.** *Museum.* St Norbert consecrating two Deacons.

" *Museum.* Death of St. Norbert.  
**Mechlin.** *Museum.* The Deans of the Tailors' Guild at Mechlin, 1695

" *Church of St. John.* The Benefits of the Holy Trinity.

" *Seminary.* The Resurrection of Lazarus.

And other works at Mechlin.

**SMEYERS, GILLIS**, (or **ÆGIDIUS**), the younger, painter, was the son of Jakob Smeysers, and was born at Mechlin in 1694. His father wished him to become a painter, but the young man himself showed a preference for historical studies. At the age of twenty-one, however, he decided for art as a profession, and started for Dusseldorf, under the protection of the Baron de Loe. Here he studied for three years under the painter Douven, of Buremonde, but was recalled to Mechlin by the necessities of his parents, who had both become blind. He maintained them in their infirmity,

working as a decorative painter when other commissions failed, and began also to utilize his early literary studies, by writing articles for the 'Bibliotheca Belgica,' and for Descamps' 'Lives of Painters.' He was the author of a supplement to Van Mander's 'Lives of Painters,' compiled a complete inventory of works of art at Mechlin, with notices of Mechlin artists, and wrote a Life of Rubens, the MS. of which he sold in his old age. His talents and industry, however, failed to secure him against poverty, for towards the close of his life, when attacked by disease, he was obliged to sell his library to gain admittance into the hospital at Mechlin, where he died in 1774. The following of his works are to be found at and near Mechlin:

Portrait of the Chanoine de Iact. (*Grand Seminary*)  
Fall of the Angels.

History of S. Dominic. (*Church of S. Rombaut.*)

Pentecost (*Convent of the Black Nuns*)

Allegorical Group. (*Convent of the Sœurs Maricolles.*)

Portrait of Cardinal d'Alsace de Boussu. (*Museum.*)

The Deans of the Tailors' Guild in 1735. (*Museum.*)

Episode in the History of the Dominicans (*Museum.*)

Portraits of Children. (*Notre Dame, Hanswyck.*)

Several Pictures. (*Church of Asche*)

**SMEYERS, JAKOB**, painter, born at Mechlin in 1657, was the son of Gillis the elder. He was his father's pupil, and entered the Guild of St. Luke in 1688. He painted history and genre, but was more successful with portraits. In the church of S. Catherine at Mechlin there are a 'Temptation of S. Anthony' and a 'Holy Family' by him, and in the convent of the Black Nuns a picture of the Sisters adoring the Trinity. He died at Mechlin in 1732.

**SMIBERT, JOHN**, (**SMYBERT**), born at Edinburgh about the year 1684 served his time with a common house painter. He came to London, where he was forced to content himself with work for coach painters. He was afterwards employed in copying for dealers. He studied for a time in Sir James Thornhill's Academy, and then went to Italy, where he spent three years in copying Titian, Vandyck, and Rubens, and improved enough to be largely employed on portraits after his return. When he had thus surmounted his early difficulties he was tempted to embark in the scheme of the Bishop of Cloyne, for the erection of a universal college of arts and sciences in Bermuda. The death of the King, his patron, put an end to the Bishop's project, but Smibert, who had set sail, had resolution enough to proceed, and settled at Boston, in New England. There he married a lady of fortune, and continued the practice of his art, exercising great influence on American artists. He died at Boston in 1751, leaving two children, one of whom, Nathaniel, became an artist.

**SMILES, JAKOB**, born at Amsterdam in 1765, painted a few pictures, but was better known as a drawing-master and illustrator of books. He died in 1825.

**SMIRKE, RICHARD**, antiquarian draughtsman, born in 1778, was the brother of Sir Robert Smirke, and was brought up an artist, studying in the Academy schools, where he gained a gold medal in 1799. Eventually he abandoned painting for the study of antiquities, and became known as an accurate draughtsman of such subjects. He was much employed by the Society of Antiquaries, and made for that body a series of facsimiles from the ancient paintings in St. Stephen's Chapel, Westminster. He died May 5, 1815.



**SMIRKE, ROBERT**, an excellent English painter of humorous and sentimental subjects, was born at Wigton in 1752. At the age of nineteen he became a student at the Royal Academy, but did not exhibit there till the year 1786; in 1792 he was elected an associate, and in the same year an academician. It is said that he painted arms on coach panels; so did Catton, whose name is among the first forty of the Royal Academicians. His pictures are numerous, and generally of small dimensions, as they were mostly painted to illustrate plays, poems, or novels, and intended for the engravers. Such compositions he carried out mostly in monochrome, or with but very slight indications of colour. His favourite subjects are from Scripture, English history, Shakespeare, 'Don Quixote,' the 'Arabian Nights,' &c. Those for the story of 'The Hunchback,' engraved by Daniell, are in his happiest manner. He continued to practise his art till late in life. It is said that his last works were the designs for the bas-reliefs in front of the Oxford and Cambridge Club House in Pall Mall, of which his sons were the architects. He had formerly designed the bas-reliefs for the Junior United Service Club, at the corner of Charles Street and Regent Street, also built under the same direction. Smirke died in London in 1845. A series of illustrations to 'Don Quixote' have been deposited by the National Gallery authorities in the Museum of Stoke-upon-Trent.

**SMIT, ANDREAS**, a Dutch painter of marine subjects, lived about the middle of the 17th century. There is a good sea-piece by him in the Berlin Gallery. There was also an Arnold Smit, who lived about the same period, and painted landscapes and sea-pieces. His large pictures of marine subjects resemble the darkest of Backhuysen. There is a sea-piece signed *A. Smit*, in the Copenhagen Gallery, attributed to him. Perhaps the two men are identical.

**SMITH, ANKER**, an excellent engraver of small plates in line for books, was born in London in 1759. He received his education at the Merchant Taylors' School, and was afterwards articled to his uncle, an eminent conveyancer. He soon quitted him, however, for an engraver of the name of Taylor. This master instructed him in the mechanical part of the business, and his natural talent soon enabled him to surpass his teacher. He became an assistant to James Heath, in whose name he is said to have executed several plates, among them the 'Apotheosis of Handel.' Beil, who was now publishing an edition of the British Poets, engaged him to engrave the plates for it; and he was soon employed by other publishers. He also engraved several of the plates for Smirke's edition of 'Don Quixote.' It is said that he practised at one time under Bartolozzi. He was one of the engravers employed by Boydell on the 'Shakspeare Gallery'; the print of 'The Death of Wat Tyler,' after Northcote, obtained his election to the Royal Academy. He engraved the plates for an edition of Shakspeare edited by Wood, for the works by Coombe, on 'The Ancient Marbles and Terracottas in the British Museum'; also several plates after Leonardo da Vinci, Titian, and Correggio. He died in 1819.

**SMITH, BENJAMIN**, an engraver in the chalk and dotted manner, was born in London; the year of his birth is not clearly ascertained. He was a pupil of Bartolozzi, and was one of the engravers

employed by Boydell on his 'Shakspeare Gallery,' some of the best plates in which are by him. He engraved chiefly after contemporary painters. Among his works are the following:

Christ healing the Sick; after *B. West*.  
St. Peter's first Sermon; after the same.  
An Allegory of Providence; after *J. F. Rigaud*.  
An Allegory of Innocence; after the same.  
Sigismunda; after *Hogarth*.  
Bacchus; after *Sir J. Reynolds*.  
Shakspeare nursed by Tragedy and Comedy, and  
The Infant Shakspeare attended by Nature and the  
Passions; both after *Rowney*.  
An equestrian Portrait of George III.; after *Beechey*.  
The Portrait of Napoleon; after *Appiani*.  
William Hogarth and his Dog; after *Hogarth*.  
The Marquis Cornwallis; after *Copley*.  
The Annual Ceremony of Administering the Oath of  
Allegiance to the Lord Mayor elect, &c  
Scene from 'Richard II.'; after *Mather Brown*.

Smith died in 1833.

**SMITH, CHARLES**, portrait painter, native of the Orkneys, studied in London. In 1793 he resided in Edinburgh, and exhibited a 'Nymph' and an 'Infant Bacchus,' and the same year went to India, where he was appointed painter to the Great Mogul. In 1796 he returned to London, and exhibited an 'Andromeda,' a 'Clymon and Iphigenia,' and other works. In 1802 he published a musical entertainment, in two acts, called a 'Trip to Bengal.' He etched his own portrait. He died at Leith in 1824.

**SMITH, CHARLES JOHN**, an engraver, was born at Chelsea in 1803. He was the son of an eminent surgeon, resident there for many years. He was instructed in the art of engraving by Charles Pyc. He became skilful in his profession, and was extensively employed in the best antiquarian and topographical publications of the time. Among these are Stothard's 'Sepulchral Effigies,' Cartwright's 'Rape of Brummer,' Murray's 'Illustrations of Johnson,' Dibdin's 'English Tour,' and others, some of which were published privately. In 1828 he engraved a series of facsimile autographs of illustrious persons from the reign of Richard II. to that of Charles II., to which biographies were furnished by John Gough Nichols, F.S.A. At the time of his death he was engaged in a work entitled 'Historical and Literary Curiosities,' of which six numbers were published; the two required to complete it were left unfinished. He was a fellow of the Society of Antiquaries. His death occurred in 1838.

**SMITH, COLVIN**, born at Brechin in 1795, studied in the schools of the Royal Academy in London. He went to Italy and Belgium, returned to Scotland, and settled in Edinburgh. He executed many portraits, among which one of Sir Walter Scott became so popular that he is said to have repeated it more than twenty times. He died in 1875. Works:

Edinburgh.	<i>Nat. Gallery.</i>	Portrait of Lord Melville.
"	"	Portrait of Sir Ralph Abercromby
"	"	Portrait of Sir James Mackintosh.
Glasgow.	<i>Gallery.</i>	Portrait of Lord Jeffrey.
London.	<i>Nat. Port. Gall.</i>	Portrait of Sir Walter Scott.

**SMITH, CONSTANTIN LOUIS FÉLIX**, painter, was born in Paris, November 18, 1788. He was a pupil of David and of Girodet, and studied at the École des Beaux Arts. He exhibited at the Salon from

1817, and his best known works are to be found in the following galleries :

<b>Amiens.</b>	<b>Museum.</b>	<b>Andromache at Hector's Tomb.</b>
<b>Nismes.</b>	"	<b>Athaliah's Dream.</b>
<b>Orleans.</b>	"	<b>An Italian Landscape.</b>
<b>Versailles.</b>	<b>Gallery.</b>	<b>Amerigo Vespucii.</b>
"	"	<b>Louisa of Savoy, Duchess of Angoulême.</b>
"	"	<b>Mary Adelaide of Savoy, Duchess of Burgundy.</b>

His portrait of the Regent Philip of Orleans was destroyed in the pillage of the Palais Royal in 1848.

**SMITH, EDWARD**, an English engraver, who practised early in the 19th century. He engraved 'Puck,' after Sir J. Reynolds. 'The Piper' and 'Guess my Name,' after Wilkie, and 'The Contadini Family Prisoners,' after Eastlake. He was engaged on Finden's 'Royal Gallery.'

**SMITH, EMMA**, water-colour painter, born about 1787, was the daughter of John Raphael Smith. She was a member of the short-lived Society of Associated Artists in Water colours, and in 1805 exhibited 'Hector taking Leave of Andromache' at the Royal Academy.

**SMITH, FRANCIS**, a landscape painter, whose name appears in some of the earlier catalogues of the Royal Academy, is said to have been born in Italy. He travelled in the East with Lord Baltimore. In 1770 he exhibited Views of Naples and Constantinople; two years afterwards a 'View of Naples,' an 'Eruption of Vesuvius,' and an 'Old Temple near Pozzuoli'; and the following year views of London and Westminster Bridges, taken from the bottom of Arundel Street, Strand. There are some prints after drawings by him of Turkish costumes and ceremonies in the seraglio. He died about 1779.

**SMITH, FREDERICK COKE**, water-colour painter, was born early in the present century. He visited Turkey, and in 1836 completed a series of sketches of Constantinople, which were lithographed by J. F. Lewis. He subsequently published a set of sketches made in Canada. His works show great facility, but lack finish. He died in 1839.

**SMITH, GABRIEL**, engraver, born in London in 1724. Having learned to use the burin he went to Paris, where he acquired the chalk method; and on his return to England began to practise it, with the assistance of Ryland, with some success. His best plates were executed for Boydell. We may name the following :

The Blind leading the Blind; after *Tintoretto*.  
Tobit with the Fish; after *Nat. Rosa*.  
The Queen of Sheba's visit to Solomon; after *Le Sueur*.  
A Bear-hunt; after *Snyders*.

He died in 1783.

**SMITH, GEORGE**, known as Smith of Chichester, was the son of a man who combined the trades of baker and cooper with the calling of a baptist minister. He was born at Chichester in 1714, and with his brothers studied art by painting the scenery in the neighbourhood. His mature works were feeble imitations of Claude and Poussin, but were fortunate enough to be engraved by Woollett and others, and to win a prize from the Society of Arts over the head of Richard Wilson. With his brother John he published fifty-three small etchings from their own landscapes. Smith was a good musician, frequently performing at concerts, and a poet of some taste. He died in 1776.

**SMITH, GEORGE**, painter, born in London in 1802, was brought up as an upholsterer, but on coming of age resolved to be an artist, and entered the Academy Schools. He made such progress that in 1829 he won the gold medal, and was sent to Rome in the following year. He returned to England in 1833, and practised in London, but his works did not meet with the recognition they deserved; and discouraged by his want of success, he fell into ill-health, and died October 15, 1838. At South Kensington there is by him, 'Scipio Africanus receiving his son from the Ambassadors of Antiochus.'

**SMITH, HERBERT LUTHER**, painter, born in 1811, was the younger brother of Frederick William Smith, the sculptor, and a student of the Royal Academy. He exhibited portraits in 1831 and 1832, and, later, various historical subjects. He was much employed by the Queen as a copyist. He died March 13, 1870.

**SMITH, JACOB**, an obscure English engraver, who flourished about the year 1730. Among other prints he engraved the portraits of Sir Isaac Newton and Sir Hans Sloane, on one plate. The work is carried out in a single spiral line, like Mellan's 'Sudarium of St. Veronica.'

**SMITH, JAN**, a Dutch painter of the 17th century, painted a portrait of Adam van Vianen, which was engraved by Theodore van Kessel.

**SMITH, J. CATTERSON**, painter, born at Shipton in Yorkshire, in 1806, studied in the Academy schools in London, and occasionally exhibited at the Royal Academy; but about 1839 he went to Ireland, settled for a time in Londonderry, and afterwards in Dublin, where he became the most fashionable portrait painter of the day. He was a member of the Royal Hibernian Academy, and in 1859 was elected president, a distinction which he resigned in 1866. He died in Dublin, May 31, 1872. Works :

Dublin.	<i>National Gallery.</i>	Portrait of himself.
"	"	Portrait of W. Dargan.
"	<i>Mansion House.</i>	Portrait of Queen Victoria.
"	<i>City Hall.</i>	Portrait of Daniel O'Connell.
"	<i>Castle.</i>	Portraits of several Viceroys.
London.	<i>South Kensington Museum</i>	Portrait of Lord Dungannon.

**SMITH, J. JOHN**, landscape painter, born in London about 1775. He exhibited occasionally at the Academy from 1813 to 1821, and etched a few plates of village scenes.

**SMITH, JOHN**, landscape painter, born at Chichester in 1717, was younger brother to Smith of Chichester, to whom he was inferior as an artist. He died at Chichester in 1764.

**SMITH, JOHN**, born at Daventry in 1652, son of an engraver, is considered the best mezzotint engraver of his time. He is said to have served an apprenticeship to one Tillet, a painter in Moorfields. As soon as he became his own master, he learned the art of mezzotint scraping from Isaac Becket, and received further instruction in it from J. Van der Vaart. Sir Godfrey Kneller having seen some of his performances, took him into his employment, and engaged him to engrave many of his portraits, which are the best of his works. The dates on his plates range from 1679 to 1727. He died at Northampton in 1742. His portrait by Kneller is in the National Gallery. His prints are very numerous; among them are the following :

Charles II. with the Star.  
James, Duke of York, leaning on an Anchor.  
The Duke of Schomberg on Horseback.

Matthæw, his Son, when Duke of Leicester.

William III. | Queen Mary II.

George, Prince of Denmark; an oval.

Queen Anna, when Princess of Denmark.

John Churchill, Duke of Marlborough.

John, Duke of Buckingham.

Charles Sackville, Earl of Dorset.

Charles, Earl of Halifax.

Arnold, Earl of Albemarle.

William, Earl of Jersey.

Catherine, Duchess of Rutland.

Frances Bounet, Countess of Salisbury.

Mary Somerset, Duchess of Ormond, with a black boy.

Henrietta, Duchess of Bolton.

Sir Richard Steele. | Joseph Addison.

Alexander Pope. | William Congreve.

John Locke. | Sir Godfrey Kneller.

Sir Christopher Wren. 1713.

Lord Euston; whole length. 1680.

His own portrait; from the picture in the National Gallery.

(All the above are after Kneller.)

Queen Mary II. with a high head-dress; after Van der Vaart.

James Fitzroy, Duke of Monmouth; after Wissing.

Godfried Schalcken; after a picture by himself.

Charles XII.; after D. Craft. 1701-2.

William, Duke of Gloucester, and Benj. Bathurst; after T. Murray.

Thomas Murray, Pictor; an oval.

W. Wycherley; after Sir P. Lely.

Gulielmus Cowper, Chyrurgus; after J. Costerman.

The Loves of the Gods, ten Plates; after Titian.

Venus standing in a Shell, after Correggio.

Cupid and Psyche; after A. Veronese.

Tarquin and Lucretia; after the same.

Time conquering Love; after S. J.onet.

Venus and Adonis; after N. Poussin.

The Virgin and Infant Christ; after F. Baroccio.

The Holy Family; after C. Maiatti.

A Woman asleep near a Light; after G. Schalcken.

The Story of Adonis, small figures; after P. Berchet.

M. Magdaleno; after G. Schalcken.

The Angel and Tobit, after Elzheimer.

SMITH, JOHN, known as Warwick Smith, was born at Ithlington, Cumberland, in 1749. He was one of the early draughtsmen in water-colours. He accompanied Lord Warwick to Italy, where he made sketches. His Italian drawings date from 1786 to 1795, and show a vast development of style. Eight of them are in the South Kensington Museum. He was President of the Water-Colour Society in 1816. He died in London in 1831.

SMITH, JOHN ORRIN, an English wood-engraver, born at Colchester in 1799. Intended for an architect, he preferred engraving, and in 1824 became a pupil of W. Harvey. He was much employed in book-illustration. He died in 1843. Amongst the works for which he made woodcuts were:

The Keany-Meadows Edition of Shakspeare.

Paul and Virginia 1835

Herder's 'Ud,' Stuttgart 1830.

Scott's Bible | The Solace of Song. 1837.

La Fontaine's Fables. | Cowper's Poems. 1841.

Béranger's Songs. | The Arabian Nights. 1811.

SMITH, JOHN RAPHAEL, painter and mezzotint engraver, was the son of Thomas Smith of Derby, the landscape painter, and was born in the year 1752. He commenced life as a shopman in Derby, but came early to London. It is not known by whom he was taught mezzotint and crayon drawing, but he became eminent in both. His plates only amount to about one hundred and fifty. He led a life of business and pleasure, the latter predominating, and he lost the advantages fortune placed in his way. He had a good heart, encouraged merit in others, assisted George Morland, made the world acquainted with Chantrey's abilities, gave his

advice kindly and generously to all artists who consulted him, and was no man's enemy but his own. At one time he travelled as an itinerant portrait painter, he also painted figure subjects in a style between those of Morland and Wheatley. Among his pupils were William Hilton and Peter de Wint. For the last three years of his life he resided at Doncaster, where he died in 1812, in his 60th year. Among his best plates are the following:

The Duke of Devonshire.

William Markham, Archbishop of York.

Richard Robinson, Archbishop of Armagh.

Joseph Dean Bourke, Archbishop of Tuam.

Lady Beaumont.

Lady Caroline Montague, daughter of the Duke of Buccleuch.

Mrs. Montague.

The Marchioness of Thomond, when Miss Palmer.

Lady Gertrude Fitzpatrick, daughter of the Earl of Upper-Ossory.

Lady Catherine Pelham Clinton

Master Crewe, as Henry VIII.

Master Herbert, as the young Bacchus.

Lieutenant-Colonel Tarleton.

Mrs. Musters.

Lieutenant-General Sir William Boothby

Louis Philippe, Duke of Orleans (Egalité).

The Student.

The Calling of Samuel.

(The above are all after Reynolds.)

Vice-Admiral Sir Hyde Parker; after Northcote.

Miss Coghlan; after Gainsborough.

Mrs. Siddons, as the Grecian Daughter; after Lawrence.

Edw. Wortley-Montagu, as an Oriental; after Peters.

George IV. when Prince of Wales; after Gainsborough.

Marie-Antoinette, Queen of France.

William, Duke of Portland; after West.

Friedrich, Prince of Hesse-Cassel; after Rusca.

Admiral Lord Duncan; after Daulouze.

Martin Ryckaert; after Van Dyck.

Woodward, as Petruccio; after Van der Gucht.

Four crayon portraits by Raphael Smith are in the South Kensington Museum.

SMITH, JOHN THOMAS, engraver and writer, was born in 1766. His father, Nathaniel, had been a pupil of Roubilliac, and had formed an early friendship with the younger Nollekens. At the age of thirteen John Thomas Smith was introduced to the studio of Nollekens, to whom his father was then principal assistant. Here he had much practice in drawing, and after three years became a student of the Royal Academy. Having shown much ability by some drawings in imitation of Rembrandt and Ostade, he became the pupil of Sherwin the engraver. After leaving Sherwin he practised as a drawing-master, but in 1791 he commenced his first independent work, 'The Antiquities of London and its Environs,' which he completed in 1800, the whole consisting of ninety-six plates in imperial quarto. He next published 'Antiquities of Westminster,' illustrated with two hundred and forty-six engravings from subjects the greater part of which no longer exist, to which he afterwards added a Supplement. These works were followed by 'Ancient Topography of London,' completed in 1815, which contains thirty-two plates boldly etched in a style like that of Piranesi. In 1816 Smith was appointed Keeper of the Prints in the British Museum. In that situation he found leisure to publish 'Vagabondiana, or Anecdotes of Mendicant Wanderers through the Streets of London,' which he illustrated with etchings of remarkable beggars and other notoriety. His last publication was 'Nollekens and his Times.' His 'Book for a

*Rainy Day* appeared after his death. He died in London, after a short illness, in 1833.

SMITH, JOSEPH CLARENDON, water-colour painter and engraver, was born in London in 1778. His father, a builder, left his son without provision, and the boy was accordingly sent to sea. After three years' service he gained admission to Christ's Hospital School to study navigation. Here he showed an inclination for art, which led to his being apprenticed to an engraver, under whom he worked creditably, but afterwards meeting with little recognition he began to practise water-colour, and with more success. He exhibited topographical subjects at the Academy from 1806 onwards. His best work as an engraver is to be found in Weld's *'Topography of Killarney.'* Attacked by lung disease he was ordered to Madeira, and died on the return voyage in August, 1810. Two examples of his work are at South Kensington.

SMITH, SAMUEL, engraver, born in London about 1745, practised in landscape, and completed some good plates, such as *'The Finding of Moses,'* after Zuccarelli, and a *'Niobe,'* after Wilson.

SMITH, SAMUEL S., an English engraver, born in 1810. He worked much for the *'Art Journal.'* He died at St. John's Wood in 1879. Amongst his best plates are:

*The Carrara Family; after Eastlake.*  
*St. Agnes; after Domenichino.*

SMITH, THOMAS, an ingenious English landscape painter, who resided chiefly at Derby, and was usually styled Smith of Derby, to distinguish him from the other artist of the same name who practised at Chichester. Without the help of a master he reached an eminent rank in his profession, and was one of the first of English artists to explore and display the charming scenery of his native country. He painted many picturesque views in the Peak; forty of these, engraved by Vivares, were published, collectively, by Boydell in 1760. Other views were engraved by Mason and Elliot. Smith also painted some sporting subjects. He died at the Hot Wells, Bristol, in 1769.

SMITH, THOMAS CORREGGIO, miniature painter, the eldest son of Smith of Derby, was brought up to his father's profession, for which, however, he seems to have had very little aptitude. He exhibited miniatures and small portrait drawings of a very mediocre stamp at the Academy from 1785-1788. He settled at Utttoxeter, where he died early in the 19th century.

SMITH, TOM, engraver, was a pupil of Charles Grignon, and executed some plates jointly with C. White. He became independent of his profession through coming into a fortune. On this account he was known among his companions as *'Squire Smith.'* He died of fever when still a young man, in 1785.

SMITH, WILLIAM, born at Guildford in 1707, devoted himself to portraiture, but later tried landscape, and afterwards fruit and flowers. He was the eldest brother of Smith of Chichester. He died at Shopwyke, near Chichester, in 1764.

SMITH, WILLIAM COLLINGWOOD, an English water-colour painter and popular teacher, was born in 1815. In 1843 he was elected an associate, and in 1849 a member of the Society of Painters in Water-Colours. His work was distinguished by breadth and delicacy rather than by strength. Many of his subjects were taken from Roman re-

mains in Italy and elsewhere. Two of his drawings are in the South Kensington Museum. He died in 1887, and a small collection of his works was exhibited the following winter in the Gallery of the Royal Society of Painters in Water-Colours.

SMITS, FRANS MARCUS, a Flemish painter, born at Antwerp in 1760. In 1779 he was studying at the Academy at Antwerp. He was also a pupil of A. de Quertemont. He died at the Hospital of St. Elizabeth in 1833, after a life of much privation and poverty. At Antwerp there is a portrait of the painter Herreyns by him. He also painted a good portrait of Ommeganck.

SMITS, LUDOLF, (or LUDIEWYK,) called HARTUAMP, was born at Dort in 1635, and acquired some reputation as a painter of flowers and fruit, but his impasto was so thin that his works are now almost obliterated. He was still living at Dort in 1676.

SMITS, NICHOLAS, a native of Breda, and born about the year 1672, is mentioned as a good painter of historical subjects. It is said that he died in 1731, but the Dutch writers seem to know little or nothing of his history. His works are few.

SMITZ, CASPAR, (SMITS,) a Dutch painter, who came to England soon after the Restoration, and who, from painting a great number of Magdalenes, was called *'Magdalene Smith.'* He visited Ireland, where he painted small portraits in oil, at high prices. His flower and fruit pieces were good. In his Magdalenes he generally introduced a thistle in the fore-ground. He died poor at Dublin in 1707. He engraved three mezzotints, a portrait, a *'Magdalene in a Grotto,'* and a *'Hagar in the Wilderness.'*

SMUGLEWICZ, LUCIAN, painter, flourished at the end of the 18th century at Warsaw. He painted some frescoes in the Castle and Dominican Church at Lancut, in Galicia. He was the pupil of his father, one LUCAS SMUGLEWICZ.

SMYTERS, (or DE SMYTERK.) See DE HEERE.

SMYTH, JOHN TALFOURD, engraver, born at Edinburgh in 1819, studied under Sir W. Allan and at the Trustees' Academy, though he was chiefly self taught. In 1838 he went to Glasgow, but returned to Edinburgh, where he died in 1851. His chief engravings are:

*Knox distributing the Lord's Supper; after Wilkie.*  
*Tartars dividing their Booty; after Allan.*  
*The Last in; after Mulready.*

SNAPHIAAN. See SCHNAPHIAN.

SNAYERS, HENDRIK, (SNYERS,) a Flemish engraver, born at Antwerp about the year 1612. It is not ascertained from whom he learned his art of engraving, but he imitated the style of Scheltius & Bolswert with considerable success. His drawing is tolerably correct, and his prints exhibit much of the character of the masters after whom he worked. We have, among others, by him,

*Portrait of Prince Rupert; after Vandyck.*

*Adam Van Noort; after Jordaens.*

*The Virgin seated upon a step, surrounded by several Saints; after Rubens.*

*The Fathers of the Church; after the same.*

*The Death of St. Francis; after the same.*

He also engraved some plates from Titian and other masters, and a few portraits. He signed his engravings *Heinrich Snayers* and *H. Snayers*.

SNAYERS, PIERRE, born at Antwerp in 1598, was a scholar of Sebastian Vrancx. Although he painted history and portraits with considerable success, he distinguished himself more by his

battles and landscapes. He was patronized by the Archduke Albert, who appointed him his painter, and sent several of his pictures to Spain; which brought him many commissions from the Spanish court. Vandyck painted the portrait of Snayers among the eminent artists of his time. He was still living in 1669. There are pictures by him in many public galleries, including sixteen at Madrid. There is a good 'Cavalry Skirmish' at Dulwich, and a fine 'Battle of the Forty' at Hampton Court.

SNELLAERT, JAN, a Flemish painter of the 16th century, who is recorded as working in Antwerp from 1453 to 1480, and who is discovered, by recent researches, to have received the freedom of the city in 1484. He is looked upon as the founder of the Antwerp school, and must have been a painter of considerable distinction, to judge from the prominent position he took in civic and artistic matters. He was appointed painter to Mary of Burgundy, and Kramm surmises that he may have been the author of the paintings in the ancient chapel of the Dukes of Burgundy at Antwerp. Jointly with his friend Jan Soeremoke, he was the first Dean of St. Luke, at Antwerp.

SNELLAERT, NICHOLAS, painter, the son of Willem Snellaert, practised at Courtrai in the second half of the 16th century. The dates of his birth and death have been given as 1542 and 1602 respectively, but have not been satisfactorily established. He was a pupil of Charles d'Ypres, and passed the greater part of his life in Holland. He helped his master with a large 'Last Judgment,' for the village of Hoogledo, and is said to have died at Dordrecht.

SNELLAERT, WILLEM, a Flemish painter, who flourished at Courtrai about 1560, and is mentioned by Van Mander as the first master of Pieter Vlerick.

SNELLINCK, JAN, (SNELLINCKX,) was born at Mechlin in 1544, according to his epitaph. It is not known by whom he was taught, but Karel van Mander, in the 'Life of Otto Venius,' calls him an eminent painter of history and battles. There are some historical pictures by him in the Belgian public buildings, which prove him to have possessed a considerable gift for 'high art.' His best works, however, were skirmishes and attacks of cavalry. He lived at Antwerp, where he was much employed, and was appointed court-painter to Albert and Isabella, the governors of the Netherlands. His battle-pieces are well grouped, the figures and horses correctly designed, and the fury of the combatants fully expressed. The talents of Snellinck were appreciated by Vandyck, who painted and etched his portrait among the distinguished artists of his time. Snellinck worked much as a designer of patterns for the factories of Oudenarde. He was twice married, and of his numerous sons no fewer than five were painters, viz. JAN, born 1575; DANIEL, born 1576; GERARD, born 1577; ANDRIES, born 1587; ABRAHAM, born 1597. Snellinck died at Antwerp in 1638. Works:

Mechlin.	Ch. of St. Rombaut.	Thé Resurrection.
"	Ch. of St. Catherine.	Descent of the Holy Ghost.
Oudenarde.	Ch. of St. Walburga.	The Transfiguration.
"	Ch. of Notre Dame.	Creation of Adam.

SNELLING, MATTHEW, portrait and miniature painter, practised in the reign of Charles II., painting heads, chiefly of ladies. There is a portrait

by him at the College of Physicians, and a portrait of Charles I., dated 1647, was exhibited at South Kensington in the Loan Collection of 1862.

SNELLINKS, J., a Dutch painter, who practised in the manner of F. Moucheron, painting landscapes with figures. He died at Rotterdam in 1691.

SNIP. See TERWESTEN, AUGUSTINUS.

SNUFFELAER. See SCHRIECK.

SNYDEERS, FRANZ, painter, born at Antwerp in 1579, received his first instruction from Hendrik van Balen and P. Brueghel. For some time he confined himself to painting still-life, in which he excelled; but he afterwards devoted his studies to a more difficult branch of art, in which he won a unique celebrity. He painted animals and hunts with surprising fire and spirit. The talents of Snyder excited the admiration of Rubens, who frequently intrusted him to paint the animals, fruit, &c., in his pictures, although he could do them so well himself. Snyder is said to have travelled in Italy, though others assert that he never left Flanders, but constantly resided at Antwerp, except for a short time, when he was invited to Brussels by the Archduke Albert. For him he painted some of his finest works, particularly a stag-hunt, which was sent by the Archduke to Philip III. of Spain, who commissioned Snyder to paint several large hunting pictures, and combats of wild beasts, which are still in the old palace of Buen-Retiro. He also excelled in painting kitchens and larders stored with game, fish, fruit, vegetables, &c., which are occasionally provided with figures by Rubens and Jordans. Vandyck painted Snyder more than once. One example is at Castle Howard. Snyder died at Antwerp in 1657. His pictures are very numerous. The following are good and accessible examples:

Antwerp.	Museum.	Swans and Dogs.
Berlin.	"	Fight between Bear and Dogs.
Dresden.	Gallery.	Kitchen, with portraits of Rubens and his Wife, by himself.
Edinburgh.	Nat. Gallery.	A Wolf Hunt.
"	"	Mischvous Monkeys. (And two more.)
Florence.	Uffizi.	A Boar Hunt.
Hampton Court.	"	A Boar Hunt. (And three more.)
Madrid.	Museum.	Twenty-one pictures of hunts, &c.
Munich.	Pinakothek.	Interior of a Kitchen.
"	"	A Boar Hunt.
"	"	A Lioness killing a Wild Boar.
Paris.	Louvre.	A Stag Hunt.
"	"	Paradiso.
"	"	Animals going into the Ark.
"	"	A Boar Hunt.
The Hague.	Museum.	Stag Hunt. (Landscape by Rubens.)
"	"	Kitchen, with game and vegetables. (Figures by Rubens.)

SNYERS, PIETER, born at Antwerp in 1681, studied his art under Alexander van Bredael. In 1707 he was free of the Guild of St. Luke, and was afterwards president of the Antwerp Academy. He is reported to have visited London, and to have painted portraits of various members of the nobility. A 'Rocky Landscape' in the Antwerp Museum is one of his best works. Besides landscapes and portraits he also painted flower-pieces with much skill. He died in 1752.

SNYERS, PIETER JAN, the nephew of Pieter Snyers, was born at Antwerp in 1696, and was instructed by his uncle, but when only twenty-five years old abandoned his profession. His works

are consequently very scarce. His subjects were hunting-scenes, and he excelled in those of small size. He died in 1757.

**SOBLEO.** See **DESUBLEO**.

**SOBRINO, DOÑA CECILIA, née MORILLAS**, born 1538, carved in wood, and painted; she was particularly skilful in the execution of globes and maps. She is said to have had a thorough knowledge of Greek, Latin, and Italian, and to have been well versed in various branches of science. She had a son and a daughter who devoted themselves to art, JOSÉ and CECILIA. The latter was a Carmelite nun at Valladolid, where many of her paintings are still to be found, and died April 7, 1646. Her mother died at Madrid, October 21, 1581.

**SOCRATES**, a Greek painter, mentioned by Pliny as a disciple of Pausias.

**SÖDERMARK, OLAF JOHAN**, painter, was born at Stockholm in 1790. He was an officer in the Swedish Army, and served in several campaigns before he decided upon an art career. In 1819 he left the army, and later went to Munich to study, and eventually to Rome. He was a successful portraitist, and also painted many pleasing genre pictures. In the Stockholm Gallery there are two pictures by him, a bust portrait of the German artist, Franz Kriepenhagen, and a study of an Italian girl, 'La Grazia.' His last work was a portrait of Jenny Lind. He died in 1848.

**SODERINI, MAURO**, painter, practised at Florence in the 18th century. He was a pupil of Giovanni dal Sole. In the church of San Stefano at Florence there is by him a 'Raising of a Dead Child by S. Zanobio.'

**SODOMA, IL.** See **BAZZI**.

**SOENS, JAN**, born at Bois le Duc about the year 1553, was first instructed by Jakob Boon, but afterwards became a scholar of Gillis Moeckaert. Under that master he made great progress, and was considered one of the most promising young artists of his time. He travelled to Italy, where he was employed by the Pope, and by several of the Roman nobility, in the embellishment of their palaces. He passed some time at Parma, in the service of the duke. His manner was animated, and the figures he introduced into his landscapes were well drawn and handled. He died at Parma in 1611.

**SOEST, or ZOEST, GERARD**, a native of Westphalia, was born early in the 17th century. He visited England some time before the Restoration, with an established reputation as a portrait painter. His heads are animated, in bold relief, yet highly finished. His draperies were usually of satin, in the manner of Terburg; but he enlarged his style on seeing the works of Vandyck. He was more successful in his portraits of men than women. He executed a portrait of the Lord Mayor Sheldon and Dr. John Wallis. He died in London in 1681.

**SOEST, JARENS VON.** See **JARENS**.

**SOGGI, NICCOLO**, painter, born at Florence in 1480, was a disciple of Pietro Perugino. He painted in the style of his instructor. His chief residence was at Arezzo, where some of his works are preserved in the churches. In La Madonna delle Lagime a 'Nativity' represents him fairly. In 1550 he was in Rome, and working for the Pope. He died at Arezzo in 1554.

**SOGLIANI, GIOVANNI ANTONIO**, painter, born at Florence in 1492, was a pupil of Lorenzo di Credi, whose style he imitated, as may be seen in his

'Burial of Christ,' in the Berlin Museum. He also copied the manner of Fra Bartolommeo, notably in a 'Miraculous Conception,' with Saints, formerly in Santa Maria Nuova, Florence. One of his earliest works was a 'S. Martino,' in Or San Michele, Florence. In 1521 he painted the 'Martyrdom of S. Arcadius,' in S. Lorenzo. It is a good study of the nude, but with no originality. In conjunction with Andrea del Sarto and Sodoma, he painted a series of subjects behind the high altar of the Pisan duomo. At Florence there are several Madonnas by Sogliani in the Accademia; a St. Catherine in the Torrigiani Collection; also a 'Christ Washing the Apostles' Feet,' in S. M. del Fosso, Anghiari. He died at Florence in 1544.

**SOGLIARI, IL.** See **GATTI**.

**SOGNI, GIUSEPPE**, an Italian painter, born in 1797. He studied at the Brera, in Milan, under Pacetti and Sabatelli, and went to Rome for further instruction in 1830. He was a member of the Milan Academy, and held the post of Professor at Bologna from 1834 to 1839, and from 1839 at the Brera. He occasionally painted portraits, but devoted himself chiefly to historical pictures, the best known of which are the following:

Columbus Embarking at Palos. (1829.)  
The Death of Raphael.  
The Rape of the Sabinas. (1831.)  
Susannah. | Adam and Eve.  
Return of the Milanese after Legnano. (1837.)  
Last Hours of Beatrice Cenci.  
Frescoes in S. Pietro al Rosario, Novara.

In the Milan Hospital there are portraits of various benefactors by him.

**SOHN, KARL FERDINAND**, historical and portrait painter, born at Berlin in 1805, studied first at the Berlin Academy, and then in the private atelier of W. Schadow, whom he accompanied to Düsseldorf in 1826. After a visit to the Netherlands, he went in 1830 to Italy. In 1832 he was appointed teacher, and in 1838 professor at the Düsseldorf Academy. He was an excellent portrait painter, especially of women; the best of his portraits being that of the Countess Monti, now in the Wallraf Museum, Cologne. He was also particularly successful as a painter of the nude. Of his pictures we may name:

Diana in the Bath.	The Two Leonoras.
The Judgment of Paris.	Romeo and Juliet.
The Sisters.	Vanitas.
Girl playing the Lute.	(Berlin National Gallery.)
Hylas seized by Water Nymphs.	(Do.)
Rinaldo and Armida.	(Do.)
Portrait of a Young Lady.	(Do.)

He died at Cologne in 1867.

**SOIGNIE, JACQUES JOACHIM DE**, painter, born at Mons, 1720, studied in Paris, and practised for a time at Lyons. He finally settled in his native town, where, in the Museum, an 'Annunciation,' an 'Adoration of the Shepherds,' 'Episodes in the Life of Madame de Chantal,' and other works of his, are to be seen. He died in 1783.

**SOITZ, G. C.**, a German engraver, who flourished about the year 1530. He executed some of the portraits for the 'Templum Honoris,' published at Vienna in the above-mentioned year.

**SOIUS, PHILIPPE.** See **SOYE**.

**SOJARO, IL.** See **GATTI**.

**SOKOLOFF, PETER**, painter, flourished at St. Petersburg in the 18th century. He studied in Rome under Battoni, and painted historical and mythological subjects. He was assistant professor at the Academy at St. Petersburg, where he died in 1791.



**SOLARIO, ANDREA**, (or, as he sometimes signed himself, **ANDREAS MEDIOLANENSIS**,) was born at Milan about 1460, and together with his brother Cristoforo, called Il Gobbo (the hunchback), a sculptor of repute, went to Venice about 1490. In 1496 he painted a 'Virgin and Child, with S. Joseph and S. Jerome,' for the church of S. Pietro Martire, Murano; and in 1499 he returned to Milan, where he finished the 'S. Catharine' and 'S. John the Baptist,' now in the Po'di Pezzoli Museum. In 1507 he painted 'The Head of S. John the Baptist, in a Charger,' and in the same year went to France at the invitation of the Cardinal d'Amboise, and assisted in decorating the Château Gaillon, where he painted a 'Nativity,' and completed the designs for that ornamentation of the chapel which was destroyed in the Revolution of 1793. The account-books of the Château Gaillon record that Andrea and his assistant received for the expenses of their journey seventy crowns, for a year's wages three hundred and seventy livres, and one hundred livres extra for expenses, while the French artists employed only received four sous a day. In 1513 Solario was engaged in conjunction with Andrea da Salerno in decorating the chapel of S. Gaudenzio at Naples. Solario was great as a portrait painter. One of his best works is the portrait of Maximilian Sforza, now preserved in the Casa Pirego, Milan. About 1515 he finished the 'Holy Family,' in the Poldi Pezzoli Museum, and in the same year received a commission to paint an 'Assumption of the Virgin' for the Pavian Certosa. This he seems to have left unfinished at his death, which took place at Milan about 1515. The work was completed by Bernardino Campi.

Bergamo.	Gallery.	Ecce Homo
Brescia.	Gallery.	Christ bearing His Cross.
London.	National Gall.	Portrait of Giovanni Cristoforo Longoni.
Milan.	Brera	Portrait of a Venetian Senator.
"	"	Virgin between S. Joseph and S. Jerome. Signed and dated 1495. This picture was removed from San Pietro Martire, at Murano, and given to Brera by the Viceroy, Eugène Beauharnais.
"	Poldi Pezzoli Museum	S. Catharine.
"	"	S. John the Baptist.
"	"	Virgin, Infant, and S. Joseph.
"	"	A Riposo (dated 1515; his last known work).
Paris.	Louvre.	The Virgin of the Green Pillow
"	"	Portrait of Charles d'Amboise. (Chaumont. Sig. Morelli thinks it is the portrait of Louis XII.)
"	"	The Crucifixion.
"	"	The Head of S. John the Baptist.
Pavia.	Certosa.	Altar-piece - The Assumption. (Finished by B. Campi.)
Petersburg.	Hermitage.	Columbine. (Ascribed to Lavinia in the catalogue.)
"	Leuchtenberg	Virgin and Child with the infant
"	Gallery.	St. John.
Rome.	Borghese.	Christ on the way to Calvary.

**SOLARIO, ANTONIO DA**, called Lo Zingaro, painter, was born about 1382, either at Venice, or at Civita di Penna, near Chieti, or according to Dominici, at Abruzzo, where, like Quentin Matsys, he followed the trade of a blacksmith till he was seventeen, when he fell in love with a daughter of Colantonio del Fiore, and became a painter in order to win her affections. He became a pupil of Lippo

Dalmassi in Bologna, and then visited the principal cities of Italy, studying under Vivarini in Venice, Bicci in Florence, Galassi in Ferrara, and the works of the old masters in Rome. He afterwards returned to Naples, married the lady of his choice, and distinguished himself as a painter. Among his best works are twenty frescoes in a court of the convent of San Severino, Naples, from the life of S. Benedict. A 'Madonna with Saints,' in the Museum, an 'Ascension of Christ, with Saints,' in the church of Monte Oliveto, and the following pictures in galleries, may also be named:

Dresden.	Gallery.	Portrait of a Young Prince.
"	"	Portrait of a Young Princess.
(Probably the portraits of Alphonso V., King of Arragon, Sicily, and Naples, and of Joanna II., Queen of Naples.)		
Munich.	Pinakothek.	S. Ambrose in Episcopal Dress.
"	"	S. Louis, Bishop of Toulouse.
Naples.	Museum.	Madonna with Saints.
"	Monte Oliveto.	Ascension of Christ.
Paris.	Louvre.	A Madonna.

Solario died at Naples in 1455.

**SOLDI, ANDREA**, portrait and history painter, was born at Florence about 1682. After a visit to the Holy Land, he came to England, about 1735. He was a good draughtsman, and found considerable employment as a portrait painter, but was very thriftless. He died soon after 1766.

**SOLE, DAL.** See **DAL SOLE**.

**SOLEMAKER, J.—FRANS**, (SOOLEMAKER,) a landscape and cattle painter, of whom little is known. He lived at the same time as Wynants, Ruysdael, and Berchem. It is supposed that he was a pupil of the last, but of that there is no proof. He imitated Berchem in the grouping and forms of his cattle; but in handling he was without the freedom of that master; his shadows are black, and the general appearance of his pictures heavy. He painted cows, sheep, and goats better than horses. His pictures are generally of small dimensions, always on panel, and a good specimen may be a *locum tenens* for a Berchem. There is a good example of his art in the Hague Museum.

**SOLERI, GIORGIO**, painter and sculptor, and a native of Alessandria, flourished in the 16th century. He was probably a disciple of Bernardino Lanini, whose daughter he married, though he did not adopt his style. He worked at the Escorial for Philip II. of Spain. As a painter of portraits he holds a respectable position. An altar-piece, in the church of the Conventuali, at Alessandria, representing the Virgin, to whom SS. Augustine and Francis are recommending the city of Alessandria; and a S. Lorenzo kneeling before the Virgin, with a group of three Angels, in the church of the Domenicani, at Canale, which is signed with his name, and dated 1573, are his chief works as a painter of religious subjects. Soleri died in 1587.

**SOLFAROLO, IL.** See **TAVELLA**.

**SOLIMENA, FRANCESCO**, (SOLIMENE,) called L'ABATE CIRIO, was born at Nocera de Pagani, a small town about eighteen miles distant from Naples, in 1657. He was the son of ANGELO SOLIMENA, an obscure painter, who had been a disciple of Cavaliere Massino. Angelo had his son instructed in classical learning, and the boy is said to have often passed whole nights in the study of poetry and philosophy. In spite of this assiduous application he managed to cultivate his talent for art, and Cardinal Orsini, afterwards



**Pope Benedict XIII.**, happening to pass through Nocera, saw his designs, and persuaded his father to indulge his son's inclination. After studying two years under his father he went to Naples in 1674, where he first became a disciple of Francesco di Maria, but left that master to enter the school of Giacomo del Po. He afterwards went to Rome, where the works of Pietro da Cortona, Lanfranco, Il Calabrese, Guido, and Carlo Maratti were his models. Among his best works are a series of frescoes in S. Paolo Maggiore, others at Naples and Monte Cassino, and the 'Last Supper,' in the refectory of the Conventuali at Assisi. In 1702 he was commissioned by Philip V. of Spain to paint some pictures for the Royal Chapel at Madrid. He was the friend of Luca Giordano, and formed many scholars, among whom the best known are, Seb. Conca, C. Giaquinto, N. M. Rossi, S. Capella, and F. di Mura. Solimena was also a poet and musician. He died at Naples in 1717.

Dresden.	Gallery	Death of S. Francis.
"	"	Abduction of Hippodamia.
"	"	Paris, Juno, and Iris.
"	"	Sophonisba, &c.
Florence.	Uffizi.	His own Portrait.
"	"	Diana at the Bath.
Genoa.	Duc. Pal.	Triumph of Mordecai.
Madrid.	Museum.	The Brazen Serpent.
"	"	Prometheus.
Milan.	Brera.	Meeting of a King and Pope.
"	"	Establishment of a Religious Order.
Naples.	S. Paolo.	Conversion of S. Paul.
"	"	Fall of Simon Magus.
"	Gesù Nuovo.	Heliogorus driven from the Temple.
Paris.	Louvre.	The same Subject.
Rome.	Corini.	Entry of Christ into Jerusalem.
"	"	S. John the Baptist.
Vienna.	Gallery.	Cephalus and Aurora, and several others.

**SOLIS, FRANCISCO DE**, a Spanish painter, born at Madrid in 1629, was instructed in art by his father, **JUAN DE SOLIS**, a little-known painter. Intended at first for the Church, he was led to take up art in earnest by the success of a picture painted in his eighteenth year, which attracted the notice of Philip IV., who directed him to put his name and age upon it. This brought him into public favour, and he obtained much employment. When Queen Louisa of Orleans made her solemn entry into Madrid, he contributed a series of paintings representing the labours of Hercules to the decoration of the city; but the work which established his reputation was an 'Immaculate Conception of the Virgin, with the Dragon at her Feet.' For many years De Solis held an academy in his house, to which all young artists were admitted free of expense, to draw from the living model. He wrote an account of the lives of Spanish painters, sculptors, and architects, and even engraved several of their portraits, which he intended to publish, but was prevented by death. This manuscript is now lost. He died at Madrid in 1684. He left an enormous collection of books, prints, and drawings.

**SOLIS, NICLAS**, engraver of the 16th century, a son or brother of Virgil Solis, published fifteen plates representing the Marriage Festivities of Duke William V. of Bavaria and the Duchess Renata of Lorraine in 1568.

**SOLIS, VIRGIL**, a German engraver, born at Nuremberg in 1514. He engraved both on wood and on copper, chiefly from his own designs. The

copper-plates worked in the early part of his life resemble those of Hans Sebald Beham, but when he afterwards engraved after the Italian masters, he adopted a style more open and spirited. His woodcuts are similar to those of Jost Ammon, with respect both to composition and execution. His works prove him to have been a man of ability, though his design is formal and stiff. He has been sometimes called a little master. His prints are very numerous, amounting to upwards of eight hundred. He usually marked them with a cipher composed of a V. and an S, thus, **V. or S.** He died in 1562. Among his multifarious productions are the following:

#### PLATES.

A variety of small Engravings on copper, representing hunting subjects, dated 1541.  
A set of vases and ornaments for goldsmiths. 1541.  
The Marriage of Cupid and Psyche, the Assembly of the Gods, Parnassus, and other subjects, after Raphael.  
The Bath of the Anabaptists, copy from Alk grever.

#### WOOD-CUTS.

Several sets of small historical subjects from the Bible. The Metamorphoses of Ovid, in one hundred and seventy cuts; published at Frankfurt in 1563.  
A set of cuts for Nicholas Reuser's Emblems. 1581.  
Another for the Emblems of Andreas Alciatus. 1591.  
A series of French Kings from Pharamond to Henry III.

**SOLLAZZINO IL**, a Florentine painter, whose real name seems to have been Giuliano da Montelupo, was born about 1470. In 1506 he was working at Pistoja, in conjunction with G. B. Volpioni. He painted an altar-piece for S. Stefano at Scerravalle, and other works in Casole and Pisa, in which latter city he died in 1543.

**SOLOMAYOR, LUIS DE**. See **SOLOMAYOR**.

**SOLOMON, ABRAHAM**, painter, was born in London in 1824, went in 1844 to an Art School in Bloomsbury, and in 1839 was admitted to the Academy schools. From 1843 he contributed pictures to the Academy and British Institute. His 'Waiting for the Verdict,' exhibited at the Academy in 1857, and its sequel, 'Not Guilty' (1859), established his reputation. Other pictures by him which have become well known through engravings are, 'Third class—the Parting,' and 'First class—the Return' (1854), 'Le Malade Imaginaire,' and 'Consolation' (1861). His last exhibited work was 'The Lost Found,' and he died still young at Biarritz in 1862.

**SOLOSMEO, IL**, an Italian sculptor and painter, whose real name appears to have been ANTONIO DI GIOVANNI, was a scholar of Andrea Sansovino the sculptor, and of Andrea del Sarto. In the church of Badia di San Fedele at Poppi there is a panel of the Virgin and Child, with SS. John Baptist, Francis, Sebastian, and John Gualberto, inscribed: ANTONIUS SOLVSMEVS SCVLPTOR M.D. XXVII.

**SOLSERNUS**. This name, with the date 1267, appears on a large mosaic of the Byzantine type, representing Christ enthroned, with the Virgin and S. John, on the exterior of the Cathedral at Spoleto.

**SOLVYNS, FRANS BALTASAR**, a marine painter, born at Antwerp in 1760, was a pupil of Querte-mont. After gaining several prizes at the Antwerp Academy he went to Paris, and studied under Vincent. His sea-pieces, however, are not numerous, as his fondness for travel led him to visit India, where he found materials for some three

hundred coloured plates illustrating the occupations, festivals, and costumes of the Hindoos, which, when published, were unsuccessful, and involved their author in pecuniary embarrassment. He died in 1824. One of his marine pieces, a view from Ostend, is in the palace at Vienna.


**SOLY, ARTHUR**, an obscure English engraver, who lived about the year 1683. He was employed by Robert White, and engraved a few portraits, among which are the following :

His own Portrait; dated 1683.  
Richard Baxter, Presbyter. 1683.  
Tobias Cripp, D.D., Rector of Brinckworth, Wiltshire; prefixed to his Sermons. 1689.

He died about 1695.

**SOMER, JAN VAN, (SOMEREN)** was probably a relation of Mathys van Somer, and flourished about the year 1675. He engraved some indifferent mezzotints from the Dutch painters and a few portraits; among them the following :

The Duchess of Mazarine.  
Charles Louis, Elector of Bavaria.  
Michael Adrianz de Buyter, Dutch Admiral; after *Karel Du Jardin*.  
Peasants drinking; after *A. Both*.  
Dutch Boora regaling; after *A. Ostade*.  
A Flemish Concert; after *Temers*.  
A Conversation; after *Terburg*.  
A Drinking Party; after *his own design*.  
Abraham and the Angels; after *Pieter Lastman*.

He usually marked his plates with the following monogram .

**SOMER, MATHYS VAN, (SOMMEREN)**, a Dutch engraver, who flourished about the year 1660. He engraved a set of landscapes, marked with the initials M. V. S., and his name is affixed to a small oval portrait of John Ernest, dated 1666. There are many other portraits by him; among them, that of Oliver Cromwell.

**SOMER, PAUL VAN**, painter, was born at Antwerp about the year 1576, and according to Van Mander, resided at Amsterdam in 1604, with his brother **BERNARD**, where they practised portrait painting with great success. Paul Van Somer soon afterwards visited England, where the great majority of his works are now to be found. His portrait of the Lord Chamberlain, William, Earl of Pembroke, is in St. James's Palace. He painted two pictures of James I., one of which was engraved by Vertue; his queen, Anne of Denmark, and Lord Bacon (at Panshanger), Lord Falkland and Lady Mandeville, and the Earl of Arundel and his wife (in the collection of the Duke of Norfolk). Van Somer died about the age of forty-five, and was buried in St. Martin's-in-the-Fields, as appears by the register, January 5, 1621: *Paulus Vansomer pictor eximius sepultus fuit in ecclesia*. Works :

Hampton Court.	Christian IV of Denmark.
	James I
	Anno of Drumark. 1617.
	James I. in his robes
	Anno of Denmark. <i>Ditto</i> .
London." <i>Nat. Por. Gall.</i>	James I
" "	Anno of Denmark.
" "	Lord Bacon.
" "	Countess of Southampton.
" "	
Lady Morton with two other ladies. 1615.	
Sir Simon Weston. 1608.	
The Marquis of Hamilton.	

**SOMER, PAUL VAN**, engraver, apparently of the same family with Jan van Somer, was born at Amsterdam in 1649. After residing and working some time in Paris, he came to England, and settled in

London, where he died in 1694. He etched, engraved, and was one of the first to scrape in mezzotint. The following are his best-known prints :

Portrait of the Duke of Bavaria and his Secretary. 1670.  
The Countess of Meath; after *Mignard*.  
Tobit burying the Dead Hebrew; after *Seb. Bourdon*.  
Moses saved from the Nile; after *N. Poussin*.  
The Baptism of Christ; after *the same*.  
The Fable of the Old Man and his Ass; a set of six etchings; after *Griffier*.  
The Four Times of the Day; from *his own designs*.  
The Adoration of the Shepherds; from *the same*.  
The Holy Family; from *the same*.

**SOMERS, LOUIS J.**, a Flemish genre painter, born at Antwerp in 1813. He was a pupil of De Braekeleer; his best-known works are a 'Village School,' and 'Monks Chanting.' He died in 1880.

**SOMERVILLE, ANDREW**, painter, was born at Edinburgh about 1803. He was educated at the Trustees' Academy. He practised at Edinburgh, and in 1831 became an associate member of the Royal Scottish Academy. In the following year he was promoted to the full membership, but died shortly after his election, in 1833. His most popular pictures were 'Flowers of the Forest,' and 'The Bride of Yarrow.'

**SOMMERAU, LUDWIG**, draughtsman and engraver, but better known in the latter capacity, was born at Wolfenbuttel in 1750. He was a scholar of Mechel at Basle. He engraved portraits; pictures after Guido, Domenichino, and Guercino; also a series of twenty plates after the tapestries designed by Raphael and his pupils. Those were published at Rome in 1780, and in London in 1837, with six additional plates, and letterpress by Cattermole.

**SOMMEREN.** See **SOMER**.

**SOMPEL, PIERRE VAN, (SOMPELEN)**, engraver, born at Antwerp about the year 1600, was taught engraving by Pieter Soutman, whose style he followed. His plates are neat, particularly his portraits. The following prints by him may be named :

Paracelsus; after *Soutman*.  
Henry, Count of Nassau; after *the same*.  
Philip of Nassau, Prince of Orange; after *the same*.  
The Emperor Charles V.; after *Rubens*.  
Cardinal Ferdinand, brother to Philip IV. and Governor of the Netherlands; after *Tandach*.  
Isabella Clara Eugenia, Infanta of Spain; after *the same*.  
Gaston, Duke of Orleans; after *the same*.  
Margaret, his consort; after *the same*.  
Philip the Good, Duke of Burgundy; after *J. van Eyck*.  
Frederick Henry of Nassau; after *G. Honthorst*.  
Christ with the Disciples at Emmaus; after *Rubens*.  
The Crucifixion; after *the same*.  
Juno and Ixion; after *the same*.

The only certain date in connection with this master is 1643, on his 'Christ at Emmaus,' after Rubens.

**SON, JAN VAN, (ZOON)**, the son of Joris van Son, was born at Antwerp about the year 1650. Walpole calls him Francis. He painted similar subjects to those of his father, by whom he was instructed. He came to England when young, and, having married the niece of Robert Streater, succeeded to a great portion of her uncle's business. He painted flowers, fruit, dead game, vases, curtains fringed with gold, Turkey carpets, and similar objects. He composed well; his touch was free and spirited, and his colouring rich and transparent. He is said to have died in London in 1700, but the date is uncertain; some would put it as late as 1723. Pictures by him are to be found at Augsburg, Brussels, Dresden, and Lille.

**SON, JONAS VAN, (or ZOON,)** born at Antwerp in 1622, excelled in painting flowers and fruit. His pictures are well composed, his handling easy, and his colour transparent. His death occurred about 1667.

**SON, NICOLAS DE, (ANTOINE ?)** a native of Rheims, who flourished about the year 1628, imitated the style of Callot with success. We have several etchings by him from Callot's designs, as well as some from his own compositions. Among them we may name :

- A set of small Landscapes with figures and buildings.
- The Village Fair ; *after Callot.*
- The Companion, representing a street, with a coach in the back-ground, and several female figures.
- Facade of St Nicaise, Rheims.
- Porch of Rheims Cathedral.

**SONDER.** See CRANACH.

**SONDERLAND, JOHANN BAPTIST WILHELM ADOLPH,** painter and etcher, born at Dusseldorf in 1805, was a pupil of the Academy there, under Cornelius and Schadow. He produced many genre pictures, which are distinguished by humour and by fertility of invention. He designed illustrations for Reinick's 'Painters' Songs,' for Immeimaun's 'Münchhausen,' and for several religious works. He also etched a few plates. He died at Dusseldorf in 1878.

**SONJE, JAN,** painter, born at Rotterdam, flourished in the 17th century. In 1646 he entered the Painters' Guild at Delft, but left that city about 1654. He painted large mountain landscapes in the Italian manner, with blue skies, silver clouds, dark foregrounds, and figures of men and animals. He also painted Rhine scenery in the style of Sachtleven. Pictures by Sonje are to be found in the Museums at the Hague, Rotterdam, and Augsburg. He died in 1691.

**SONMANS.** See SUNMAN.

**SONNE, JORGEN VALENTIN,** a Danish painter, born at Birkerød in Zealand, June 24, 1801, was destined for the army, but soon abandoned a military career for art. He received his first teaching at the Copenhagen Academy, and came out as a painter of military life and of animals. In 1829 he went to Munich, and studied for a time under Heiss, and three years later he made his first journey to Rome, where he remained for some time, painting principally scenes from popular life. On his return to his native country he painted a large number of peasant pictures, but the Schleswig campaign of 1848 furnished him with subjects for many works in his early manner. He painted the frescoes on the exterior of the Thorwaldsen Museum. He became a member of the Academy in 1846, and was decorated with the Dannebrog Order in 1852. Works :

Copenhagen.	Gallery.	Tyrolese defending themselves among their Mountains
"	"	The Attack on Duppel, June 5, 1848.
"	"	The Battle of Isted.
"	"	The Sortie from Fredericia, July 6, 1849.
(And seven others.)		

**SONNIUS, HENDRIK,** a Dutch painter, who flourished at the Hague about the middle of the 17th century, and was a pupil of Jan van Ravesteijn. He was one of the forty-seven artists who, in 1656, founded the *Pictura* Society. He is said to have come to England, and to have died here at an advanced age.

**SONVILLE, DA (or SONNEVILLE).** See DASSONVILLE.

**SOOLEMAKER.** See SOLEMAKER.

**SOPOLIS,** an ancient painter, mentioned by Pliny as flourishing at Rome about eighty-seven years before Christ.

**SOPRANI, RAFFAELLO,** born at Genoa in 1612, of a noble family, was an amateur landscape painter, and the author of a biography of the Ligurian artists.

**SORDICCHIO.** See BIAGIO, BERNARDINO.

**SORDILLO DE PEREDA, EL.** See DELL' ARCO.

**SORDO, GIOVANNI DEL,** called MONE DA PISA, an Italian painter of the 18th century, a pupil of F. Barocci. He practised at Pisa, and had the repute of a skilful colourist.

**SORDO, GIROLAMO,** also called Girolamo Padovano and Girolamo del Santo, is credited with various frescoes of a semi-Brescian, semi-Paduan class, in churches at Padua and elsewhere. Traces of him occur as late as 1546.

**SORDO DI SESTRI, IL.** See TRAVI.

**SORDO D'URBINO.** See VIVIANI.

**SORE, NICOLAS DI.** See SON.

**SORELLO, MIGUEL,** a native of Spain, born at Barcelona about 1700, established himself at Rome, where he learned engraving from Jakob Frey. He was one of the engravers employed on the 'Antiquities of Herculaneum,' published in 1757—1761. He engraved several prints after the Italian masters, but his principal work is a set of eight plates from Raphael's tapestries in the Vatican. He died in 1765.

**SÖRENSEN, CARL FRIEDRICH,** a Danish painter, born at Samsøe in 1818. He painted chiefly landscapes and sea-pieces. For the study of marine effects he made trips to the Mediterranean and elsewhere in Danish war-ships. He won a wide reputation, exhibiting in London and Paris as well as his native city. He became professor of painting in the Academy of Copenhagen, in which city he died in 1879. In the Copenhagen Gallery there are three sea-pieces by him, and in that of Stockholm two.

**SORGII, HENDRIK MARIJNSZON ROKKS, (or ZORG,)** painter, was born at Rotterdam in 1621. He was the son of Martin Rokke, the master of the passage-boat from Rotterdam to Dordrecht, who, on account of his care and attention to passengers and to the commissions he received, acquired the appellation of Sörg, or Careful, and the name descended to his son. Having shown an early disposition for art, the latter was sent to Antwerp, and placed under the tuition of Teniers the younger. He is also said to have studied under Willem de Buytenweg. His pictures represent conversations, fairs, fish-markets, and the interiors of Dutch apartments, with figures regaling and amusing themselves, in some of which he sometimes imitated the style of Adrian Brouwer. The general character of his works is a mixture of features from the above-mentioned artists. His colour is warm, his impasto thin and fused. He died in 1682. Works :

Amsterdam. R. Museum.	A Fish Market
Augsburg. Gallery.	Peasants Smoking
Brunswick.	Labourers in the Vineyard.
"	Peasants Conversing.
Dresden.	A Cook and Fishermen.
London. Nat. Gall.	Boors at Cards.
"	Man and Woman Drinking.
Munich. Gallery.	A Peasant Family.
"	An Ale-house Interior.
Paris. Louvre.	A Kitchen
Petersburg. Hermitage.	Peasants Quarrelling.
"	A Sea-piece.

**SORIANI, Niccolo**, a Cremonese painter of the 15th century, was the maternal uncle of Garofalo, to whom he gave some early lessons.

**SORIAU, DANIEL**, (or **PETER**), a German painter of the 17th century, details of whose life are unknown. At the Copenhagen Gallery there is a still-life picture by him of flowers, fruit, and gold and silver plate.

**SORLAY, Jérôme**, a French painter of the 17th century, the pupil of Mignard. In 1664 he painted a 'Christ appearing to St. Peter on his Flight from Rome.'

**SORNIQUE, DOMINIQUE**, a French engraver, born in Paris in 1707. He was a pupil of Charles Simonneau, whose style of engraving he followed with considerable success. His vignettes and other plates for books are neatly executed. He also engraved several portraits and other subjects, among them the following:

The Cardinal de Richelieu; *after Nantuil.*  
Jean Louis, Duc d'Épernon; *after the same.*  
Louis de Bourbon, Admiral of France; *after Mignard.*  
Marshal Saxe; *after Rigaud.*  
Diana and her Nymphs; *after Correggio.*  
Danae; *after the same.*  
The Rape of the Sabinas; *after J. Giondano.*  
Peasants regaling; *after Teniers.*

He died in 1756.

**SORRI, PIETRO**, born at S. Gusmè, near Siena, in 1556, was for some time a scholar of Arcangelo Salimbeni, but afterwards studied at Florence under Cavaliere Pussignano, whose daughter he married. He adopted the eclectic system of his father-in-law, whom he accompanied to Venice, where he improved his manner by studying Paul Veronese. Less facile than Passignano, his colour is more durable, and his drawing more correct. He afterwards went to Genoa and Rome, and died in 1622.

**SOSIAS**, a Greek vase painter, some of whose works are still extant.

**SOTO, JUAN DE**, a Spanish historical painter, born at Madrid in 1592, was one of the best scholars of Bartolomé Carducho, and assisted him in several of his works. While still very young, he was selected to decorate in fresco the queen's dressing-room in the palace of the Pardo. He obtained a considerable reputation with his pictures in oil; they were much in the style of his master, pure in design, and harmonious in colour. The expectations he had raised were, however, disappointed by his early death at Madrid in 1620.

**SOTO, LORENZO DE**, born at Madrid in 1634, was the pupil of Benito Manuel de Agüero, whose manner he imitated. He painted landscapes, with hermits and saints and religious figure subjects. Among the latter a scene from the life of Sta. Rosa served as an altar-piece in the church of the Atocha at Madrid. In consequence of an attempt by government to tax artists, Soto abandoned painting and retired to Yecla, in Murcia, where he became collector of the royal rents. During this period of retirement, he painted landscapes, which are praised by Palomino. After an absence of about fifty years he returned to Madrid, but his works were looked at with indifference, and he was reduced to selling them in the public places for a subsistence. He died in 1688.

**SOTOMAYOR, LUIS DE**, born at Valencia in 1636, became a disciple of Estéban March, the painter of battles, but refusing to submit to that master's caprices, he left him for the school of Juan Carreño, at Madrid. After a time he returned to Valencia, where he enjoyed much success. He

had a fine talent for composition, and was an excellent colourist. He painted a 'St. Christopher in company with Christ and the Virgin,' and a 'St. Augustine,' for the Augustine nunnery; and for the Carmelites, two large scenes from the legend of the miraculous discovery of an image of the Virgin, called 'La Morenita,' which is an object of their great veneration. He died at Madrid in 1673.

**SOUBEYRAN, PIERRE**, born at Geneva in 1697 (1708). He resided several years in Paris, where he engraved some of the plates, after Bouchardon, of antique gems in the king's cabinet, for a publication of Mariette's. He also engraved a variety of plates for books after Cochin and others. Returning to Geneva in 1750, he there practised as an architect, and became director of the art school. The following prints by him may also be named:

The Portrait of Peter the Great; *after Caravaque.*  
The Arms of the City of Paris; *after Bouchardon.*  
The Fair Maid of the Village; *after Boucher.*

He died in 1775.

**SOUCHON, FRANÇOIS**, born at Alais in 1786, was a pupil of David, and a friend of Sigalon. He painted heroic landscapes and historical pictures, and made many excellent copies from the great masters. Many of his works are at Lille, where he was director of the Painting School from 1836 to 1857, and where he died in 1857.

**SOUKENS, JAN**, a Dutch painter and engraver of the 16th century, born at Bonnel. He was a pupil of Jan Voirsterman, and painted river views with figures. His two sons, GISEBERT, 1685—1760, and HENDRIK, 1680—1711, were also landscape painters.

**SOULARY, CLAUDE**, painter, born at Lyons in 1792, was a pupil of Révoil and of Gros. For forty-seven years he directed the School of Art at Saint Etienne, where he died in 1870, and where there are several of his pictures in the museum.

**SOULÈS, EUGÈNE EDOUARD**, painter, born in Paris. He was a frequent exhibitor of landscapes in oil and water-colour at the Salon from 1831 to 1872. He died in 1876.

**SOUIMANS**. See **SUNMAN**.

**SOUMY, JOSEPH PAUL MARIUS**, engraver, was born at Puy Amblay in 1831, learned drawing in Lyons, and then entered the atelier of Guy, and afterwards that of Bonnefond, studying engraving under Vibert at the same time. In 1852 he went to Paris, and worked first in the École des Beaux Arts, and then under Henriquel Dupont. In 1855 he visited Italy, where he painted portraits, landscapes, and genre pictures, and made several copies after Raphael, Michelangelo, &c. He also etched a portrait after Giorgione, and Titian's Francis I. On his return to France he led a desultory life, engraving for printsellers, and then for Flandrin, for whom his chief work was the 'Entry of Christ into Jerusalem.' Depression caused by a disease of the eyes led him to commit suicide at Lyons in 1863.

**SOUNES, WILLIAM HENRY**, was born in London in 1830. In 1855 he became modelling master in the Birmingham School of Art, and later, head master of the Sheffield School of Art. He died at Sheffield in 1873. In the South Kensington Museum there are two architectural drawings by him.

**SOURCHES, LOUIS-FRANÇOIS DU BOUTCHER, MARQUIS DE**, Grand Provost of France, and amateur engraver, was born at the commencement of the 17th century. He handled the point in the manner of Stefano Della Bella, of whom it is supposed he took lessons during the residence of that artist in

Paris from 1640 to 1649. In the Bibliothèque at Paris are preserved nineteen pieces by him. They are copies after Della Bella, and are so exact that proofs before letters have been mistaken for the originals. This series is entitled 'Diverses figures et Manèges de Chevaux Gravées par le Marquis de Sourches.' According to *le Père Lelong* (Bibliothèque Historique de France), this artist engraved the portrait of Madame de Nevelat, the wife of a counsellor of the Parliament of Paris; but it has escaped the researches of Dumesnil. That writer, however, (tom. ii.) describes a series of twelve plates by Sourches which are still rarer than those in the French National Library. Their titles are as follows:

- |                          |                       |
|--------------------------|-----------------------|
| 1. Le Berger.            | 7. Le Départ pour la  |
| 2. L'Homme de Qualité.   | Chasse.               |
| 3. La l'ame de Qualité.  | 8. Le Promeneur.      |
| 4. Le Duel.              | 9. Le Pêcheur.        |
| 5. Le Porte-drapeau.     | 10. La Puits.         |
| 6. La Marchande de vieux | 11. Les Bouteilleurs. |
| Habits.                  | 12. Le Balancier.     |

One of these, No. 4, was ascribed by Mariette and Gersaint to Della Bella himself.

**SOURLEY, JÉRÔME.** See **SORLEY**

**SOUTMAN, PETER**, a Dutch painter and engraver, born at Haarlem in 1590, was a pupil of Rubens, and is said to have painted historical subjects and portraits with considerable success, particularly at the courts of Berlin and Warsaw. He was one of the group of Flemish engravers attached to the school of Rubens, who carried the vigour of the art to a height scarcely equalled by any other workers with the burin. We have several plates by him from his own designs, and from those of Rubens and other masters. He appears to have aimed at giving a striking effect to his plates, by keeping the lights broad and clear, but by carrying this notion too far, many have a slight, unfinished appearance. The following are, perhaps, his best plates:

- The Fall of the Rebel Angels; *after Rubens.*  
 The Rout of Sennacherib; *after the same.*  
 Christ giving the Keys to St. Peter, *from a drawing by Rubens, after Raphael.*  
 The Draught of Fishes; *after the same.*  
 Consecration of a Bishop; *after the same.*

**SOWERBY, JAMES**, an English natural-history draughtsman and engraver, born in 1757. He published, and illustrated many works, which obtained for him a good reputation. He lived in Paris in the latter part of his career, and died in 1822. The following are some of the works on which he was engaged:

- 'The Florist's Delight.' 1791.  
 'English Botany.' 1790-1820.  
 'English Fungi.' 1797.  
 'British Mineralogy.' 1804-17.  
 'Elucidation of Colours.' 1809.  
 Sir J. E. Smith's 'Icones Pictæ Plantarum.' 1790-3.  
 Ditto, 'Spicilegium Botanicum.' 1791-2.  
 Ditto, 'Botany of New Holland.' 1793.  
 Shaw's 'Zoology of New Holland.'

**SOYE, PHILIPPE DE, (SERICUS, SYTICUS, SORGE, &c.)** engraver, was born in Holland in 1538, and became a pupil of Cornelis Cort, whom he accompanied to Rome. In 1568 he published a set of twenty-eight engraved portraits of the Popes. We have also the following prints by him:

- The Angel appearing to Joseph in a Dream; *after Cort.*  
 Christ on the Cross; *after Michelangelo.*

- The Virgin with the Infant Christ; *after the same.*  
 A Pietà; *after the same.*  
 S. Francis receiving the Stigmata; *after Zuccaro.*  
 Adoration of the Shepherds; *after the same.*  
 The Angel appearing to Joseph; *after the same.*  
 Adam and Eve in Paradise; *after P. del Vaga.*  
 Judith with the Head of Holofernes; *after Giulio Clovio.*  
 S. Jerome in a Landscape; *after H. Muziano.*

**SOYER, EMMA, née JONES** was born in London in 1813. Before she was twelve years of age she had drawn more than a hundred portraits from life. In 1836 she married Soyer, the famous *chef-de-cuisine*. Besides sketches and drawings she painted many pictures. Her 'Jewish Boy selling Oranges' was engraved by Gérard. She died in London in 1842.

**SOYER, HANS**, a Flemish painter, practising at Ypres about 1323. He painted the portraits of the Count and Countess of Flanders for the municipality of Ypres, for which he received the sum of twenty sous (16s. 8d.).

**SOYER, JEAN**, a French miniaturist, who practised at Tours at the close of the 15th century, and was employed in the illumination of the smaller *Libre d'Heures* of Anne of Brittany.

**SPACKMAN, ISAAC**, an English painter, practising about the middle of the 18th century. He was best known as a painter of birds and animals. He died at Islington, January 7, 1771.

**SPADA, LIONELLO**, born at Bologna in 1576. His parents were extremely poor, and he was placed in the service of the Carrucci as a colour grinder. This employment gave him an opportunity of picking up some knowledge, and he showed so much capacity for art, that his masters admitted him into their academy. His progress was rapid, and he became an eminent member of the Bolognese school. After a time he turned to the energetic style of Caravaggio, and he went to Rome to study under that master. With Caravaggio he went to Naples and Malta, afterwards visiting Modena, Ferrara, and Reggio. On his return to Bologna, he painted the 'Miraculous Draught of Fishes,' for the refectory of S. Procolo, and an altar-piece in the church of S. Domenico, which is considered his best performance. The latter part of his life was passed at Parma, in the service of the Duke Ranuccio, by whom he was patronized until the death of that prince. He did not long survive his protector, and died at Parma in 1622. He sometimes marked his pictures with a sword, (in Italian *Spada*), crossed with the letter L. Works:

- |           |                      |  |
|-----------|----------------------|--|
| Bologna.  | S. Domenico.         | S. Jerome.   |
| "         | "                    | S. Dominic burning the heretical books.                |
| "         | S. Michele in Bosco. | Frescoes from the Lives of S. Benedict and S. Cecilia. |
| "         | Pinacoteca.          | Melchizedek blessing Abraham.                          |
| Dresden.  | Gallery.             | Cupid.   |
| "         | "                    | David conquering Goliath.                              |
| Florence. | Uffizi.              | His own Portrait.                                      |
| Madrid.   | Museum.              | S. Cecilia.  |
| Modena.   | Gallery.             | Fortune-Teller.  |
| "         | "                    | Madonna with S. Francis.                               |
| Naples.   | Museum.              | Cain and Abel.   |
| "         | "                    | Christ on the Cross.                                   |
| Paris.    | Louvre.              | Return of the Prodigal.                                |
| "         | "                    | Martyrdom of S. Christopher.                           |
| "         | "                    | Zeus and Anchises.                                     |
| "         | "                    | A Concert.   |
| Parma.    | Carmelite Church.    | St. Jerome.  |
| "         | S. Sepolcro.         | The Martyrdom of S. Catherine.                         |

Reggio.	Church of the } David and Abigail. Madonna.
"	" Judith and Holofernes.
"	" Esther and Ahasuerus.
"	" The Virtues.
Rome.	Pal. Borghese. A Concert.

SPADA, LO. See MARESCALCO, PIETRO.

SPADARO, MICCO. See GARGIULO.

SPADEN, JAN, a Flemish painter of the 14th century, who practised at Louvain, and is recorded in the town registers, under the *sobriquet* of Jan Oliepot (oil-pot), to have worked for the Commune from 1364 onwards. He died some time before 1394. His son JAN was also a painter.

SPAENDONCK, CORNELIUS VAN, brother of Gerard van Spaendouck, born in 1756, was also a painter of flowers. He was chiefly employed at the Sèvres porcelain factory, but occasionally painted portraits in oil. He died in 1839.

SPAENDONCK, GERARD VAN, a distinguished fruit and flower painter, was born at Tilburgh in Holland in 1746, and studied under the elder Herreyns at Antwerp. At the age of twenty four he went to Paris, where for some time he painted miniatures, and fruit and flowers. His productions became very popular, and were purchased with avidity. In 1793 he was lecturing at the Jardin des Plantes. The title-page to his '*Fleurs dessinées d'après Nature*' informs us that he was a member of the National Institute, and Professor-Administrator of the Museum of Natural History in Paris, where he died in 1822. The Fruit and Flower piece by him in the Louvre was in the collection of Louis XVI.

SPAGIASI, GIOVANNI, an Italian painter, born at Reggio, who died in the service of the King of Poland, in 1730.

SPAGIASI, PELLEGRINO, was a pupil of Francesco Bibiena; he painted interiors and perspective decorations, and also worked as a scene painter. He died in France in 1746.

SPAGNA, LO. See GIOVANNI DI PIETRO.

SPAGNOLETTO. See RIBERA.

SPAGNUOLO. See GIOVANNI DI PIETRO.

SPAGNUOLO, LO. See CRESCI, GIUSEPPE MARIA.

SPAGNUOLO DEGLI PESCI, LO. See HERRERA, FRANCISCO DE.

SPALTHOF, N., a Dutch painter, who flourished about the year 1650. He is said by Descamps to have visited Italy, and to have studied there several years. He excelled in painting fairs, markets, carnivals, and merry-makings, somewhat in the style of Theodorus Helmbrecker.

SPANGENBERG, FRIEDRICH, historical painter, born at Göttingen in 1843, began his career in Munich under Ramberg. In 1861 he went to Weimar, where he painted the 'Triumph of the American Union' for the Capitol at Washington. After that he returned to Munich, where he produced his 'Plundering Vandals,' and his 'Departure of Geiseric from Rome with Eudoxia.' He met with an accident in going up Vesuvius, and died in 1874.

SPANZOTTI, MARTINO, (DE SPANZOTIS,) painter, a native of Casale, who practised at Vercelli towards the close of the 15th century, and in whose studio Sodoma learnt the rudiments of art.

SPARMANN, KARL CHRISTIAN, landscape painter, was born at Meissen in 1805. He became the pupil of Arnold at Meissen, and of Dahl at Dresden, and teacher of drawing to Prince Louis Napoleon, in Aachenberg. From the latter, when he became

Emperor of the French, he received a pension. He died at Dresden in 1865.

SPARVIER, PIERRE DE, a French painter, born 1660, was a pupil of Cesare Gennari at Bologna. He painted portraits and battle-pieces, and occasionally flowers. He settled at Florence, where he died in 1731.

SPECCIII, ALESSANDRO, an Italian engraver, who flourished from 1665 to 1706. He engraved a set of plates from the palaces and public buildings of Rome, which are executed in a spirited style. These engravings were published by Dom. de Rossi, in 1699. Speccchi is supposed to have died in 1710.

SPECKLE, VERT KUDOLPH, (SPECKLIN,) an old engraver on wood, who flourished at Strasburg about the year 1540. He executed a set of cuts for Fuchs's '*Herbal*,' published in that year, with a whole-length portrait of the author, portraits of Heinrich Fullmaurer and Albrecht Maher, who designed the figures, and the engraver's own portrait.

SPECKTER, ERWIN, painter, was born at Hamburg in 1806. He worked at Munich under Cornelius, but was influenced by Overbeck and Genelli. From Hamburg, where he painted his 'Christ and the Samaritan Woman at the Well,' he went in 1830 to Italy, where he produced a 'Samson and Delilah,' and 'Three Marys at the Grave of Christ,' which was engraved by Schröder. In his leisure he wrote 'Letters of an Artist from Italy.' He died at Hamburg in 1835.

SPECKTER, OTTO, brother of Erwin Speckter, was born at Hamburg in 1807. He practised as a lithographer and book illustrator. In the latter branch of art, the following are his best works: Illustrations to Luther's 'Spiritual Songs,' Bellman's 'Epistles,' Eberhard's 'Hannchen und die Küchlein,' 'Puss in Boots,' and Klaus Groth's 'Quickborn,' which last is considered his most successful achievement. He died at Hamburg, April 29, 1871.

SPEECKAERT, HANS, or JAN, a Flemish painter of the 16th century, a native of Brussels, where his father worked as an embroiderer. He lived for some time in Italy, and worked both at Rome and Florence. At Rome he became acquainted with Arnold Mytens, and a close friendship sprang up between them. He died at Rome about 1577. Van Mander calls him an artist of great merit.

SPEECKAERT, J., a Flemish painter, born at Mechlin in 1748. He painted flowers and fruit, and practised for some time in his native town, but lived towards the close of his life at Brussels, where he died in 1838.

SPEER, MARTIN, (or MICHAEL,) a painter and engraver, was born at Ratisbon in 1700. It is said that he became a disciple of Solimena: at all events he imitated his manner, and engraved some of his allegories and martyrdoms. He painted several altar-pieces and historical pictures, and there are engravings by him after his own designs. They are signed *M. Speer inv. et fecit*, 1742. The time of his death is uncertain, but Zani puts it in 1762.

SPELT. See VAN DER SPELT.

SPENCER, FREDERICK, an American painter, born at Canistota, U.S.A., in 1805. He studied art in his native village, without a master. About 1830 he settled in New York as a portrait-painter, where he met with much success, painting many distinguished persons. He became a member of the Academy in 1848, and in 1853 he retired to Canistota, where he practised until his death in 1875.

SPENCER, JARVIS, (or GERVASE,) a painter in miniature and in enamel, who flourished about the



middle of the last century. He began life in domestic service, but by the help of his employer and his family, developed his faculty for art, and became a fashionable painter of the day. He painted on ivory and in enamel. In 1762 he sent some enamel portraits to the exhibition of the Society of Artists, and some fine enamels bearing the initials *G. S.* are probably his. He etched his own portrait, after Reynolds, a plate on which the name George Spencer was afterwards erroneously placed. Some portrait etchings by him in the British Museum prove him to have been a good draughtsman. He died October 30, 1763.

**SPENCER, LAVINIA, COUNTESS, (née BINGHAM,)** daughter of the Earl of Lucan, and wife of the second Earl Spencer, was an amateur of some ability. Some of her drawings were engraved, among others 'The Orphan,' by Gillray, and 'New Shoes,' by Bartolozzi. She died June 8, 1831.

**SPERANZA, GIOVANNI,** an Italian painter of the 16th century. The dates of his birth and death are both unknown, though he was probably a native of Vicenza. Vasari states that both he and Bartolommeo Montagna, with whom he has much in common, were disciples of Mantegna, but there is no proof of their personal acquaintance with the Paduan master. The church of S. Giorgio, at Velo, in the province of Vicenza, has an enthroned 'Virgin and Child with Saints' by him; and in the gallery of Vicenza is an 'Assumption of the Virgin, with S. Thomas and S. Jerome'; this latter is a reproduction of the 'Assumption,' assigned to Pizzolo, in the Eremitani Chapel, Padua; both are in tempera. At the Casa Nieve, Vicenza, is an oil painting of the 'Virgin and Child.' Other paintings by this artist may be found at Santa Corona and Santa Chiara, Vicenza, and in the Casa Pioveni, Padua. In his later works it is difficult to distinguish his hand from that of Montagna. It is likely that the 'Madonna with the Child holding a Strawberry' in the National Gallery, and there ascribed to Montagna, is by Speranza; also No. 174. in the Brera, at present unascribed.

**SPERANZA, GIOVANNI BATTISTA,** born at Rome about the year 1610, was a disciple of Francesco Albano. He acquired a considerable repute as a painter of history, particularly in fresco. In a chapel in the church of S. Caterina da Siena, there are some subjects from the life of the Virgin, in fresco, by him; and in the Orfanelli a ceiling representing the Passion of our Saviour, in five compartments. Speranza died in the prime of life, in 1640.

**SPERLING, HIERONYMUS,** a German engraver, born at Augsburg about the year 1695, was a pupil of Preissler, at Nuremberg, and engraved some of the plates for a work on the churches of Vienna, published by J. A. Peffel, in 1724. He also engraved some of the plates from statues in the gallery of King Augustus of Poland, at Dresden, which were published as a collection in 1733. He engraved many portraits, chiefly after German painters, and a set of 'Months of the Year,' with a frontispiece. He died in 1777.

**SPERLING, JOHANN CHRISTIAN,** a painter of portraits and small historical subjects, was born at Halle, in Saxony, in 1691. He was the son of JOHANN HEINRICH SPERLING, a painter of portraits and fancy heads, who had moved from Hamburg to Halle. Christian studied under his father, and afterwards under Adriaan Van der Werff, at Rotterdam, and adopted his manner of painting. There

is a 'Vertumnus and Pomona' by him in the Dresden Gallery; and many of his portraits of persons of high rank exist in Germany. They are but little known elsewhere. He died at Ansbach in 1746.

**SPIERWER, PIETER,** a Flemish painter of the 17th century, was born at Antwerp, where he practised, and where a few of his pictures are still to be found. He is registered as a pupil in the records of the Guild of St. Luke for 1675-76. In 1708 he received from the States of Antwerp the sum of ninety florins for a portrait of the King, to be placed in the Hôtel de Ville.

**SPEY, MARTIN,** a painter of portraits, flowers, and dead game, was born at Antwerp in 1777. He left his native country for Paris in 1809, and remained there till the entry of the allied army in 1814, after which all trace of him is lost.

**SPEZZINI, FRANCESCO,** was a native of Genoa, and flourished about the year 1578. He was first a scholar of Luca Cambiasi, but he afterwards studied under Giovanni Battista Castelli. He visited Rome, where he studied Raphael, Michelangelo, Giulio Romano, &c. On his return to Genoa, he painted several pictures for the churches, particularly an altar-piece for S. Colombano, which is perhaps his best work. He died young, of the plague.

**SPICER, —,** an English mezzotint engraver, who flourished about the year 1770. He engraved some portraits after Sir Joshua Reynolds, among which are those of Barbara, Countess of Coventry; Kitty Fisher; and Lady Stafford.

**SPICER, HENRY,** painter in miniature and enamel, born at Reepham, in Norfolk, was a pupil of Gervase Spencer. He was extensively employed, and reached considerable excellence as an enamel painter. He was a constant exhibitor with the Incorporated Society and with the Royal Academy, and was appointed portrait painter in enamel to the Prince of Wales. In 1776 he visited Dublin, and painted many Irish celebrities. He died in London in 1804.

**SPIEGL, JOSEPH,** a mezzotint engraver, of whom nothing is known, except that he was born in 1772, and received his artistic education in the Academy at Vienna. Five prints by him are extant:

*A Holy Family; after Sassoferrato.  
Mater Dolorosa; after Guido.  
Venus and Cupid; after N. Poussin.  
Bacchus and Ariadne; after Gavin Hamilton.  
A Woman bathing; after Rubens.*

**SPIELBERG, ADRIANA, (SPILBERG,)** the daughter of Johannes Spielberg, was born at Amsterdam in 1646, and instructed by her father. She excelled in crayon portraits, though she occasionally practised in oil. She married the painter Breckvelt, and, after his death, Egion Van der Neer.

**SPIELBERG, JOHANNES, (OR SPILBERG,)** born at Düsseldorf in 1619, was the son of a glass-painter in the service of the Elector Palatine. It was his father's intention to have sent him to Antwerp, to the school of Rubens, but that painter's death put an end to the project. So Spielberg went to Amsterdam, where he became a scholar of Govort Flinck. He prosecuted his studies under that artist for seven years, and on leaving his school, soon won fame as a painter of history and portraits. The reputation he acquired at Amsterdam led to his being invited to the court of Düsseldorf, as painter to the Elector Palatine. He painted the portraits of the Electoral Family, and several historical works for the churches. For the Schloss he painted a series of 'Labours of Hercules.' He



was also commissioned to paint some scenes from the 'Life of Christ,' which he did not live to accomplish. He died in 1690. His 'Banquet of the Archers' Company,' in the Stadthaus at Amsterdam, shows clearly the influence of Van der Meelst. One GABRIEL SPIELBERG, who was painter to the court of Spain in the 17th century, is supposed to have been his brother.

SPIERINC, NICHOLAS, a Flemish miniaturist of the 15th century. He was working at Brussels in 1469 for the Duke of Burgundy.

SPIERINGS, PIETER, (or SPIERINCX,) painter, born at Antwerp in 1633. He has sometimes been mistakenly called Nicholas. He painted landscapes, into which other artists occasionally introduced figures. Pieter Ykens in particular is said to have frequently aided him in this manner. He spent several years in Italy, and imitated the works of Salvator Rosa. It has been said that he died in England, but more recent researches show him to have died in his native town in 1711. He and his wife, Maria de Jode, whose death took place in 1714, were both buried in the Church of St. Jacques at Antwerp. He was the friend of Biset, and was one of the painters of Louis XIV. At Antwerp there are two large landscapes by him, and two in the Madrid Museum.

SPIERRE, CLAUDE, a French painter of the 17th century, and brother of Fr. Spierre, the engraver. He went to Rome to study, and gave promise of a great career, which was cut short by his early death.

SPIERRE, FRANÇOIS, born at Nancy in 1643, went to Paris when very young, and became the pupil of François de Poilly, whose style he for some time followed with success. He did not, however, confine himself to the manner of his master, but went to Italy, where he acquired a distinctive style of his own. He did not long survive his return to his native country, but died in 1681. The following are, perhaps, his best prints:

Pope Innocent XI.; engraved in the style of Mellan;

*Franciscus Spier, del. et sculp.*

The Grand Duke of Tuscany, dated 1659.

Lorenzo, Count de Marsciano, after his own design.

The Virgin suckling the Infant Christ; after Correggio.

St. Michael defeating Satan; after P. da Cortona.

The Immaculate Conception; after the same.

The Virgin and Infant Jesus, with St. Catharine; after the same.

The Circumcision; after Ciro Ferri.

St. John preaching in the Wilderness; after Bernini.

The miracle of the Loaves and Fishes; after the same.

Christ on a Cross suspended over a sea of blood, which flows from His wounds; after the same.

SPIERS, ALBERT VAN, was born at Amsterdam in 1666, and was a scholar of Willem van Ingen, an historical painter of some eminence. He had already given proof of considerable talent in his native country, when he determined to visit Rome. After passing seven years there, he went to Venice to improve his colour. After a residence in Italy of ten years he returned to Holland in 1697, and established himself at Amsterdam, where he was largely employed in decoration. He had established a great reputation when he fell a victim to over-work, in 1718.

SPIESS, AUGUST FRIEDRICH, engraver, was born at Castell, in Franconia, in 1806. He began his studies at the Munich Academy, under Amsler. His first works were, 'The Transfiguration,' and a 'Holy Family,' after Raphael, and 'The Last Supper,' after Leonardo da Vinci. He produced a

large number of historical and religious eng and many excellent crayon portraits. He died at Munich in 1855.

SPIESS, HENNRICH, historical painter, born at Munich in 1831, was a pupil of the Academy under Voltz from 1849 to 1866, and studied later under Kaulbach. He was associated with Schwind in the execution of the Warburg frescoes, and jointly with his brother, August Fr., he painted allegories of the sciences in the Arcades of the Maximilianum, at Munich. He died at Munich in 1875.

SPIELIMBERGO, IRENE DI, was born at Udine about 1540. Although practising painting for her amusement only, she applied herself to it with all the zeal of a professor, and is said to have received lessons from Titian. Lanzi mentions three pictures from sacred history, by this lady, which were in his time in the Casa Maniogo at Venice. Titian is said to have painted her portrait. She died in 1559.

SPIELMAN, HENDRIK, was born at Amsterdam in 1721, and painted portraits and landscapes with some success. He engraved a few plates, among which are the following:

Henry Tilly; after C. van Noorde.

His own Portrait; after the same painter.

Several portraits for Languedijk's History of the Counts of Holland.

Six small Views in Holland, on one sheet; inscribed

*Plaisante Landscapes, H. Spielman, inv. et sculp.*

View of the Rokin, Amsterdam; after J. de Beijer.

He also engraved three landscapes, in the style of bistre drawings, after Everdingen, Van Borssum, and Berchem. He died in Haarlem in 1784.

SPIILNBERGER, HANS, (SPIELBERGER,) painter and etcher, was born at Kaschau, in Hungary, in 1628. He worked in Italy and Augsburg, and afterwards settled in Vienna as court painter. He was carried off by the plague in 1679, while travelling in Bohemia. His works include, 'St. Peter preaching on the Day of Pentecost,' in the Kreuzkirche at Augsburg; 'The Death of St. Benedict,' in the church of S. Emeric at Ratisbon; and 'The Assumption of the Virgin,' in St. Stephen's, Vienna. He also etched several plates.

SPIILSBURY, F. B., an amateur painter and draughtsman, was a surgeon in the navy, and made many drawings of scenery and costumes seen by him during his voyages. He served in the Syrian campaign of 1796, and published a 'Picturesque Scenery in the Holy Land and Syria,' and, in 1805, a book on the West Coast of Africa, illustrated by himself.

SPIILSBURY, JOHN, an English engraver and printseller, was born in 1730. He scraped a great many plates in mezzotint after Reynolds and others, and many portraits after his own designs. In the dot style he engraved a collection of gems, which was published in numbers. About 1782 he was drawing-master at Harrow School. He also kept a print-shop in Russell Court, Covent Garden. He died in 1795. Among his plates we may name:

Miss Pond, who rode 1000 miles in 1000 hours; from his own design.

A set of fourteen Heads and Busts; in the manner of Rembrandt. 1787 and 1768.

George III. when Prince of Wales. 1750.

Queen Charlotte. 1764.

Christian VII., King of Denmark; after Fesche. 1760.

Inigo Jones; after Vandyck.

Lady Mary Leslie decorating a Lamb; after Reynolds.

A young Lady with Flowers; after the same.

Frederick Howard, Earl of Carlisle; after the same.

A Boy eating Grapes; after Rubens.

Two Monks reading; *after the same.*  
 Abraham sending away Hagar; *after Rembrandt.*  
 The Flight into Egypt; *after Murillo.*  
 The Crucifixion; *after the same.*

The name Inigo Spilsbury, which often occurs in catalogues, seems to have been given to John, as the engraver of Van Dyck's 'Inigo Jones,' to distinguish him more readily from his brother Jonathan.

SPILSBURY, JONATHAN, the brother of John Spilsbury, exhibited portraits at the Royal Academy from 1776 to 1807. Among them were those of Charles Wesley, and of the Rev. J. Fletcher and his wife.

SPILSBURY, MARIA, painter and engraver, was the daughter of John Spilsbury, and was born in London in 1777. She painted genre pictures, and was most successful in the treatment of rural life and of childhood. In 1807 she exhibited eight pictures at the Royal Academy. Many of her best works were engraved, one, 'A Shepherd's Family,' by herself. She married a Mr. John Taylor, and settled in Ireland, where she died.

SPINELLI, GASPARRI, (PARRI,) painter of Arezzo, born in 1387, was the son and pupil of Luca Spinelli. He afterwards went into the school of Ghiberti in Florence. The church of S. Domenico, Arezzo, contains a 'Crucifixion,' with the Virgin and figures of three saints on either side, by him, in fresco. The Gallery of Arezzo possesses three frescoes taken from the church of Sta. Maria della Misericordia of that city; and the church of San Francesco, a 'Last Supper,' which is now much damaged by time. His portrait, painted by Marco do Montepulciano, is still preserved in the cloisters of S. Bernardo, in his native city. He died in 1452.

SPINELLI, LUCA, commonly called SPINELLO ARETINO, was the son of Luca Spinelli, a Ghibeline, who about 1308 had fled to Arezzo, where the younger Luca was born about 1332. The boy was apprenticed to Jacopo del Casentino, and before his twentieth year was a better artist than his master. Very few of his early works at Arezzo have been preserved. About 1348 we find him at Florence, painting frescoes in the choir of S. Maria Maggiore, in two chapels of the Carmine, and in one at S. Trinità, besides three altar-pieces for the churches of S. Apostolo, S. Lucia di Bardì, and S. Croce. The frescoes have all disappeared, but the panels remain. In 1361 he was recalled to Arezzo, where he painted an altar-piece for the Abbey of the Camaldoli in the Casentino, which was removed in 1539 to give place to one by Vasari, as well as many other altar-pieces and frescoes, of which an 'Annunciation' over the altar of S. Francesco, and frescoes in different parts of the church, may still be seen; the bell-room contains frescoes illustrating the life of St. Michael the Archangel. In 1384, when Arezzo was sacked, Spinello again went to Florence, where he was engaged by Don Jacopo d'Arezzo, Abbot of S. Miniato, and General of the Congregation of Monte Oliveto, to furnish an altar-piece for his church. The centre panel of this work has disappeared; but its two wings, with the date 1385, and the names of Simone Cini, the carver, and Gabriello Saracini the gilder, inscribed on two members of the frame, are in the possession of Mons. Ramboux, superintendent of the gallery at Cologne, while its gable and predella are in the gallery of Siena. He also decorated the sacristy of San Miniato and the Pisan Campo Santo with frescoes. These finished he again returned to Florence, where in 1400 and

1401 he painted scenes from the lives of SS. Philip and James for a chapel in Santa Croce, and an altar-piece for the convent of Santa Felicità, now in the Accademia at Florence. It is in three compartments, of which the centre, with the 'Coronation of the Virgin,' is painted and signed by his assistant and pupil, Lorenzo di Niccolò Gevini; the figures of St. Peter, St. James, St. John, and St. Benedict on its right were painted and signed by Niccolò di Pietro, the father of Lorenzo; and the figures of St. John Baptist, St. Matthew, and St. Felicità on its left were painted and signed by Spinello himself. The whole bears an inscription dated 1401. To about the same period must be ascribed the famous fresco, formerly in S. Maria degli Angeli, at Arezzo, representing the 'Fall of the Rebel Angels.' The church was destroyed in the present century, and the only parts of Spinello's work which were saved are now in the National Gallery. It is of this last subject that Vasari states that Spinello died through fright from a dream in which he saw the devil, who demanded of him why he had painted him so frightful. But so far from dying at this time, Spinello accepted a commission to paint at Siena, where he and his son Gasparri or Parri, went in 1404, and worked at the decoration of the Duomo until 1405. He probably then returned to Florence, where he decorated Dardano Acciaiuoli's chapel in San Niccolò, as well as portions of the church. In 1408 he and his son returned to Siena, and decorated the Sala di Balia of the Palazzo Pubblico with a series of sixteen frescoes, illustrating the Venetian campaign against Frederic Barbarossa, and giving prominence to the part taken in it by Pope Alexander III. It is supposed that he then retired to Arezzo, where he died in 1410, leaving two sons, Gasparri and Baldassare. Forzore Spinelli, sometimes called Luca's son, was his nephew.

Florence.	Academy.	Madonna and Child with Saints and Angels. 1391.
Gubbio.	<i>Marchese</i>	) A Banner with the Flagellation, and Mary Magdalene.
	<i>Raphael.</i>	
London.	Nat. Gallery.	St. John the Baptist, St. John, and St. James the Great (?).
"	"	Michael and six Companions, from the 'Fall of the Rebel Angels,' formerly in S. Maria degli Angeli, Arezzo.
"	"	Fragments from the border of the same.
Siena.	Academy.	Death of the Virgin.

SPINNY, GUILLAUME DE, a native of Brussels, studied art in that city and in France. In 1756 he established himself at the Hague, where he painted with some acceptance for many years. He died in 1785.

SPIRINX, J., an indifferent engraver, who flourished about the year 1635. He engraved some frontispieces and other plates for books.

SPIRINX, L., probably a relation of J. Spirinx, engraved some frontispieces and other ornaments for books, dated from 1641 to 1674. This artist has left a few portraits, among them one of Pierre de la Mothe, dated 1663.

SPISANO, VINCENZO, (called Lo SPISANELLI,) painter, born at Orta, in the Milanese, in 1495, studied at Bologna, in the school of Denys Calvaert, whose style he adopted, and followed without deviation. His compositions are, however, less judicious, and his design less correct. Of his

numerous works in the public buildings of Bologna, the most remarkable are, the 'Death of S. Joseph,' in S. Maria Maggiore; the 'Visitation of the Virgin to S. Elizabeth,' in S. Giacomo Maggiore; the 'Baptism of Christ,' in S. Francesco; and the 'Conversion of Paul,' in S. Domenico. His easel pictures, most of which are in private collections in Bologna and its neighbourhood, are better than his altar-pieces. He died in 1662.

**SPLINTER, GERRIT**, is quoted by Van Mander as the master, at Utrecht, of Abraham Bloemaert. The records of Utrecht show that early in the 16th century a family of painters of this name was established in the city.

**SPOEDE, JEAN JACQUES**, a Flemish painter of still-life, was born at Antwerp, probably in the first years of the 18th century. He studied in the Academy of his native city, and afterwards went to Paris, where he became the friend and pupil of Watteau. His name occurs in the catalogue of the exhibitions held by the Paris Society of S. Luke, of which he was professor, and rector in 1751, 1752, and 1753. He died in 1760. There is a portrait by him in the Orleans Museum.

**SPOFFORTH, ROBERT**, an English engraver and printseller, who flourished about the year 1707. From his style Strutt thinks he was a pupil of S. Gribelin. We have a few portraits by him, among them the following:

Queen Anne. | George I. | John Cole, M. D.

**SPOLETI, PIER-LORENZO**, a Genoese, born in 1680, was a pupil of Domenico Piola the Elder, and lived for a time at Madrid, where he had some success as a portrait painter. He died in 1726.

**SPOVERINI, ILARIO**, born at Parma in 1657, was a disciple of Francesco Monti. Although he occasionally painted historical subjects, he was better known for his battles, attacks of banditti, and assassinations, which he designed with spirit, and painted with a consistent vehemence. He was much employed by Francesco, Duke of Parma. There are some altar-pieces by him at Parma, in the cathedral and the Certosa. He died at Piacenza in 1734.

**SPOONER, CHARLES**, was born in the county of Wexford in the first half of the 18th century, and apprenticed in Dublin to John Brooks. He came to London on the invitation of McArdeil. We have several mezzotint portraits and other subjects by him, dated from 1752 to 1762, among which are the following:

Thomas Prior; after J. Van Nost. 1752.

Major-General Sir William Johnson, after T. Adams. 1756.

Miss Gunning; after Cotes.

Miss Smith; after the same.

George Keppel, Earl of Albemarle; after Reynolds.

Lady Selina Hastings; after the same.

Garriok in the character of Lear; after Houston.

Woman with a Candle in her hand; after Schalken.

Peasants regaling; after Teniers.

A set of four plates of Youthful Amusements; after Mercier.

He died in London in 1767, aged about fifty.

**SPOOR, W. J. L.**, a Flemish painter of the 18th century, was born at Budel, in North Brabant. He was a scholar of Hendrik van Anthonissen, at Antwerp. In his early pictures he imitated the manner of that painter; but afterwards became a copyist of Paul Potter, and of other landscape and animal painters of the Dutch school.

**SPOECKMANS, HERRERT**, was born at Antwerp in 1619. He studied under Rubens; received the

freedom of the Corporation of S. Luke in 1640, and was dean in 1659. He died in 1690. There is a picture by him in the Hôtel de Ville, at Antwerp.

**SPRANGHER, BARTHOLOMÆUS**, painter, born at Antwerp in 1546, was the son of Joachim Sprangher, an eminent merchant, who destined him for commercial pursuits; but betraying a decided inclination for painting, he was placed under the tuition of Jan Mandijn, at Haarlem, with whom he studied eighteen months, when, on the death of his instructor, he became a scholar of an amateur called Van Dalem. He afterwards travelled through France to Italy, and resided three years at Parma, where he studied under Bernardino Gatti, called Il Sojaro, who had been a disciple of Correggio. From Parma he went to Rome, where he was engaged to decorate the Villa of Caprarola by Cardinal Farnese. He was introduced by that prelate to Pope Pius V., who appointed him his painter, and gave him apartments in the Belvidere. The first thing he did for the Pope was a 'Last Judgment,' a composition of more than five hundred figures, painted on a copper-plate six feet high, which he finished with great care. He was also commissioned by the Pope to paint twelve scenes from the Passion of our Saviour. In 1575 Sprangher was invited to the court of Vienna, by the Emperor Maximilian II., who appointed him his principal painter. On the death of Maximilian, in 1576, he remained in the service of Rudolph II., for whom he was employed both at Vienna and at Prague. Sprangher was greatly respected by the Emperor, both for his abilities as a painter, and for his literary acquirements, which were extensive, as well as for his talents in conversation. In 1588 Rudolph ennobled him and his descendants. He died at Prague about 1627. There is a curious picture by Sprangher in the magazine of the National Gallery; the subject is 'Men devoured by Dragons.' Other works:

Berlin.	Museum.	The Resurrection.
Copenhagen.	Museum.	The Death of Lucretia.
Vienna.	Gallery.	Portraits of himself and his Wife.
"	"	The Virtues of Rudolph II., an allegory.
		And others at Stockholm, Schleissheim, Darmstadt, and Brunswick.

Spranger has left a few etchings, among which the best is,

A Figure bound to a Tree, on which the initials B.S. are reversed.

**SPRINGINKLEE, HANS**, is said to have resided in the house of Albrecht Dürer, from whom he learnt the principles of the art of design, and to have died about 1540. He was formerly ranked among wood

engravers from the presence of his mark, **SK** on several of the woodcuts in the 'Hortulus animæ cum horis beatæ Virginis,' &c., printed at Nuremberg in 1518, 1619, and 1620. All that can be certainly affirmed of him, however, is that he was the designer of those subjects, and that he was contemporary with Albrecht Dürer. Neudörfer calls him an illuminator, and Thausing believes him to have been the author of some of the borders in the Prayer Book of Maximilian.

**SPRONCK.** See VERBRONCK.

**SPRONG, GERARD**, born at Haarlem in 1600, was a fair painter of portraits and interiors. He

died in 1651. There is a half-length portrait of a lady by him in the Louvre.

**SPROSSE, KARL**, painter and etcher, born at Leipsic in 1819. He worked at the Art Academy of Leipsic, under Fr. Brauer and Schnorr. About 1838 he was employed by Dr. Puttrich of Cologne. In 1840 he went to Italy, where he painted several views of the ruins of ancient Rome, from which he afterwards etched twelve plates. In 1848 he returned to Germany, but in 1849 was again in Rome. In 1850, 1857, and 1860 he was painting in Venice. He also visited Greece in search of subjects. Besides his Italian series, he etched many German castles, cathedrals, &c. He twice exhibited in London. He died at Leipsic in 1874.

**SPRUYT, CHARLES**, son and pupil of Philip Spruyt, was born at Brussels in 1769. After studying in Italy, he settled in Brussels, where he painted historical pictures, such as a 'S. Theresa,' 'The Disciples at Emmaus,' 'John, Duke of Brabant, rescuing his sister.' He died at Brussels in 1827.

**SPRUYT, JAKOB PHILIPS**, a native of Ghent, where he flourished about 1764. He worked for a time at Delft and the Hague, but finally settled in his native city.

**SPRUYT, PHILIP JAMBERT JOSEPH**, painter, was born at Ghent in 1727. He received his first teaching from Milé and Van Loo in Paris, and then from Mengs in Rome. On his return to Belgium he became Professor of Drawing at the Ghent Academy, and by command of Maria Theresa made a catalogue of all the works of art in the Belgian churches and convents, which he adorned with etchings. He died at Ghent in 1801.

**SPRY, WILLIAM**, an English flower-painter, who practised in London, and exhibited at the Royal Academy from 1834 to 1847.

**SPYCK, HENDRIK VAN**, portrait painter, flourished at the Hague about 1670. He was an artist of some ability, and painted the portrait of Spinoza, with whose opinions he sympathized.

**SPYERS, JAMES**, a painter of views, practised in London in the second part of the 18th century. Various landscapes by him were engraved and mezzotinted by Jukes and G. Wills.

**SQUARCIONE, FRANCESCO**, the son of a notary, was born at Padua in 1394. He was at first a tailor and embroiderer, but, when still young, turned to the art of painting, and determined to improve his mind by travelling. Having made a tour of Italy, he is said to have wandered as far as Greece. On his return he founded a school, which became the most famous of its time. The list of his pupils reaches a total of one hundred and thirty-seven. He formed a collection of pictures and antique fragments, which he set before his pupils as models, and thus, though himself of moderate skill, he became one of the most famous of masters, and earned the title of 'Father of Painters.' Among his pupils were the two younger Bellini, Mantegna, Gregorio Schnavone, Dario da Treviso, Bono Ferrarese, Ansuino, Pizzolo, Matteo Pozzo, and Marco Zoppo, and it was by their aid that he executed the commissions he received. In the spring of 1499 he finished a Crucifix for Fantino Bragadini, a Venetian noble, living at Terrassa, near Padua. In 1441 he was employed in decorating the organ at the Santo, and in that year his name first appears in the lists of the Paduan guild. According to Vasari, he next contracted to ornament a chapel at the Eremitani, and entrusted its execution to Mantegna, Pizzolo, and others.

From 1444, when he laid in with plain colours several ceilings at the Santo, until 1465, when he became formally exempt from taxation in consideration of his having cast a model of the city and territory of Padua, he was constantly employed in that building, sometimes executing his commissions himself, sometimes employing his pupils. Crowe and Cavalcaselle express the belief that it was Mantegna's refusal, after he had arrived at the maturity of his talent, to paint pictures for Squarcione, that led the latter to quarrel with his pupil, rather than anger at Andrea's marriage with Niccolosia Bellini. Squarcione's death occurred in 1474. Amongst his few remaining pictures are the 'Glory of St. Jerome, with St. Lucy, St. John the Baptist, Anthony the Abbot, and Giustina,' now in the Gallery of Padua, a very poor production, in which, according to Crowe and Cavalcaselle, Zoppo may have had a hand; and a 'Virgin and Child,' in the Casa Lazzara of the same city. The latter is an excellent picture, bearing unmistakable signs of the hand of Mantegna. It is signed *Opus Squarcioni pictoris*.

**SQUARCIONE, ZOPPO DI**. See ZOPPO, MARCO.

**SSOTNOWSKI**. See SCHEJA.

**STAAL, PIERRE GUSTAVE EUGÈNE**, painter, was born at Vertus, Marne, in 1817. He entered the École des Beaux Arts in 1838, and was a pupil of Paul Delaroche. He exhibited portraits, chiefly in pastel, at the Salon from 1839 to 1872, and in 1865 eight etchings. He died at Ivry in 1882.

**STABEN, HENDRIK**, born at Antwerp in 1578, is said to have visited Venice when very young, and to have entered the school of Tintoretto. He could not have studied there long, however, for Tintoretto died before Staben had reached his seventeenth year. He does not appear to have remained long in Italy, but established himself at Paris, where he painted small interiors, with neatly drawn figures. He died in 1658.

**STACCOLI, FRANCESCO**, water-colour painter, flourished in Rome at the end of the 18th century. He was a pupil of A. Maron, and copied much from the old masters. He died in 1815.

**STACHOWICZ, MICHAEL**, painter, born at Cracow in 1768, was a pupil of Molitor. He painted pictures for churches and afterwards battle pictures, and other scenes from Polish history. In 1817 he became Professor at the Lyceum of S. Barbara in Cracow, where he died in 1835.

**STÄCK, JOSEF MAGNUS**, a Swedish painter, born at Sund, in 1812. He studied at Stockholm and Munich, completing his education by visits to Paris and Italy. He died in 1868. The following pictures by him are in the Stockholm Gallery:

A Sea View by Moonlight. 1847.

A View of Haarlem in Winter. 1848.

River Scene in Dalecarlia. 1856.

Italian Landscape. 1860.

**STACKELBERG, OTTO MAGNUS, BARON VON**, antiquarian draughtsman, was born at Revel in 1787. He studied first in Dresden, and finished his education in Rome; whence, in 1810, he went with an exploring party to Greece. The result of their researches was the discovery of the remains of the Temple of Apollo at Bassæ, which are now in the British Museum, and of the Æginetan marbles, now in the Glyptothek at Munich. Of all these Stackelberg made careful and exact drawings, which he published in 1826. He also published a series of views of modern Greece, drawings of Greek costumes and customs, and a work on ancient

Greek sepulture. He travelled later in Italy, and discovered some ancient Etruscan frescoes, to which another book was devoted. He died at St. Petersburg in 1837.

**STACKHOUSE, J.**, an English painter of flowers and fruit, who practised in London towards the close of the 18th century.

**STADING, EVELINE**, born at Stockholm in 1803, was a pupil of Fahlcrantz. She travelled and worked in Germany and Italy, but died young in 1829.

**STADLER, ALOIS MARTIN**, painter, born at Imst, in the Tyrol, in 1792, studied at Innsbruck and Munich, and in Italy. In 1822 he settled in Munich, and painted altar-pieces for different towns in the Tyrol, among them an 'Assumption of the Virgin,' for the parish church at Imst. He died at Sterzing in 1841.

**STADLER, JOSEPH CONSTANTINE**, a German engraver, who worked from 1780 to 1812 in London, and engraved views in aquatint. Among his best plates are:

The Fire of London; *after Lonthorbour.*

The Destruction of the Armada; *after the same.*

The Picturesque Scenery of Great Britain; six plates; *after the same.*

Views of London, Westminster, and Blackfriars Bridges; *after Finlayson.*

Many plates for Combes' 'History of the Thames.'

A series of views of Schloss Hohenheim, Wurtemberg; *engraved in conjunction with Nauas and Victor Heudehoff.*

**STAEVAERTS.** See **SIEVAERTS.**

**STAGNON, ANTOINE MARIE**, draughtsman and engraver, flourished in the second half of the 18th century. He was engraver of seals to the King of Sardinia. Among his works were forty-three plates of Sardinian costumes, and two volumes of Sardinian uniforms. He assisted St. Non with the plates for his 'Voyage pittoresque d'Italie.' In the fifth edition of that work, Choffard's name was substituted for his on two of the plates, Nos. 36 and 38, and Stagnon published an indignant protest in 'Les Nouvelles de la République des Lettres et des Arts,' for May 1779, claiming then sole authorship.

**STAINIER, R.**, an English engraver, who practised in London towards the close of the 18th century. He was chiefly engaged on portraits, but occasionally engraved subject pictures, such as 'Lindor and Clara,' and 'Cleopatra,' both after Wheatley.

**STALBENT, ADRIAAN VAN, (STAELEBENT,)** a Flemish painter and engraver, was born at Antwerp in 1580. He painted landscapes with small figures, in a style resembling that of Brueghel; also interiors with historical subjects. He practised for a time at Middelburg, and visited England in the reign of Charles I., and is noticed by Walpole under the name of Stalband. He painted a 'View of Greenwich,' and is said to have returned rich to Antwerp. Vandyck painted a portrait of Stalbent, which was engraved by Pontius. Stalbent has left an etching representing the ruins of an English Abbey, with cattle and sheep. It is signed. He died at Putte, in Brabant, in 1662. Works:

**Amsterdam. Rijksmuseum.** A Wooded Landscape.

**Antwerp. Museum.** A Landscape.

**Berlin. "** Adoration of the Shepherds.

**Cassel. Gallery.** Landscape.

**Copenhagen. "** A View of Antwerp.

**Dresden. "** Olympic Games.

**" "** Judgment of Midas.

**Frankfort. "** Consecration of a Church.

**Madrid. Museum.** David's Triumph over Goliath.

**STAMM, JOHANN GOTTLIEB SAMUEL**, was born at Meissen in 1767. He practised as a copyist at Dresden, but also etched after Klengel, Dietrich, and others. He died in 1828.

**STAMPART, FRANS**, born at Antwerp in 1675, was a scholar of the younger Tyssens, and a student of Vandyck. He had acquired a reputation as a portrait painter in his native city, when he was invited to Vienna by the Emperor Leopold, who appointed him his principal painter, in which office he was confirmed by Charles VI. He died at Vienna in 1750.

**STANFIELD, GEORGE CLARKSON**, son of William Clarkson Stanfield, was born in London in 1828. He was a pupil of his father, but was gifted with very little talent. He exhibited, from 1844 to 1876, continental landscapes, marine subjects, and views of towns. He died at Hampstead in 1878.

**STANFIELD, WILLIAM CLARKSON**, painter, was born at Sunderland in 1793. His father, James Stanfield, was an Irishman of a certain reputation as a writer, and author of an 'Essay on Biography.' William Stanfield began life as a sailor, and showed an early taste for art, drawing and sketching ships and marine views, and painting scenery for plays performed on board ship. During one of his voyages to Guinea he became acquainted with Thomas Clarkson, and a warm friendship sprang up between them, in token of which Stanfield adopted the abolitionist's surname. Whilst serving as a clerk in the navy, Stanfield's talent attracted the notice of Captain Maryat, the novelist, who was the first person to recommend him to art as a profession. In 1816 he was temporarily disabled by a fall on an anchor, and getting his discharge in 1818, he made a fresh start as scene-painter at the Old Royalty in Wellclose Square, a theatre much frequented by sailors. His reputation growing steadily, he obtained engagements successively at the Colurg Theatre, Her Majesty's, and Drury Lane; an early acquaintance with Douglas Jerrold proved of much service to him at this period of his career. Whilst occupied with his profession he at the same time painted a number of small sea-pieces, and became known in London as a promising marine painter. In 1824 he was elected a member of the Society of British Artists, with whom he had exhibited the previous year. A large sea-piece, painted in 1827, and exhibited at the British Institution, 'Wreckers off Port Rouge,' attracted considerable attention. In 1829 he sent his first picture to the Academy, a 'View near Châlon-sur-Saône,' and encouraged by its favourable reception and by a premium of fifty guineas from the British Institution, he gave up scene-painting to devote himself to easel pictures, and started on a continental tour, the fruits of which were shown in pictures exhibited during the two following years: 'Venice,' 'Strasbourg,' 'A Honfleur Fisherman,' &c. A fine example of his art is the 'Mount St. Michael, Cornwall,' which was exhibited in 1830 at the Academy, and ensured his election, in 1832, as an Associate. Three years later he rose to full membership, and having resigned his connection with the Society of British Artists, became a constant exhibitor in Trafalgar Square up to the year of his death, sending altogether 152 pictures to the Academy exhibitions. In 1836 he completed a large 'Battle of Trafalgar,' for the Senior United Service Club, having previously been brought prominently before the public by a commission from William IV. to paint 'Portsmouth Harbour,' and

the 'Opening of New London Bridge.' To these large spectacular works Stanfield's manner was peculiarly adapted. In his easel pictures he could never entirely free himself from the influences of the theatre, and his boat landscapes are marred by a cold staginess of effect and of treatment. His pictures were greatly admired in their day, but their reputation has waned, and is not likely to revive. Among important works executed by him on commission, we may mention a series of large pictures painted for the Banqueting-room at Bowood, and another series for Trentham Hall. A visit to Italy in 1839 resulted in the painting of a number of views of Italian scenery, of which the 'Castello d'Ischia, from the Mole' (1841), and 'Isola Bella, Maggiore' (1842), are notable examples. He also frequently treated Dutch coast scenery, and published a series of lithographic views of the Rhine, the Meuse, and the Moselle, and a number of coast views in Heath's 'Annual.' His health gradually declined towards the close of his life, but he continued to work with unabated industry, exhibiting at the Academy in the year of his death, which took place at Hampstead, May 18, 1867. He was buried in St. Mary's Roman Catholic cemetery at Kensal Green. A large number of his pictures were included in the winter exhibition at Burlington House in 1870. Among his other works we may name:

London.	<i>Nat. Gal.</i>	Entrance to the Zuyder Zee, Texel Island. (Ex 1841)
"	"	Battle of Trafalgar. ( <i>Sketch for the large picture painted for the Senior United Services Club. Ex. 1836.</i> )
"	"	Lake of Como.
"	"	Canal of the Giudecca, and Church of the Jesuits, Venice. (1836)
S. Kensington.	<i>Museum.</i>	Near Cologne. (1829.)
"	"	Market Boat on the Scheldt. (Ex. 1826.)
"	"	Sands near Boulogne. (Ex. 1838)

Port-na-Spania, near the Giant's Causeway, Antrim, with the Wreck of the Spanish Armada. (*Dan. Theatres, Esq.*)

Off the Texel. (*J. Houldsworth, Esq.*)

The Abandoned. (*Earl of Northbrook.*)

Capture of Smuggled Goods. (*Adam Dugdale, Esq.*)

Tilbury Fort—Wind against Tide. (*W. Tattersall, Esq.*)

Battle of Roveredo. (*Royal Holloway College, Egham*)

STANGE, BERNHARD, painter, born at Dresden, July 24, 1807. He was intended for the profession of the law, and studied for a time at Leipzig University, but his admiration for Rottmann and Rahl caused him to devote himself to art. His first works were poetical landscapes, which had a great popularity in his native country. His 'Morning Bell,' in particular, had such success, that he repeated it twenty times. In 1849 he went to Venice, where he began moonlight scenes, for which he became famous. Later he painted many historical and genre pictures. He died in 1880 at Sindelsdorf, a village in the Bavarian Highlands to which he had retired. There are several of his pictures in the New Pinakothek, Munich, and one in the possession of Queen Victoria.

STANLEY, CALEB ROBERT, landscape painter, born about 1790, studied in Italy and practised in London. He painted in oil and water-colours, and exhibited at the Academy from 1820 to 1863. He died in London in 1868. There are three of his landscapes in the South Kensington Museum.

STANLEY, HAROLD JOHN, painter, was born at Lincoln in 1817. He studied at Munich under Kaulbach. In 1845 he painted 'King Alfred with his Code of Laws.' He afterwards travelled and painted in Italy. For the 'Ludwig's Album' he made a series of drawings illustrating 'Some Years of an Artist's Life.' He died at Munich in 1867.

STANLEY, MONTAGUE, landscape painter, was born at Dundee in 1809. Losing his father when young, he spent a wandering childhood with his mother, visiting New York, Nova Scotia, and Jamaica before he was ten years old. At the age of eight he played the part of 'Ariel,' and up to the year 1838 he followed the theatrical profession, in which he obtained a considerable reputation. From conscientious motives he quitted the stage and devoted himself to art, receiving instruction from J. W. Ewhank. He rapidly rose in public estimation, and was elected an Associate of the Scottish Academy. He died in the island of Buta in 1844.

STANNARD, JOSEPH, landscape and marine painter, was born in 1797 at Norwich, where he afterwards practised. He was a pupil of Robert Ladbroke, and also studied for a time in Holland. He was a member of the Norwich Society of Artists. His works are chiefly coast and river scenes, with some portraits. He also published a set of etchings. He died in 1830. His most important picture was one of the annual 'Water Follies' at Thorpe, in which he introduced many portraits.

STANTON, THOMAS, landscape painter, born about the middle of the 18th century. He practised in London, painting views in which he generally introduced architecture. A 'View of Stonyhurst College' by him was engraved by Middiman.

STANZIONI, MASSIMO, painter, born at Naples in 1585, was a pupil of Giovanni Battista Caracciolo, but received some instruction in fresco from Behsario Corenzio. When Lanfranco visited Naples, Stanzioni profited by his lessons, and also by those of Fabrizio Santafede. He afterwards visited Rome, where he applied himself to study the works of Annibale Carracci, and formed an intimacy with Guido. On his return to Naples he displayed an ability that enabled him to compete with the ablest of his contemporaries. There existed between Stanzioni and Spagnoletto a jealousy and animosity which led the latter into the commission of a disgraceful piece of treachery. Lanzi reports that Stanzioni had painted an altar-piece at the Certosa representing the dead Christ with the Marys, in competition with Ribera's 'Deposition from the Cross.' Stanzioni's picture having turned somewhat lower in tone, Spagnoletto recommended the monks to permit him to clean it, when he made use of some spirit or acid by which the beauty of the work was entirely destroyed. The fathers applied to Stanzioni to repair it, which he refused to do, declaring it should remain as it was, that such perfidy might be exposed. Among his other works at Naples are the ceilings of the churches of S. Paolo and del Gesù Nuovo, his best frescoes, and a large 'S. Bruno presenting the Regulations of his Order to his Monks' at the Certosa. He also painted many easel pictures for private patrons at Naples. Stanzioni's works are distinguished above those of his contemporaries by nobility of conception, simplicity of feeling, and purity of line. He formed many



scholars, among them Dom. Finoglia and Gius. Marallo. He died in 1856. Other works:

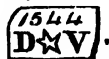
Brussels.	Gallery.	A Genius.
Naples.	S. Martino.	Last Supper.
"	"	Legend of S. Bruno.
"	Trinità dei Pellegrini.	S. Emidio.
"	Pal. Cassaro.	Cleopatra.
Paris.	Louvre.	S. Sebastian.
Vienna.	Lichtenstein Gal.	Virgin and Child.

**STAPLEAUX, MICHEL GHISLAIN**, painter, born at Brussels in 1799. He was a pupil of David. He painted historical and genre pictures, and portraits. He painted a 'Napoleon at St. Helena,' and portraits of other members of the Bonaparte family. His 'Prodigal Son' is at Prague. Several pictures by him are in the collection of the King of Würtemberg and Prince Peter of Oldenburg. He died in 1881.

**STAR.** See **STELLA**.

**STAR, DIRCK VAN, (STAREN,)** a Dutch engraver, who flourished in the middle of the 16th century. He is sometimes called a little master, although not one of the seven men more strictly associated with the title. His drawing of the figure is good, with well-marked extremities. His prints are dated from 1520 to 1550. He usually marked them with the initials D. and V. divided by a star, to which

he generally added the date, thus:



The following are among the best of his very numerous plates:

1. Eve and the little Cain, 1523, *A. G. (August)* 19.
2. The Deluge; 1544.
3. Christ calling Peter and Andrew, 1523, *May* 30.
4. St. Peter walking on the Water, 1525, *Dis.* 30.
5. Christ tempted by the Demon, 1525.
6. Christ and the Woman of Samaria, 1523.
7. The Virgin and S. Anne, 1522, *D. C. (December)* 31.
8. St. Bernard, 1524, *Oct.* 3.
9. St. Luke painting the Virgin, 1526. *In Juli.* 28.
10. St. Elizabeth, 1524, *Nov.* 15.
11. Venus, 1524, *Oct.* 20.
12. The Faun, 1522, *Sept.* 14.
13. Man with a chimerical Fish, 1522, *A. G.* 16.
14. The Goldsmith, *no date*.
15. The Man Asleep, 1532, *Oct.* 10.
16. The Drunken Drummer, 1525, *Mert.* 8.
17. The Drummer and a Child, 1523, *Oct.* 14.
18. The Man holding a Shield of arms, 1522.
19. The Woman holding an Escutcheon, *lozenge*; 1525.
20. St. Christopher.
21. A wood-cut of an Interior, with a Gallery, and numerous Figures. The mark near the middle, 1526 on the left.

Whether the initials D. V. with a starling between them, and the letters D. V. separated by an asterisk in the upper part, belong to this engraver or not, is a matter of dispute.

**STARK, JAMES**, landscape painter, was born at Norwich, November 19th, 1794. He was the son of one Michael Stark, a Scotchman, who had settled at Norwich, where he had a dye-works. James studied under Crome for three years, and then went to London, where he entered the Royal Academy in 1817. His first work was 'Boys Bathing.' After a time a painful affliction compelled him to return to Norwich, where he had to abandon painting entirely for some three years. As he became stronger in health, he began to take part energetically in the exhibitions of the Norwich Society of Artists, to which he had been elected as early as 1812. He was also a frequent exhibitor at the Academy and at the British Institution, where, in 1818, he had won a premium of £50. In 1821 he

married Elizabeth Dinmore, and moved to Tarmouth for a time. He soon returned, however, to the cathedral city, and there, in 1827, he began the publication of his 'Scenery of the Rivers Yare, Waveney, and Bure.' Shortly afterwards he migrated to London, moving on, in 1839, to Windsor, where he lived and painted for ten years. Returning for the last time to London in 1849, he died there, in Mornington Place, Regent's Park, on March 24th, 1859. A collection of his pictures was shown at Norwich in 1887. Stark's reputation has suffered from the frequent ascription of his better pictures to Crome, and from the attribution to him of inferior works of the Norwich school. The following examples of his art are in English public collections:

Edinburgh.	Nat. Gal.	Gowbarrow Park.
London.	"	The Valley of the Yare (perhaps his masterpiece).
"	S. Kensington Mus.	Landscape—Woody Lane near Hastings.
"	"	Distant View of Windsor. (And others in circulation.)
Sheffield.	Mappin Gal.	Landscape with Cattle.

His son Arthur is a landscape and animal painter.

**STARK, JOSEPH**, born at Graz in 1782, first studied theology, and then law, and afterwards painting at the Vienna Academy. In 1817 he became director of the Academy at Graz. In 1826 he travelled in Italy, and produced several portraits and historical pictures. He etched several plates after his own pictures, among them a 'Christ in the House of Martha and Mary,' which is in the Academy at Venice. He died at Graz in 1838.

**STARNINA, GHERARDO**, painter, born at Florence in 1354 (?), was a disciple of Antonio Veneziano. He is entered on the lists of the Painters' Guild, in 1387, as Gherardo d'Jacopo Starna. He painted history in the stiff style which prevailed at the early period at which he lived. Vasari reports that he was invited to the court of Spain, where he painted some pictures for the king, for which he was well paid. Among the few works of his at Florence which have escaped the ravages of time, is a 'Dying St. Jerome delivering his doctrines to his disciples,' in the church of S. Croce. Some scenes from the life of the Virgin, in a chapel of the cathedral at Prato, are partly attributed to Starnina. He is supposed to have been the master of Masolino da Panicale. He died at Florence in 1408?

**STARRENBURG, JOHANN**, was born at Gröningen, and flourished from the year 1650 to 1670. He painted historical subjects, and frescoed ceilings.

**STATTLER, ALBERT CORNEL**, painter, was born at Cracow in 1800. He was a pupil of Lampi, but went in 1817 to Rome, where he studied at the Academy of St. Luke, and came under the influence of Overbeck. He painted historical subjects and portraits, and died at Rome in 1870.

**STAVAREN, JOHAN ADRIAENSZ VAN**, flourished about 1600, and if not a pupil, was a close imitator of Gerard Dou. His favourite subject was a hermit contemplating a skull, reading a book, or at his devotions before a crucifix. As the scene is generally the entrance of a grotto in a wild locality, he introduces the trunk of an old tree covered with ivy or moss. His execution is as elaborate as that of Gerard Dou, but his handling is not so clear and fluent. Works:

Amsterdam.	R. Museum.	An Old Man praying.
"	"	A Hermit.
"	"	The Schoolmaster.



Copenhagen. *Gallery.* *Woman Sewing.*  
Paris. *Lower.* *A Servant in his Study.*

Dutch writers mention three other artists of this name, PAUL, JACOB, and E.; Paul and E. are also said to have been pupils of Gerard Dou; Jacob was a painter of fruit and flowers; they all lived from about 1660 to 1700. Laborde mentions a mezzotint of a Man counting Money, signed *P. Straverenus*.

STAYLER, ALEN, illumined the choir books for the Abbey of St. Alban's, in the reign of Henry III.

STAYNER, J., an English engraver, worked in London towards the close of the 18th century. Two line plates by him, after Collet, are known, and a few mezzotints.

STECH, ANDREAS, a painter of Dantzic of the 17th century, painted for the churches of Dantzic, Oliva, and Poppin. In the Dantzic cathedral there is a 'S. Rosa' by him. He made drawings for books on botany and astronomy, and several portraits by him have been engraved. He died in 1697.

STEELE, EDWARD, nicknamed 'Count Steele,' was born at Egremont, in Cumberland, about 1720. He studied in Paris, and under an obscure painter called Wright. He practised at Kendal and York, whence he made tours in the northern counties, painting portraits at a few guineas apiece. Sterne was among his sitters. In 1756 he ran away with a young lady who was his pupil, in which exploit he was assisted by George Romney, who was at that time his scholar. The date of his death is unknown, but in 1759 his collection of pictures, prints, and drawings was sold by auction. He is said, however, to have been living in Ireland, with his wife, after that date.

STEEN, JAN, was born at Leyden in 1626. His father was a brewer of respectable family, and probably sufficiently rich. The maiden name of his mother was Elisabeth Capiteyns. He displayed an early talent for art, and was sent to study in the first place under Nicholas Knupfer, or Knuffer, a German painter of historical subjects settled at Utrecht; and from him transferred to the studio of Adriaen van Ostade, at Haarlem. The influence of Ostade is evident in his principal works. He is supposed to have received further instruction from Adriaen Brouwer, whose choice of subjects he largely adopted. He completed his studies under Jan Van Goyen, of the Hague, whose daughter Margaretta he married in 1649, and by whom he had four, if not five, children. The details of his life are obscure. That he worked hard is proved by the number of pictures (more than 500) he has left. That he was improvident is proved by the records of executions for debt which have been discovered at Haarlem by Mr. Van Willingem, and that his pictures sold at low prices is clear from a contract he made to pay the year's rent of his house for 1666-1667, with three portraits "painted as well as he was able," the amount of the rent being only twenty-nine florins. Jan Steen was entered in the Painters' Guild at Leyden in 1648, but is not supposed to have resided there between his marriage and the deaths of his father and wife in 1669, when he returned to take possession of his inheritance. In 1672 he opened a tavern in the city at the Lange Brug (Long Bridge). Many of his pictures had been painted in the interval, a great part of which he may have spent at the Hague. In 1673 he married a second wife, Marie van Egmont,

widow of Nicolas Heroulens. A son was born in 1674; and five years later Jan Steen himself died, and was buried in the parish church of St. Peter, at Leyden, on the 3rd of February, 1679, leaving the house he had inherited from his father to his widow and children.

A very large proportion of the works of Jan Steen are in English private collections. The annexed list is mainly restricted to pictures in public galleries:

Amsterdam.	R. Museum.	Portrait of Himself.
"	"	Prinsjesdag. ( <i>Fête of the Prince of Orange.</i> )
"	"	The Feast of St. Nicholas.
"	"	The Parrot's Cage.
"	"	A Village Wedding.
"	"	The Merry Home-coming.
"	"	The Churlitan.
"	"	<i>Do</i> ; another version.
"	"	The Baker Oostwaard with his Wife and the Painter's Son.
"	"	The Libertine.
"	"	The Scullery-maid.
"	"	The Dancing Lesson.
"	"	The Happy Family.
"	"	The Sick Lady.
"	"	After the Carouse.
"	"	A Couple Drinking.
Antwerp.	Museum.	Samson mocked by the Philistines.
Berlin.	Gallery.	A Village Wedding.
"	"	Garden of an Inn.
"	"	Men Quarrelling at Cards.
Brussels.	Museum.	A Merry Company.
"	"	The Rhetoricians.
"	"	The Operation.
"	"	Twelfth Night.
"	"	The Gallant Offer.
Copenhagen.	Gallery.	The Miser surprised by Death.
"	"	David returning with the Head of Goliath.
Dresden.	"	The Marriage at Cana.
"	"	A Woman feeding a Child.
"	"	The Expulsion of Hagar.
Dublin.	Nat. Gallery.	A Village School.
Edinburgh.	"	The Sick Lady.
Glasgow.	Gallery.	The Painter and his Family.
Hague.	Museum.	The Doctor's Visit.
"	"	Human Life. ( <i>Jan Steen's Ale-house.</i> )
"	"	The Painter and his Family.
"	"	A Doctor feeling the pulse of a Young Woman.
"	"	The Dentist.
"	"	The Menagerie.
London.	Nat. Gallery.	The Music Master.
"	Bridgewater Gal.	Man Selling Fish at a House Door.
"	"	A School of Boys and Girls.
"	Buckingham Pal.	Card-playing.
"	"	Kermesse.
"	"	Lady Dressing.
"	"	Interior of an Ale-house.
"	"	<i>And others.</i>
Munich.	Pinacothek.	Quarrel in a Tavern.
"	"	Doctor's Visit.
Petersburg.	Hermitage.	Either before Ahasuerus.
"	"	Doctor's Visit.
"	"	Fête Champêtre.
"	"	The Drinkers.
"	"	The Sick Man.
"	"	The Tric-trac Players.
"	"	Village Wedding.
"	"	Tavern Scene.
Rotterdam.	Museum.	The Pretended Operation.
"	"	The Feast of St. Nicholas.
Vienna.	Gallery.	A Village Wedding.
"	"	The Prodigal Household.
"	"	A Wedding Party; and several others. ( <i>Duke of Wellington.</i> )
"	"	Doctor with Lady; and other pictures. ( <i>Marquis of Lansdowne.</i> )

**STEEN, JAN, (of ALKMAAR),** an obscure Dutch painter of the 18th century, who painted historical and genre pictures.

**STEENREI.** See **STENREE.**

**STEENWIJCK, HENDRIK VAN, (STEINWYCK),** the elder, born at Steenwijk in 1550, was a scholar of Jan Vredeman de Vries, an artist of reputation as a painter of perspectives and architectural views. Steenwijk painted similar subjects, in which he not only surpassed his instructor, but in his own way has scarcely been equalled by any one who has succeeded him. His pictures represent the interiors, usually Gothic, of churches and other buildings. He was fond of painting torchlight, with which, by judicious chiaroscuro, he won extremely picturesque effects. His pictures are usually supplied with figures by the Franckens and others. He worked at Antwerp in 1577, but in 1579 went with Lucas and Martin Valckenborcht to Germany, and afterwards settled in Frankfort. Pieter Neefs was among his pupils. He died about 1604. The following are among his better pictures :

Amsterdam.	R. Museum.	Interior of a Catholic Church.
Brussels.	Museum.	Interior of St. Peter's Church at Louvain.
London.	Nat. Gallery.	Interior of an Ante-room.
"	Bridgewater Gal.	Interior of a Church by Torchlight.
"	S. Joseph, E.-q.	Interior of a Church.
Vienna.	Gallery.	Interior of a Gothic Church.
"	"	Dungeon Interior. (The Deliverance of St. Peter, dated 1604. His last known work.)

**STEENWIJCK, HENDRIK VAN, (STEINWYCK),** the younger, the son of Hendrik Steenwijk, born at Amsterdam, or perhaps Frankfort, about 1580, was instructed by his father. His pictures are similar in subject to those of the elder Steenwijk, but are usually on a larger scale. He lived in intimacy with Vandyck, who painted a fine portrait of him, of which we have a print by Poutins. He was recommended by Vandyck to the notice of Charles I., who, about 1629, invited him to England, where he resided several years. In the Whitehall catalogue ten of the principal works of Steenwijk are to be found. The pictures he painted before coming to England have figures by Jan Brueghel, Theodore van Thulden, and others, while he himself occasionally painted architectural backgrounds to Vandyck's portraits. He died in London in 1648. His widow, **SUSANNA**, settled in Amsterdam, and became known as a painter of views, while his son **NICHOLAS** entered the service of Charles I., and is believed to have died in England. The younger Steenwijk's works are often confounded with those of his father. The following are good examples :

Berlin.	Museum.	The Prison (dated 1640).
Copenhagen.	Gallery.	Interior of a Gothic Church.
Dresden.	Gallery.	Three Church Interiors, dated respectively 1609, 1611, 1614.
Florence.	Uffizi.	Interior of a Prison, with Beheading of St. John Baptist.
The Hague.	Museum.	A Public Square, with Monuments and figures.
London.	Bridgewater Gallery.	Interior of a Church at Antwerp (figures by Van Thulden).
Madrid.	Gallery.	Christ brought before the High Priest.
Paris.	Louvre.	The Denial of Peter. Christ in the House of Martha and Mary. (The figures attributed to Poelenburgh.) Interior of a Church.

Vienna.

Gallery. Two Church Interiors; and Two Dungeon Interiors, with Deliverance of St. Peter.

**STEENWIJCK, NICHOLAS,** born at Breda in 1640, excelled in painting vases, musical instruments, books, and other inanimate objects, and fish. He died in 1698.

**STEENWIJCK, PIETER,** a Flemish painter of the 17th century, who practised at Breda, where he is said to have led a very dissolute life. His favourite subjects were emblems and allegories of Death. In the Madrid Museum there is an example of his work. He may be identical with the last-named Nicholas Steenwijk.

**STEEVENS, RICHARD.** See **STIEVENS.**

**STEFANESCHI, GIOVANNI BATTISTA,** born at Ronta, near Florence, in 1582, was a monk, and is generally called l'Eremita di Monte Senario. He was instructed by Andrea Comodi, by Ligozzi, and by Pietro da Cortona, and chiefly excelled in copying, in miniature, the works of other painters, in which he was much employed by Ferdinand II., Grand Duke of Tuscany. He died in 1659.

**STEFANI, BENEDETTO,** a publisher and engraver, and native of Verona, who flourished about 1575, and whose name is affixed to a print in the style of *Aenea Vico*, copied from Marc Antonio's *Battle of the Lapithæ*.

**STEFANI, PIETRO DEGLI.** See **DEGLI STEFANI.**

**STEFANI, TOMMASO DEGLI.** See **DEGLI STEFANI.**

**STEFANI DA FOSSANO, AMBROGIO,** called also **BORGOGNONE, AMBROGIO DA FOSSANO,** and, by Lanzi, **AMBROGIO EUGNI,** was born probably between 1450 and 1460. His birthplace is usually said to have been Fossano, in Piedmont, but he seems rather to have been born in Milan, for his father, Stefano, was already called 'Mediolanensis,' or a native of Milan. As for his name of Borgognone, some writers, notably M. Rio, believe it to have been given in consequence of Flemish characteristics in his art, others, among them the commendatore Morelli, think it due merely to some ancestor, his father or grandfather, having lived for a time in Flanders, which was then called Borgogna by the Italians. Ambrogio's life is so little known that Lanzi divided him into three different individuals, giving to each one class of his works. His master was, in all probability, Vincenzo Foppa, to whom some critics would add Zenale and Butti-none. His earliest known works date from about 1488. They were painted for the Pavian Corsara, where Ambrogio was at work for some years. The stalls and other wood-work in the choir were finished by Bartolommeo de' Polli from designs furnished by Borgognone about the year 1490. The latter returned to Milan in 1494, in which year he was at work at San Satiro. In 1497 he was at Lodi, painting in the church of the Incoronata. In 1508 he received a commission for an altar-piece in San Satiro, Bergamo, which is still extant. In 1512, as documents prove, he was back at Milan. In 1524 he painted some scenes from the legend of St. Sisinius in the portico of San Sempliciano, Milan, which have now disappeared, and he may have died very soon after. The date 1535, which, it was said, was upon an 'Assumption' that has now disappeared from the church of Cremona, in Valassina, is so much later than any other record we possess of Ambrogio's existence, that we may put it aside, especially as the authenticity of the picture itself was doubtful. In Borgognone's latest works, traces of Leonardo's

influence are visible, but otherwise he may be called the incarnation of the early Milanese spirit in art. He was to the Lombard school what Perugino was to the Umbrian, Francia to the Bolognese, or Bellini to the Venetian. He had a younger brother, BERNARDINO, who often acted as his assistant. W.A.

## WORKS :

Bergamo.	<i>San Spirito.</i>	Presentation in the Temple, Annunciation, and Epiphany.
"	"	Madonna Enthroned.
"	"	Five predella panels.
"	<i>Lochis-Carrara Gallery.</i>	Virgin giving fruits to the infant Christ
Berlin.	<i>Museum.</i>	Madonna Enthroned
"	"	Madonna Enthroned with Saints (signed <i>ambrosio bergognoni op.</i> )
Lodi.	<i>Incoronata.</i>	Four small predella panels in oil.
London.	<i>Nat. Gal.</i>	Marriage of St Catherine of Alexandria.
"	"	Two groups of family portraits.
"	"	A Triptych (Virgin and Child; Agony in the Garden, Christ bearing His Cross)
Milan.	<i>Casa Borromeo.</i>	Portrait of Bishop Andrea Novelli.
"	<i>San Sattiro.</i>	Frescoes.
"	<i>San Smpliciano.</i>	Coronation of the Virgin
"	<i>Santa Maria della Passione.</i>	Coiling of the Sacristy.
"	<i>Sant' Ambrogio.</i>	Christ disputing with the Doctors
"	"	Christ after His Resurrection.
"	<i>Sant' Eustorgio</i>	Madonna with Saints.
"	<i>S. Maria Prevo.</i>	Virgin adoring, with Angels
"	<i>San Celso.</i>	Angels
Paris.	<i>Louvre.</i>	Presentation in the Temple
"	"	St. Peter of Verona and a kneeling Woman.
Pavia.	<i>Certosa.</i>	St. Ambrose, with other Saints.
"	"	St. Sirus, with other Saints.
"	"	St. Augustine (a fragment on panel).
"	"	The Four Evangelists (attached to an altar-piece by Macrino d'Alba).
"	"	St. Peter and St. Paul (in the new sacristy).
"	"	Madonna, with SS. Sebastian and Roch.
"	"	Virgin adoring.
"	"	Ecce Homo.
"	"	Virgin giving the breast to the Child.
"	"	The Crucifixion. (And many more.)
"	<i>Accademia.</i>	Christ carrying His Cross, with a suite of Carthusians.

STEFANO, TOMMASO, painter, called IL GIOTTINO, from the exactness with which he imitated the manner of Giotto, is said to have been the son and pupil of Stefano, called Fra Fiorentino, (see FIORENTINO,) and to have been born at Florence about 1324. A 'Pietà' in the church of San Remigio at Florence is attributed to him, and certain frescoes at Assisi. He died at Florence in 1356.

STEFANO DA FERRARA. See FERRARA.

STEFANO DA PONTE VECCHIO. See FIORENTINO.

STEFANO DA VERONA, and STEFANO DA ZEVIO. A difference of opinion exists as to

whether the above are one and the same, or an older and a younger painter. The existence of Stefano da Zevio (Zevio is near Verona) is well authenticated. He was a contemporary and follower, and perhaps a scholar, of Vittore Pisano, and was born in 1393. He was by profession a miniaturist, and was the grandfather of Girolamo dai Libri. A distinctive mark of his pictures is the frequent introduction of a peacock. To him Messrs. Crowe and Cavalcaselle assign all the paintings under the name of Stefano in Verona, and the two panels at Rome and Milan, given in the list below. Vasari, however, mentions one Stefano da Verona, a pupil of Agnolo Gaddi, and certain Veronese critics have contended that under this master the school of Verona rose to a fair level of excellence as early as the 14th century. They divide the frescoes attributed to Stefano into two classes, those of the 14th and those of the 15th century, giving the former to the master whom they claim as the founder of their school.

## WORKS :

Illasi, near Verona	<i>Parish Church.</i>	Parts of a fresco, representing the Virgin and Child and Saints. (This wall-painting is cited by some as a proof of the existence of the elder Stefano.)
Milan.	<i>Brera.</i>	Adoration of the Kings (signed <i>Stefanus pinxit</i> , and dated 1435, ascribed in the catalogue to Stefano Fiorentino).
Rome.	<i>Palazzo Colonna.</i>	Virgin and Child (ascribed to Gentile da Fabriano).
Verona.	<i>Strada di Porta Vescovo</i>	
"	<i>Sant' Eufemia.</i>	topher and Seraphs (On the front of a house.)
"	"	A Trinity, and Glory of St Augustine.
"	"	St. Nicholas with Saints, and a predella.
"	<i>Gallery</i>	Madonna.
"	"	Madonna with St Catherine. (Both ascribed to Pisanello)

And other frescoes at San Zeno, Sant' Antonio, and San Nicolò in Verona See 'History of Painting in North Italy,' Crowe and Cavalcaselle, Vol I p. 450.

STEFANO DA ZEVIO. See preceding article.

STEFANO DI GIOVANNI. See SASSETTA.

STEFANO DI LAPO. See LAPO.

STEFANO FIORENTINO. See FIORENTINO.

STEFANO, FR. DI. See FRANCESCO DI STEFANO.

STEFANO D'ANTONIO DI VANNI, a Florentine painter of the 15th century. None of his works survive. He is said to have worked in conjunction with Bicci di Lorenzo on pictures for San Marco and the Camaldolese church. In 1468 he was painting in the hospital of San Matteo, and in 1472 he painted the marble mausoleum of Temmo Balducci, its founder, of which Francesco di Simone Ferrucci was the sculptor.

STEFANO SANT' ANNA, an obscure Sicilian painter, of the early 16th century. In the church of San Dionisio at Messina there is an altar-piece of the patron saint enthroned, inscribed: *Stephanus S<sup>us</sup> Anna 1519.*

STEFANONE, MAESTRO, painter, born at Naples about the year 1325, was a pupil of Maestro Simone, and a fellow-scholar of Gennaro di Cola. In conjunction with the latter, he painted some frescoes in the church of S. Giovanni da Carbonara, at Naples.

In S. Maria della Pietà he painted a Virgin Mary and the Magdalene weeping over the dead Christ, which is still well preserved. A curious 'Genealogy of Christ' over the entrance to the chapel of San Lorenzo, in the Duomo at Naples, has been conjecturally ascribed to him, also a Magdalene and S. Dominic, in San Domenico Maggiore. He died about 1890.

**STEFANONI, GIACOMO ANTONIO**, a native of Bologna, who flourished about the year 1630. He is said to have been both painter and engraver. We have, among others, the following etchings by him:

- The Virgin with the infant Christ, St. John, and two Angels; after *Lod. Carracci*.
- The Holy Family, with St. John; after *An. Carracci*. 1633.
- Another Holy Family, with St. John presenting cherries; after the same.
- The Virgin and infant Christ, with St. John; after *Agostino Carracci*.
- The Murder of the Innocents; after *Guido Reni*.
- The Martyrdom of St. Ursula; after *L. Pasinelli*.

**STEFANONI, PIERRO**, an Italian engraver, born at Vicenza about 1600, who has left a set of forty etchings, from the designs of the Carracci, intended for use as a drawing-book. He marked his plates with the initials P. S. F.

**STEFFELAER, CORNELIS**, painter and engraver, was born at Amsterdam in 1797. He was a pupil of Kobell, and painted landscape. He died at Haarlem in 1861.

**STEIDL, MARIN MELCHIOR**, painter, born at Innsbruck in the 17th century, studied under Joh. Andr. Wolf in Munich, and painted pictures in fresco and in oil. His 'Draught of Fishes' is in the Dominican church at Eichstadt. He died in 1720.

**STEIFENSAND, XAVER**, engraver, was born at Caster, near Cologne, in 1809, and received his first lessons from Gutzenberger and Cauer at Bonn. He then became a student of the Düsseldorf Academy, where he studied till 1833. His first plate was from a copy of Raphael's St. Catharine, by Desnoyers, after which he went to Darmstadt, and worked under Felsing. In 1835 he returned to Düsseldorf, engraved 'Shepherd and Shepherdess' after Beudemann, and several plates from drawings by Kaulbach, Schroder, and Stilke for editions *de luxe* of Schiller and Goethe. He was a member and professor of the Berlin Academy. He died at Düsseldorf in 1876. Among his other works we may name:

- A Madonna; after *Overbeck*.
- Frederick II.; after *J. F. Schrader*.
- Portrait of Lacordaire; after *Chauvin*.
- Portrait of Pius IX.
- The Child Jesus; after *E. Deyer*.
- The Nativity, Visitation, and Ave Maria; after *Mintrop*.
- 'Regina Caeli'; after *A. Müller*.
- The Adoration of the Magi; after *P. Veronesi*.
- Plates after Bethel's designs for Rotteck's 'Weltgeschichte.'

**STEIN, THEODOR FRIEDRICH**, a painter of the 18th century, a native of Hamburg, who painted portraits in crayons. He died at Lübeck in 1788.

**STEINBRÜCK, EDUARD**, born at Magdeburg, May 3, 1802. He was intended for commerce, and in 1817 was sent to Bremen to learn business. There he remained until 1822, when, being called to Berlin for his term of military service, he resolved to embrace art as a profession, and took the opportunity of attending Wach's newly-opened

atelier. In 1829 he went for a short time to Düsseldorf, and later to Rome. It was not until 1846 that he finally settled in Berlin. He had meantime become well known as a painter with much poetic feeling, and in 1841 had been elected member of the Berlin Academy. He now received many commissions, and became very popular, both in his native country and in America. He became professor at the Berlin Academy in 1854, but in 1876 retired to Landeck in Silesia, where he died February 3, 1882. The following are among his more important works:

- |             |   |  |
|-------------|---|--|
| Berlin.     | <i>Nat. Gal.</i>                        | The Fairy Voyage, from Tick's 'Marchen.' |
| "           | "                                       | Children Bathing.                        |
| "           | <i>New Museum.</i>                      | Medallions for the Ceiling.              |
| "           | <i>Chapel of the Schloss.</i>           | The Resurrection, &c.                    |
| "           | <i>Catholic Church of St Hedwig.</i>    | Adoration of the Shepherds.              |
| "           | <i>Chapel of the Catholic Hospital.</i> | Altar-piece.                             |
| Magdeburg.  | <i>Church of St. James.</i>             | Altar-piece.                             |
| Sans Souci. | <i>Friedenskirche.</i>                  | Christ on Olivet.                        |
| "           | "                                       | Madonna and Child.                       |
| "           | "                                       | Genevieve.                               |

**STEINER, EDUARD**, painter, born at Winterthur in 1811, studied at Munich under the influence of Cornelius, but made his reputation as a portraitist, chiefly in pastel. He also made many landscape drawings in pen-and-ink. He died in 1860.

**STEINER, EMANUEL**, painter, was born at Winterthur in 1778. He painted landscapes in oil and water-colour, and afterwards flower pictures in water-colour. He etched several plates. He died in 1831.

**STEINER, JOHANN KONRAD**, painter, born at Winterthur in 1757, studied in Geneva and Dresden. He afterwards went to Paris, and then travelled in Italy, where he drew much after Claude Lorraine. On his return home he devoted himself to Swiss landscapes in oil and water-colour, and etched a few plates. In 1796 he paid a second visit to Italy. He died in 1818. His wife ANNA BARBARA STEINER was also a painter.

**STEINER, JOHANN NEOMUK**, painter, born at Iglau in Moravia in 1725, after gaining a reputation as a portrait painter, went to Italy, where he was influenced by Mengs. On his return he painted altar-pieces in Iglau and the neighbourhood. In 1755 he became court painter at Vienna, and painted some excellent portraits, among them those of Maria Theresa and Joseph II. He died in 1792.

**STEINER, KASPAR**, painter, born at Winterthur in 1734, was first manager in a silk warehouse at Bergamo, and then took to painting portraits, which are warm in colour, but careless in execution. He afterwards devoted himself to landscapes, and died at Bergamo in 1812.

**STEINFELD, FRANZ**, painter, born at Vienna in 1787, worked first as a sculptor at the Vienna Academy, and then took to landscape painting, in which, though self-taught, he displayed such talent that he was appointed painter to the court. In 1846 he became professor at the Academy in Vienna, and led his pupils to study nature and Ruysdael. In the Vienna Gallery he has a 'View of Helgoland,' 'The Deserted Mill,' and 'Dawn.' He also executed some etchings and lithographs. He died at Pisek, in Bohemia, in 1868.

**STEINFELD, WILHELM**, son and pupil of Franz Steinfeld, born at Vienna in 1816, was also a painter.

of landscapes. There is a mountain scene by him in the Belvedere Gallery at Vienna. He died at Ischl in 1854.

**STEINFURTH, HERMANN**, who was born at Hamburg in 1824, studied first with E. Sohn in Düsseldorf, and then in the Academy of that city; and subsequently visited Italy. He afterwards resided for some time in Dusseldorf, and won himself a name as an historic painter. He also made a series of pencil drawings in illustration of the Prometheus of Æschylus, and painted portraits. He died in his native city in 1880. Pictures:

The Entombment 1844.  
The Education of Jupiter. 1846. (*Cologne Museum*).  
Hylas carried away by the Nymphs. 1847.  
The Resurrection. (*In St. Nicholas, Hamburg*)  
" " (*In St. Peter's, Hamburg*).

**STEINHÄUSER, PAULINE, née FRANK**, was the wife of the architect Karl Steinhäuser, and a painter of historical pictures. Her 'Esther before Ahasuerus' is in the Schloss Bellevue, at Berlin. She died in 1866.

**STEINHEIL, LOUIS CHARLES AUGUSTE**, painter, was born at Strasburg, June 26, 1814. He studied under Duclaux and David d'Angers, and first became known as a painter of portraits and flower-pieces. Later he produced a number of romantic subjects, treated in imitation of the early German masters. Upon his mural and glass paintings, however, his reputation chiefly rests. He exhibited frequently at the Salon from 1836 onwards, and was several times premiated. He was the brother-in-law of Meissonier, and his son and pupil, ADOLPHE CHARLES, is a young painter of repute in Paris. Steinheil died in 1885. The following are good examples of his works:

**Amiens.** *Cathedral.* Several figures of Saints.  
**Dijon.** *Museum.* Cartoons for the 'Marriage of the Virgin.'

**Dunkirk.** *Church of S. Eloi.* A window painted with the 'Marriage of the Virgin.'

**Limoges.** *Cathedral.* Various pictures.  
**Nantes.** *Museum.* The Mother.

Several wall-paintings and windows in the Sainte Chapelle in Paris, and a 'St. George and the Dragon' in the Chapel of St. George, Notre Dame.

**STEINKOPF, GOTTLÖB FRIEDRICH VON**, painter, born at Stuttgart in 1779, was the son and pupil of Johann Friedrich Steinkopf. He went to Vienna in 1799, where he transferred his attention from engraving to painting. From 1807-14 he was in Rome, and, under the influence of Koch, Schick, and Overbeck, painted ideal historical pictures. From 1814-21 he was in Vienna, and went thence to Stuttgart. In 1829 he was teacher at the Stuttgart Art School, in 1833 professor, and in 1845 head of the school. His 'Cleobis and Biton' is in the King of Wurtemberg's collection, his 'Elysian Fields' in the Stuttgart Gallery. He died at Stuttgart in 1861.

**STEINKOPF, JOHANN FRIEDRICH**, painter, was born at Oppenheim in 1737, and went in 1755 as painter to the porcelain works at Ludwigsburg, in Wurtemberg. He afterwards painted animal pictures in the style of Roos and Wouwerman, became in 1786 teacher of drawing at the Gynnasium at Stuttgart, and in 1801 court painter. He died at Stuttgart in 1825.

**STEINLA, MORITZ.** See MÜLLER, MORITZ.

**STEINLE, JOHANN EDUARD**, painter, born at Vienna, July 2, 1810, was the son of an engraver. He was at first placed with an engraver named

Kininger in Vienna, studying in the Academy at the same time. Finding that his real inclinations lay towards oil painting, he entered the atelier of Leopold Kupelwieser, who had lately returned from Rome, and under him became an ardent supporter of the lately-founded neo-German school of religious art. In 1828 he set out for Rome with introductions to the chiefs of the movement, Overbeck and Ph. Veit, by whom he was warmly received, and under their influence his art training was completed. He remained at Rome till 1834, when he returned to Vienna, and made a short stay in Frankfort. He was soon occupied with important works, one of the first being a commission from Hior von Bethmann-Hollweg to decorate the Castle chapel at Rhineck with frescoes illustrating the Beatitudes. In 1838 he spent some months in Munich, studying the technique of fresco painting under Cornelius, and shortly afterwards settled at Frankfort, where in 1850 he accepted a professorship at the Stadel Institute. Steinle was a member of the Academies of Berlin, Munich, Hanau, and Vienna, and received a gold medal at the Paris Exhibition of 1854. In 1875 he undertook a series of decorative paintings for Strasburg Cathedral, and one of his latest commissions was a 'cycle' of religious and historic subjects for the cathedral at Mayence. In the Berlin National Gallery are the cartoons for his 'Last Judgment,' and a scene from 'As You Like It.' He died in 1886. Other works:

Virgin and Child. (*Bridgewater Gallery*).  
Groups of Angels. (*Cologne Cathedral*).  
The Judgment of Solomon. 1843 (*Kaisersaal, Frankfort*).

St Peter's Sermon. (*Riga*)  
Paintings in the 'Marienkirche' at Munster. 1857.  
Frescoes in the Wallraf Museum at Cologne, and in the 'Marienkirche' at Aix-la-Chapelle 1860-1866.  
Decoration of the Lowenstein Chapel at Heubach. 1867.

**STEINMÜLLER, JOSEPH**, born at Vienna in 1795, received his first instruction at the Academy of that city under Maurer, and began in 1818 as an engraver of portraits. His principal plates are the three which follow; they were engraved for the Austrian Art Union:

The Madonna in the Meadow; after Raphael.  
The Virgin and Child; after Leonardo da Vinci.  
A Madonna and Child, and two Saints, after Perugino.

Steinmüller also engraved several plates for the 'Vienna Gallery.' He died in 1841.

**STELLA.** See STERN, IGNAZ.

**STELLA.** A family of French painters and engravers, of Flemish origin. The following table shows their genealogy, and relation with the Bouzonnets, who also called themselves Stella:

		Jean Stella 1625-1691			
		François Stella 1665-1696			
Jacques 1690-1697.	François 1693-1697	Married to Etienne Bouzonnet.			
Antoine 1687-1692.	Antoinette 1641-1676	Claudine 1637-1697.		Françoise 1639-1691.	

**STELLA, ANTOINE.** See BOUZONNET.

**STELLA, ANTOINETTE.** See BOUZONNET.

**STELLA, CLAUDINE.** See BOUZONNET.

**STELLA, FRANÇOIS**, the elder, painter, son of Jean Stella, was born at Mechlin in 1665. In 1678 he accompanied a Jesuit friend to Rome, and there studied painting. On his return northwards he stopped at Lyons, and there married the daughter of a notary. He painted a large number of religious

pictures in that city, among others a 'Descent from the Cross' for the Célestins, and an 'Entombment' for the church of St. Jean. He died at Lyons in 1605.

**STELLA, FRANÇOIS**, younger brother of Jacques Stella, born at Lyons in 1601, was instructed by his brother, whom he accompanied to Italy. He painted history, but never arrived at much eminence, and was very inferior to Jacques. There are some pictures by him in Paris churches, among them an altar-piece, representing the dead Christ with the Virgin Mary and St. John, at Les Augustins. He died in Paris in 1661.

**STELLA, FRANÇOISE**. See BOUZONNET.

**STELLA, JACQUES**, an eminent French painter, born at Lyons in 1596, was the son of François Stella. His father taught him the rudiments of design, but he was left an orphan when only nine years old. He had, however, at that early age, made such progress, that he continued his studies without another master. When he had reached his twentieth year he travelled in Italy, and passing through Florence, on his way to Rome, was employed by Cosmo de' Medici to assist in the preparations for the marriage of his son Ferdinand. He painted several pictures for the Grand Duke, who assigned him apartments in his palace, with a pension equal to that of Callot, who was at that time in the same service. After a residence of seven years at Florence, he proceeded to Rome in 1623. There he studied in the society of Nicholas Poussin, with whom he contracted an intimate acquaintance. Stella resided eleven years at Rome. In 1634 he returned to France, where his talents recommended him to Richelieu, by whose favour he was appointed painter to the king, with a pension, and was presented with the order of St. Michael. His principal works in Paris are a 'Baptism of Christ,' in the church of St. Germain-le-Vieux; an 'Annunciation,' in the chapel of the Nuns of the Assumption; and a 'Christ with the Woman of Samaria,' at the Carmelites. Stella was more successful in easel pictures than in large works. His composition is graceful, and his design correct; but his works as a whole are cold and lifeless. He died in Paris in 1657. The Louvre possesses two of his pictures, an 'Assumption of the Virgin,' on alabaster, and a 'Minerva and the Muses.' Stella left some etchings, among them the following:

The Descent from the Cross.

The Ceremony of Homage to the Grand Duke of Tuscany on St. John's Day. 1621.

A Madonna.

St. George.

Children dancing.

A great number of his decorative designs have been engraved by Edelinck, Claudine Bouzonnet (called Stella), the Poillys, Mellan, Paul Bosse, and others.

**STELLA, JEAN**, painter, the first of the family, was born at Antwerp in 1525. Nothing is known of his works. He died in 1601.

**STELZER, JOHANN JAKOB**, a German engraver, who flourished about the year 1720. He engraved some plates for the collection of prints from the antique marbles in the Dresden gallery, which was published in 1733.

**STEMPSIUS**. See SEMPELIUS.

**STENBOCK, MAGNUS GRAF VON**, a Swedish field-marshal, born at Stockholm in 1764. He painted some good portraits, and executed mechanical art work. He died at Copenhagen in 1717.

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**STENDARDO**. See BLOEMEN, PIETER VAN.

**STENGLIN, JOHANN**, engraver, born at Augsburg in 1715, studied under Bodenehr, and engraved after Dinglinger, Grooth, Haid, Klein, and De Meytens. In 1743 he received a summons to St. Petersburg, and engraved portraits of Russian Czars and members of the Royal Family. He died at St. Petersburg in 1770.

**STENNETT, WILLIAM**, amateur, was a merchant at Boston, in Lincolnshire, who practised, under the pseudonym of 'Dolineator,' as an antiquarian draughtsman in the first part of the 18th century. His chief productions were drawings of Lincolnshire churches, some of which were engraved, the best known being those of Boston and Walpole churches. He died poor at Boston about 1762.

**STENREE**, (or SIENREE,) by some called WILLEM, by others GEORG, was a nephew of Cornelis Poolemburg, by whom he was instructed, and whose manner he followed. His birth is placed at Utrecht in 1600, and his death in 1648, but on uncertain authority.

**STENT, PETER**, resided in London, and carried on a considerable business as a printseller from 1640 to 1662. It is believed that he occasionally engraved. A portrait of Andrew Willet, with six Latin verses, and marked with the initials P. S., is generally attributed to him.

**STEPHAN, (STEPHANUS, or STEVENS,) JOHANNES**, called CALCAR, from his birth-place in the Duchy of Cleves, was born in 1449. He worked for a time at Dordrecht, and in 1536 went to Venice, and became a pupil of Titian. He imitated his master with much success, and painted portraits that have been mistaken for works of Vecelli. Later he also imitated Raphael. He spent the greater part of his life in Italy, and at Naples became acquainted with Vasari, who speaks of him in terms of high praise, and states that he made the designs for the 'De humani corporis fabrica' of Vesalius. It is said that he also drew the portraits in the early editions of Vasari. He died at Naples about 1546. The following portraits are ascribed to him:

Berlin.	Museum.	Portrait of a Young Man.
Paris.	Louvre.	Idem.
Vienna.	Gallery.	Portrait of a Man.

**STEPHAN, MEISTER**. See LOCHNER.

**STEPHANI**. See STEVENS, PIERRE.

**STEPHANOFF, FRANCIS PHILIP**, was born in London in 1788. He was the son of Fileter Stephanoff, and painted popular pictures in oils and water-colours, such as 'The Poor Relation,' 'Reconciliation,' 'The Trial of Algernon Sidney.' He also made the drawings for Pyne's 'Royal Residences,' and a fine series of costume portraits for 'Garter's' work on the coronation of George IV. This series is now in the South Kensington Museum. Another excellent series was devoted to the 'Field of the Cloth of Gold.' His illustrations are to be found in a great many other books published in the first half of the present century. He died at West Hannam, in Gloucestershire, in 1860.

**STEPHANOFF, N—FILETER**, a Russian painter, who settled in London in the second half of the 18th century. He exhibited at the Royal Academy in 1778-81. He was by profession a portrait painter, but in this country was chiefly employed on decorations for ceilings, and scenery for a Circus in St. George's Fields. He committed suicide some time before 1790. His wife, GERTRUDE STE-



**PHANOFF**, was a flower-painter and teacher of drawing. She exhibited at the Academy in 1783 and 1806, and died at Brompton in 1806. Her daughter, M. G. **STEPHANOFF**, followed the same professions.

**STERN**, **IGNAZ**, (called **STELLA**), painter, was born at Ingolstadt, Bavaria, about the year 1698. He went early in his life to Bologna, where he entered the school of Carlo Cignani. He painted for churches in Lombardy, and resided several years at Rome, where he was much employed both for public buildings and private collections. In the Basilica of St. John Lateran, there is an Assumption by him; he also painted some frescoes in the sacristy of S. Paolino. He also painted concerts, conversations, and *bambocciate*. He died at Rome in 1746.

**STETTLER**, **WILHELM**, was a native of Berne, and a scholar of Konrad Meyer at Zurich and of Joseph Werner at Paris. He accompanied the archaeologist Charles Patin in his travels through Holland and Italy, and designed most of the plates in his publications on medals and antiquities. Stettler died in 1708.

**STEBUBEN**, **KARL**, painter, was born at Bauerbach, near Baden, in 1788. His father was an officer in the Russian army, and he received his first education at the Academy of St. Petersburg, and then went to Paris, where he studied under Gérard, Robert Lefèvre, and Prud'hon. In 1812 he exhibited for the first time. He soon made his mark, and was employed by the French Government and decorated with the cross of the Legion of Honour. Late in life he visited Russia, and painted seven scenes from the life of Christ for St. Isaac's cathedral. He died in Paris in 1856. Works:

Amiens.	Museum.	Peter the Great in a storm on Lake Ladoga 1812.
Compiègne.	Palace.	Mercury and Argus. 1822.
Lille.	Museum.	Jeanne La Folle.
Nantes.	"	Emeralda.
Paris.	St. Germain des Près.	St. Germain giving alms. 1817.
Strasbourg.	Cathed. al.	The Assumption
Valenciennes.	Museum.	Peter the Great saved by his mother from the Strelitz. 1827.
Versailles.	Gallery.	Battle of Ivry
"	"	Battle of Poitiers.
"	"	Many portraits.

Stebuben's wife, **ELÉONORE**, practised portrait painting in Paris.

**STEUDTNER**, **MARK CHRISTOPH**, born at Augsburg in 1698, engraved the 'Loves of the Gods,' and many other subjects on copper and wood, and in mezzotint. He was also much employed on designs for goldsmiths, in conjunction with his brother **ESAJAN**. He died in 1736.

**STEVAERTS**, (**SIARVAERTS**, **STEVERS**, **STEVENS**), **ANTHONIE PALAMEDESZ**, painter, was the son of Palamedes Stevaerts, a gem-engraver of Delft, and was born in that city in 1600. He painted portraits and conversations, and was particularly successful in the rendering of groups of small figures in interiors, at meals or musical entertainments. He frequently painted figures in the architectural pieces of his friend Dirk van Deelen. He was admitted into the Guild of S. Luke in 1621, and later filled the important office of Dean. He died in 1673. Works by him:

Berlin.	Gallery.	Portrait of a Young Girl.
"	"	A Party at Table in a Park.
"	"	Portrait of a Boy.

Brussels.	Gallery.	Portrait of a Man.
"	"	The Musical Party.
Copenhagen.	Gallery.	Soldiers Playing Cards in a Guard-Room.
Frankfort.	Städcl. Instituts.	A Merry Party.
Hague.	Museum.	Portrait of an Officer.
Petersburg.	Hermitage.	An Interior, ladies and gentlemen singing.
Vienna.	Liechtenstein Gallery.	Guard-Room Interior, two pictures.
The Concert. (Belonging (1885) to the Dowager Madame de Jonge, at the Hague.)		

**STEVAERTS**, (**STAEVAERTS**, **STEVERS**, **STEVENS**), **PALAMEDES PALAMEDESZ**, painter, was the brother of Anthonie Palamedesz. It is said that his father, having been summoned to the court of James I. of England, remained for some time in London, and that during this sojourn Palamedes was born, in 1607. On the return of the family to Delft he worked for a time in his brother Anthonie's studio, and also studied the works of Esaias van der Velde, devoting himself finally almost exclusively to the representation of battles, skirmishes, and hand-to-hand encounters in the manner which Esaias had brought into fashion. These he treated with extraordinary animation. He became a member of the Guild of S. Luke in 1627. He was deformed, and his early death in 1638, at the age of thirty, accounts for the rarity of his works.

Berlin.	Gallery.	A Skirmish between Swedes and Imperialists.
Dresden.	Gallery.	Cavalry Combat.
Munich.	Pinakothek.	A Cavalier with a Staff.
Vienna.	Gallery.	Cavalry attacking Musketeers and Pikemen.
		A Cavalry Fight.
		A Cavalry Charge.
"	Liechtenstein Gal.	A Skirmish of Cavalry.

**STEVENS**, **ALFRED**, the sculptor of the Wellington Monument in St. Paul's, was also a painter of remarkable powers. He was born towards the end of 1817, at Blandford, in Dorsetshire. At the age of eight he could make a recognizable portrait, and when he had reached more mature years, he was sent to Italy by a discriminating friend, the Hon. and Rev. Samuel Best. There he copied the early fresco painters of Florence, as well as Andrea del Sarto, and afterwards Titian, his copies from whom are extraordinarily fine. His motto through life, however, asserted the unity of art. In Italy he studied architecture and sculpture as well as painting, and on his return home it was in the two latter arts that he was chiefly active, and in those, together with ornamental design, he won his great name. In England his activity as a painter was confined to a few portraits—two of Mr. and Mrs. Leonard Collman may be named—and to decorative designs. Of the latter the most notable are a design for the decoration of the British Museum Reading Room, at South Kensington; four prophets for the spandrels of the dome of St. Paul's, one of which has been carried out in mosaic; and a sketch for the decoration of the dome itself. The two latter belong to the cathedral authorities. Stevens died at Haverstock Hill, in 1876. For further particulars see 'Alfred Stevens,' by Walter Armstrong, 1881.

**STEVENS**, **ANTHONIS**, painter, a native of Mechlin, flourished in the second part of the 16th century, and was the head of a numerous family of artists. For his eldest son, see **STEVENS**, **PIETER**. His daughter, Joanna, married a painter, **MAURICE MOREELSE**, and had a son **MAURICE**, who was also a



painter. His younger son, JAKOB STEVENS the elder, flourished at Mechlin at the beginning of the 17th century, and settled at Antwerp, but later practised again at Mechlin, where he married in 1614. He died before 1630, leaving, among other children, two sons, JAN and JAKOB (q. v.).

STEVENS, D., an English portrait painter of the 18th century. He painted a portrait of George I., which was engraved by J. Faber.

STEVENS, FRANCIS, water-colour painter, born in 1781. He appears to have been a pupil of P. S. Munn, and his name first appears at the Royal Academy in 1804. Joining the Water-Colour Society in 1806, his works were exhibited there for a few years, and he assisted in forming the Sketching Society. He then seems to have migrated to Norfolk, as in 1810 he belonged to the Norwich Society of Artists. His latter years were spent in Exeter, where he died suddenly from apoplexy in 1822 or 1823. There is a volume of etchings of English cottages and farm-houses, published by him in 1815. The following are two specimens of his work with the brush:

*Devon and Exeter Institution.* Tauteleigh Cloveo. 1820.

*S. Kensington Museum.* A Devonshire Cottage. 1806.

STEVENS, JAKOB, the younger, painter, the son of Jakob Stevens, was born at Mechlin in 1593. He was his father's pupil, practised in his native town, and married there in 1620. Having lost his first wife by the plague, he married his pupil, Agnes Buschops, in 1626. He died in 1662.

STEVENS, JAN, called DE CUYPER, a Flemish painter of the 14th century. Details of his life and works are wanting. The town registers of Antwerp record that he was practising in that city in 1378. His father, ANDRIJS STEVENS, also worked as a painter at Antwerp.

STEVENS, JAN, painter, the son of Jakob the elder, was born at Mechlin in 1595. He was a member of the Guild of St. Luke, practising in his native town and at Antwerp. He died about 1627.

STEVENS, JAN or JOHN, a Dutch landscape painter, settled in England in the early part of the 18th century. His works were chiefly small pictures in the manner of Van Dyck; many are to be found in old English houses over doors and chimney-pieces. He died in London in 1722.

STEVENS, JOHANN, (or STEPHANUS,) a German engraver, who flourished at Strasburg about the year 1685. His plates are frequently little more than outlines, but they are from his own designs, and prove him to have been a man of some genius. He generally marked them with the initials I. and S. and the date.

STEVENS, JOHN, a Scotch subject and portrait painter, born at Ayr about 1793. He studied in the schools of the Royal Academy, where he obtained two silver medals in 1818. After practising portraiture for a time at Ayr, he went to Italy, where he spent the chief part of his artistic career. He was a foundation member of the Scottish Academy. Travelling in France, he met with a railway accident, which eventually brought about his death at Edinburgh in 1868. As specimens of his art may be cited:

*Edinburgh. Nat. Gal.* The Standard-Bearer.

*London. Nat. Port. Gal.* Sir O. Bell.

STEVENS, JOHN, an English engraver of the 18th century, who practised in London, and en-

graved a series of views of English scenery in conjunction with C. Grignon.

STEVENS, PALAMEDES. See STEVAERTS.

STEVENS, (or STEEVENS,) PIETER, called STEPHANI, a painter, born at Mechlin in 1540, was the eldest son of Anthonis Stevens of Mechlin. He settled at Prague about 1590, and was appointed painter to the Emperor Rudolph II. In 1600 he is said to have returned to his native town, and to have painted four landscapes, which Gillis Sadeler engraved in 1620, under the name of 'The Four Seasons.' He was the uncle of Maurice Moreelse the younger, who studied under him at Prague. Stevens died at Prague after 1620. In the Vienna Gallery there is a 'Woody Landscape with a Stag and Hounds' by him, and a 'Fight with the Amalekites'; two small landscapes in the Brunswick Gallery are also attributed to him. It has been stated that several German painters called Stevens or Stephani, (a name adopted by Pieter Stevens at Prague,) were offshoots of his family. The following artists are among his known and supposed descendants:

PIETER STEVENS the younger, his son, painter and engraver, practised at Prague. ANTHONIS STEVENS the younger, called STEPHANI, his grandson, painter, settled at Prague in 1614, and died there in 1672. Anthonis Stevens was also known as Stevens of Steinfels, and had a son a fresco-painter, who died at the beginning of the 18th century. One STEINFELS or Stevens, who worked in 1695-1698 at the convent of Waldsassen, in Bavaria, was probably of the family, as also a certain PAUL STEVENS, who practised at Prague in 1674.

STEVENS, (or STEEVENS,) RICHARD, a Dutch painter, sculptor, and medallist, who came to England in the reign of Elizabeth, and designed and executed the monument to Radcliffe, Earl of Sussex, in Boreham Church, Suffolk. The Lumley family possesses some portraits by him, notably one of John, Lord Lumley, 1590, painted in the manner of Holbein. The curious portraits of Queen Elizabeth, in a gown embroidered with sea-monsters, and of Mary Queen of Scots, both at Hardwicke, have been ascribed to him. His reputation in England rests chiefly on his achievements as a medallist.

STEVENSON, THOMAS, an English landscape painter, and pupil of Aggas, practised towards the end of the 17th century. He made the designs for the Jubilee pageants of the Goldsmiths' Company, in the mayoralty of Sir Robert Vyner. He also painted portraits, two of which were engraved.

STEVEER, GUSTAV CURT, historical and genre painter, was born at Riga in 1823, and went in 1847 to the Berlin Academy, whence he was summoned in 1850 to Stockholm, where he painted portraits for the Court, and for Upsala University. In 1854 he went to Paris, and studied in the school of Couture. His chief works are: 'The Death of Gotschalk, the Vanial King,' 'Abishag and King David,' 'The Transfiguration,' 'The Visitation,' 'The Last Supper,' cartoons of the Four Evangelists for the windows of the Schröder Mausoleum in Hamburg, and cartoons for the windows of St. Paul's Church in Schwerin. From 1859 to 1865 he worked in Hamburg, but died at Dusseldorf in 1877.

STEVENS. See STEVAERTS.

STEWARTSON, THOMAS, was born at Kendal in 1781. He went to London, and became a pupil of Romney. He painted portraits with considerable success, and was appointed to the household of

Queen Caroline. His portrait of Grote is in the National Portrait Gallery. He died in London in 1869.

**STEWART, ANTHONY**, born at Crieff, Perthshire, in 1773, was placed under Alexander Nasmyth in Edinburgh to study landscape. He made many sketches of Scotch scenery, but at an early period took to miniature, which, after some practice in Scotland, he adopted as his profession, and established himself in London. He painted the Princess Charlotte, and the first miniature ever done of the Princess Victoria. In the last fifteen years of his life he devoted himself entirely to painting children. He died in London in 1846.

**STEWART, GUILLER**. See **SHAW**.

**STEWART JAMES**, an English portrait painter who practised in the middle and latter half of the 18th century. He was appointed Serjeant Painter to George III in 1764 and worked for Boydell. There is a portrait of G. P. Cook by him at the Garrick Club.

**STEWART, JAMES** painter and engraver was born at Edinburgh in 1791. He studied under Robert Scott and John Burnett and at the Trustees' Academy, under Graham. His first life was 'Tarlar Brigands d'vinn then Spoil' by Allan, on which followed 'The Murder of Archbishop Sharp,' and 'The Abduction of Mary Stuart' after the same. At this time Stewart was teaching in Edinburgh. In 1840 he went to London where he engraved William's 'Gentle Shepherd' 'The Pedlar, and The Penny Wedding.' In 1833 he emigrated to America by ship. When the Caffre insurrection broke out his firm was destroyed, and he and his family had to fly to Somerset. He then fell back upon art and by painting portraits and teaching he was enabled to buy another farm on which he resided for many years. He died in the colony in 1863.

**SPEYALERT, ANTHONIE**, painter, born at Bruges in 1765. He studied at the Academy of his native town, and afterwards settled at Ghent, where he became a Professor at the Academy, and died in 1863. In the church of St Nicholas at Ghent there is a 'St Anthony' by him.


**STIELER JOSEPH KARL**, was born at Mayence in 1781. After working for a time at miniature painting he studied oil under Tiesel at Würzburg, and then went to study under Fugère at Vienna. In 1805 he was painting in Poland, whence he proceeded to Paris to work under Gérard. Then he painted a 'St Charles' for the Grand Duke of Frankfurt, in which city he was in 1808. Between 1806 and 1816 he visited Frankfurt, Milan, Rome, Munich, and Vienna. In 1820 he became painter to the Austrian court. Among others he painted portraits of Goethe, Tieck, Humboldt, Schelling, and Beethoven. He died at Munich in 1858.

**STIEMART, FRANÇOIS**, portrait painter, born at Douai in 1680, was keeper of the French king's pictures, and decorator to the Louvre. He was received into the Academy in 1720, his reception picture being a copy after Rigaud's portrait of Louis XIV. There is by him at Fontainebleau a picture of 'Children Playing with a Dog.'

**STIFTER, ADALBERT**, the poet, born at Oberplan, in Bohemia, in 1806, was also known as a painter of miniatures. An example of his work on copper is in Herr R. Fischer's collection in Vienna. He died at Linz in 1868.

**STILKE, HERMANN**, painter, born at Berlin in 1808, received his first instruction in the Academy


there. In 1821 he went to Munich, and then accompanied Cornelius to Dusseldorf. After he had, with Stürmer, painted a 'Last Judgment' in the Assize Court in Coblenz, he devoted himself to the frescoes in the Court garden in Munich. From Munich he went to Italy, and on his return in 1833 joined Schadow at Dusseldorf. From 1842-46 he was engaged on frescoes in the Rittersaal at Stolzenfels and in 1850 was painting frescoes in the Royal Schloss and in the new theatre, at Dessau. He died at Berlin in 1860. His 'Children of Edward IV taken from their Mother' is in the National Gallery, Berlin. His wife **HERMINE**, was a clever designer of ornamental borders, initials, &c., for editions 'de luxe.' She died at Berlin in 1869.

**STIMMER JOHANN CHRISTOPH**, perhaps the younger brother of Tobias Stimmer was born at Schaffhausen in 1552. He distinguished himself as an eminent engraver on wood, and executed cuts from the designs of Tobias. He marked his prints with a monogram composed of the letters **C S T M**, thus . But there is much dispute as to what should be included in his *cœuvre* and as to whether another monogram, in which **C S** also occurs should be ascribed to Stimmer or to Christoph Murer. Besides the cuts in the Bible, published at Basle in 1586, we have the following prints by him:

A set of cuts for the New Testament, printed at Strasbourg in 1488.

A set of portraits of German savants published by Bernard Joho at Strasbourg in 1587.

A set of 11 bibles entitled *Icones Aflaba*, published by B. Joho at Strasbourg in 1591.

**STIMMER TOBIAS**, was born at Schaffhausen the 7th of April, 1539. It is not known under whom he studied, but he acquired a reputation by decorating the façades of houses in his native town with historical subjects in fresco. He was invited to the court of the Margrave of Baden to paint a series of ancestral portraits. His frescoes have perished; but his ability appears in the woodcuts from his designs. Tobias Stimmer also engraved on wood himself, and with his brother, Johann (Christoph) Stimmer, executed the cuts for the Bible published at Basle in 1586, and 'Novæ Tobiae Stimmeri pictorum Bibliotheca figuræ versibus Latinis et Germanicis expositæ,' which he had himself designed. Rubens declared he had studied these prints with attention, and recommended them to young artists. Among his other works may be named cuts for a 'Livy,' a 'Josephus' cuts of animals for a 'Neues Jagdbuch,' 1590, and a series of satirical drawings directed against the Pope. Tobias Stimmer usually marked his prints with a monogram composed of a **T** and an **S**, thus .

He died in 1592 (?)

**STIRNBRANDT, FRANZ XAVER** was born about 1793. He began his career as a painter upon lacquer, and afterwards worked in Frankfurt, ornamenting metal boxes. In 1813 he went to Stuttgart, and afterwards studied in Paris and in Rome. Returning to Stuttgart in 1825, he obtained a good practice as a portrait painter, and painted various members of the royal family. He died in 1880.

**STÖBER, FRANZ**, engraver, born at Vienna in 1795, son and pupil of Josef Stöber, studied at the Academy of Vienna under Maurer, where he gained several prizes. At first he worked with his father

for books and almanacks, but in 1830 he engraved the portraits of the Emperor Francis and the Empress Caroline Augusta, Don Miguel, and Alexander von Humboldt. His plates are numerous; among them we may name:

The Return of the Peasant; after Waldmüller. 1835.  
The Death of Zriny; after Kraft. 1836.  
The Spendthrift; after Dannhauser.  
The Convent Soup; after the same. 1839.  
The Opening of the Will; after the same. 1843.  
The Novel Reading; after the same. 1851.  
S. Catharine of Siena; after Rieder. 1846.  
Dolce far Niente; after Ender. 1851.  
Madonna with the Child; after Sassoferrato.  
The Judgment of Solomon; after Führich. 1853.  
The Sibyls; after Raphael. 1854.

Besides these he has also left some etchings of Austrian celebrities after Dannhauser. He died in 1858.

STÖBER, FRANZ, painter, born at Vienna in 1760, studied with the Jesuits, and under the painter Christian Brand. He afterwards paid a visit to the Netherlands to study the Dutch masters. Returning to Vienna, he met with no success, and so settled at Spiers. He painted, among other things, the 'Falls of the Rhine at Schaffhausen,' and a view of the ruins of St. James's Church at Spiers. He died at Vienna in 1834.

STOCK, ANDREAS, resided chiefly at Antwerp, where (?) he was born about 1616. He is supposed to have been a pupil of Jakob de Gheyn the elder, from the similarity of their style. He engraved several of the plates for the 'Académie de L'Espée,' published at Antwerp by Thibeau; which are inscribed *Andreas Stokius Hagæ Comitatus sculp.* We have the following plates by him:

Albrecht Durer; *Effigies Alberti Dureri. And. Stock. sc.* 1629.

Hans Holbein, *Effigies Holbeini, Pictoris celeberrimi se ipse pinxit And. Stock, fecit*

Lucas van Leyden; from a picture by himself.

Peter Breyers, Painter; after A. Landyck.

The Sacrifice of Abraham; after Rubens.

The Twelve Months in the Year; after Waddens.

A set of eight Landscapes; after Paul Brill.

STOCK, DORIS, (DORA,) painter, born at Leipsic in 1761, was a daughter of JOHANN MICHAEL STOCK, an obscure engraver. She was a member of the Dresden Academy, and copied many of the principal works in the Dresden Gallery. She also gained some reputation by original works. She died in 1815.


STOCK, MARTIN, painter, was born at Hermannstadt in 1746. He was a pupil of Meyten, and settled at Pressburg, where he painted altar-pieces and portraits. He left a set of etchings of Gipsy musicians. He died in 1800, having for some time abandoned art for trade.

STOKADE. See HELT-STOKADE.

STOCKER, JÖRG, (STÜCKER,) painter of Ulm, who flourished from 1481 to 1525. To him are assigned a panel in the Neidhart Chapel at Ulm, and altar-pieces at Oberstadion and Dischingen.

STOCKMANN, JAKOB, painter, born at Hamburg about 1700, studied in Holland under Meyering and M. Carré. He painted landscapes with animals, and died at Hamburg in 1760.

STOKVISCH. See STOKVIS.

STOER, LORENZ, a native of Augsburg, flourished about the year 1567. He is mentioned by Professor Christ as a painter and engraver on wood, and is said to have marked his cuts with the cipher .

STOFFE, J. V. D., a painter of battle-pieces, chiefly skirmishes of cavalry, flourished about the year 1649. His pictures are not uncommon, though his history is not known. They are generally small, on panel, spirited in action, well-drawn, and smoothly finished. They are sometimes attributed to D. Stoop, or Esaias Vandevelde. His pictures, when untouched, have his name, and sometimes the date.

STOKADE. See HELT-STOKADE.

STOKER, BARTHOLOMEW, portrait painter, was the son of an upholsterer in Dublin, and studied at the art schools in that town, working at the same time under his father. He became very successful as a portraitist in crayons. He died at Dublin in 1788.

STOKVIS, HENDRIK, (STOKVISCH,) painter, born at Loenen, in the province of Utrecht, in 1768, went when he was seventeen years of age to Amsterdam, to learn drawing and painting under J. C. Schultsz. He studied hard from nature, and painted landscapes with sheep, oxen, &c., often in Indian ink and pastel. He died in 1824. The Amsterdam Museum possesses a good example of his art: it is signed *H. Stokvisch*.

STOLKER, JAN, portrait painter, designer, and engraver in aquafortis and mezzotint, was born at Amsterdam in 1724, and studied portrait painting there under J. M. Quinkhardt, with whom he remained till he was twenty-three. He then removed to the Hague, where he lived nine years painting portraits and family groups; moving afterwards to Rotterdam, and there following the same branch of art. He also painted cabinet pictures. When about fifty he abandoned painting, and devoted himself to making copies in water-colours and Indian ink. He etched some plates after Rembrandt, F. Hals, Jan Steen, Schalcken, Adriaen Ostade, Brecklenkam, and others. He was also much employed on designs for hangings and other decorations. There is a portrait group by him in the Rotterdam Museum. He died at Rotterdam in 1786.

STOLTZIUS (STOLZIUS). See STROSS.

STÖLZEL, CHRISTIAN ERNST, engraver, born at Dresden in 1792, was the son and pupil of Christian Friedrich Stölzel. He first copied the works of Goltzius, Preissler, Seifert, and Borvic, and then engraved a 'Hagar in the Wilderness,' after Barocci, and several vignettes and small portraits. In 1822 he went on foot to Italy, where he painted landscapes, engraved a 'St. Catharine' and a 'St. John the Evangelist,' after Fra Angelico, and made a drawing of Raphael's 'Coronation of the Virgin,' which on his return home he engraved. He died in 1837.

STÖLZEL, CHRISTIAN FRIEDRICH, engraver, born at Dresden in 1751, studied under Schenau and Canale. He engraved portraits, genre and historical pictures, and landscapes, and became chief engraver to and member of the Dresden Academy. Among his best works we may name:

Portrait of Schenau; after Vogel.

Christ on the Cross; after Schenau.

The Magdalene; after Guido Reni.

The Wise Man; after Schenau.

March of a Regiment of Ural Cossacks; after K. A. Hess.

He died in 1815.

STOM, or STOOM, MATTHEUS, was born in 1648, probably in Flanders, and practised principally in Italy. He painted landscapes and battle-pieces,

and died at Verona in 1702. Five of his pictures are in the Dresden Gallery. Another painter of the same name painted an altar-piece now in the church of St. Cecilia, at Messina.

**STOMME**, —, a still-life painter, of whom there is no account, who appears to have been an imitator, if not a scholar, of Johan Davidz De Heem. A signed picture by him is in the Museum at Brussels.

**STONE, FRANK, A.R.A.**, an English painter, was born at Manchester, August 22, 1800. His father was a cotton-spinner, and brought his son up to his own business, but at the age of twenty-four the young man obtained leave to study art as a profession. He worked diligently in his new calling, and in 1831 came to London. His first works were in water-colour; distinguished chiefly by a pretty sentimentality, they caught the popular taste, and the artist rose quickly into public favour. In 1837 he was elected an Associate Exhibitor of the Water-Colour Society, and in the same year began to contribute to the exhibitions of the Royal Academy. His first essays in oil had a rapid success. His pictures were engraved, and became widely known. In 1841 he was awarded a premium of fifty guineas by the British Institution, and in 1843 he became a member of the Water-Colour Society, a distinction which he resigned in 1847. In 1851 he was chosen an associate of the Royal Academy, and his works began gradually to assume a higher character, his 'Gardener's Daughter' being a distinct advance in achievement. Some French subjects treated at this period showed similar improvement. His sudden death from heart disease took place in London, November 18, 1859. He was the father of Mr. Marcus Stone, R.A. The following are among his most popular works: 'The First Appeal,' 'The Last Appeal,' 'Checkmate,' 'Mated,' 'The Course of True Love never did run smooth,' and 'The Gardener's Daughter.'

**STONE, HENRY**, painter and sculptor, the son of Nicholas Stone, master mason to James I., was usually called Old Stone, to distinguish him from his younger brother, John. As a painter he is principally known by his excellent copies after Vandyck and some of the Italian masters. By his epitaph, which is preserved by Walpole, it appears that he passed several years in Holland, France, and Italy, and died in London in 1653. He was the last survivor of the family, and was buried in one grave with his father and brothers: the epitaph commencing, 'Four rare stones are gone, the father and three sons,' &c. A copy by him of Titian's 'Cornaro Family' is at Hampton Court. Many portraits ascribed to Vandyck are really copies by 'Old Stone.'

**STONE, JOHN**, was the brother of Henry Stone, and followed his father's profession of stone-cutter. He also copied the old masters. Thomas Cross is said to have taught him engraving: one of the plates for Dugdale's 'History of Warwickshire' is by him; he also published anonymously 'Euclidion,' a book on fortification, with small plates engraved by himself. He died soon after the Restoration.

**STONE, WILLIAM OLIVER**, an American painter, born at Derby, Connecticut, in 1830. He studied at New Haven, and settling in New York about 1858, became known as a successful painter of portraits, especially of women and children. He was made a member of the Academy of Design in 1859, and was an annual exhibitor until his death in 1876.

**STOOM.** See **STOM**.

**STOOP, CORNELIS**, painter, born at Hamburg in 1606. Few details are known of him, but there is in the Dresden Gallery a 'Rocky Cave, with Figures,' ascribed to him.

**STOOP, DIRCK**, (THIERRY, RODERIGO,) a Dutch painter and engraver, was born at Utrecht about 1610. He was the son of a glass-painter, **WILLEM JANSZ VAN DER STOOP**, and painted cavalry engagements, hunting scenes, seaports, still-life pictures, and altar-pieces, which in his time were valued very highly. He lived for a time at Lisbon, where he became painter to the Court, and went with the Infanta Catharine to London. He returned to Utrecht in 1678, and died there in 1686. Walpole, misled by his use of the Portuguese equivalent, Roderigo, for his Christian name, Dirck or Thierry, and by the asserted existence of a brother, Pieter, makes three men of him (vol. ii. p. 137). Works by him are to be found in the Galleries of Dresden, Berlin, and Copenhagen, in the Cathedral at Halberstadt, &c. Of his etchings there are known, the plates for the first part of Ogilvy's translation of 'Æsop's Fables'; 'Twelve breeds of Horses,' published in 1651; a bird's-eye view of the Battle of Solebay, fought between the English and Dutch fleets on the 3rd and 4th of June, 1665, signed *Ro. Stoop, f. London*, in the cabinet of prints at Copenhagen, and believed to be unique. Another unique print in the same collection represents a panorama of the theatre of war, with a chart. Another rare print representing Oliver Cromwell dancing on the tight-rope, is ascribed to him. There is an impression in the British Museum. We may also name:

The Rape of Helen. (*British Museum*.)

A Skirmish of Cavalry. (*Idem*.)

Portrait of Charles II.

Portrait of Catharine of Braganza, wife of Charles II., inscribed Catharina D. G. Magna Britannia, Francia et Hibernia Regina Filia Johanne III Portug. &c.—*Consecrat T. Stoop*. On the left, below the inscription, Lisbona 1662. *N. Munier f.*

The Title. In a cartouche, is inscribed *At Illustras. Læ. D. Catharina Rajna da gran Britanha D. V. C. R. Stoop 1660 Læ.*; a general view of Lisbon, with sea and numerous vessels in front.

Seven views of Lisbon and vicinity; dedicated to Q. Catharine

Eight large plates of Q. Catharine's procession from Portsmouth to Hampton Court on her arrival in England.

Impressions of five plates of Dutch battles, supposed to be by Stoop, are in the British Museum.

**STOOP, JAN PIETER**, is said to have been born in Holland in 1612, and to have painted landscapes and battle-pieces. He is thought to have been the brother of Dirck Stoop, and to have worked in England.

**STOOPENDAAL, BASTIAAN**, engraver, was a native of Holland, and flourished about the year 1710. In his best plates he appears to have imitated the style of Cornelius Visscher, though not always with success. We have, among others, the following prints by him:

Sixty Views in Holland, entitled *Les Délices du Diemer Meer*; engraved from his own designs.

A set of twenty-four Views near the Hague.

Four plates representing the Departure of King William from Holland for England, his Arrival, his Meeting the Parliament, and his Coronation; inscribed *B. Stoopendaal, fec.*

The Robbers; after Bamboccio; *B. Stoopendaal, sc.*

Attack on a Military Convoy; after the same.

A Lime-kiln; after the same.

The last three are fine copies from Viisscher. Stoependaal engraved the plates for Clarke's *Cæsar*, published in 1712.

**STOOPENDAAL, DANIEL**, a contemporary of Bastiaan Stoependaal, etched several plates after his own drawings.

**STOOTER, LEONARD**, painter, was born at Leyden, and flourished in the second part of the 17th century. He settled at Antwerp, where he was received into the Guild of St. Luke. Teniers is said to have added the figures to a picture by him.

**STOPPELAER, HERBERT**, painter, was a native of Dublin, and came to London with Thomas Frye. He tried various means of making a living, and was by turns actor, painter, dramatic writer, and singer. He exhibited portraits with the Society of Arts in 1761-62, and designed some of the humorous subjects published by Rowles. He was associated with Charles Dibdin in the Patagonian Theatre, a puppet-show held over Exeter Change, for which Dibdin wrote the pieces, while Stoppelaar painted the scenery and worked the puppets. For a time he was employed as an actor by Rich, but finding that he could live by portrait painting, he seems to have abandoned his many other pursuits. He died in 1772. His brother, **MICHAEL**, also practised portrait painting. He painted a portrait of Joe Miller, in 1738, which has been engraved.

**STORCK, ABRAHAM**, (**STORK**), painter, born at Amsterdam about 1630. His master is unknown, but his style is formed on that of Bakhuizen. His pictures usually represent views of the Y, or the Amstel, near Amsterdam, with a variety of shipping and boats, and a number of small figures, correctly drawn, and handled with spirit. His ships are well drawn, his colouring clear and transparent, and his skies and water light and floating. One of his best pictures represents the arrival of the Duke of Marlborough at Amsterdam, with a public procession of ships, barges, and yachts, decorated with flags and full of picturesque figures. Storck painted figures in the landscapes of Hobbema and Moucheron, and also etched a few plates. He died at Amsterdam in 1710 (?). There are four good examples of his art in the Amsterdam Museum, besides others at Rotterdam, Copenhagen, Dresden, and Brussels.

**STORER, CHRISTOPH JOHANN**, (**STORER**), was born at Constance in 1611. He travelled in Italy, and studied at Milan under Ercole Procaccini. After beginning well, Storer became a mannerist, and not unfrequently adopted gross ideas. He was, however, a good colourist. He was employed in decorating Milan for the solemn entry of Philip IV. and Maria of Austria. He etched several prints of sacred and profane subjects; these are sometimes signed Joan Christ. Storer, sometimes Giov. Christ. Storer. It is said that he returned to his own country, and died in his native city in 1671. Several of his pictures have been engraved.

**STORER, HENRY SARGANT**, draughtsman and engraver, was the son of James Storer, and worked jointly with him on many of his later undertakings. He lived for some years at Cambridge, but died in London, January 8, 1837.

**STORER, JAMES**, engraver, born at Cambridge in 1781, worked at drawing and engraving old buildings and other antiquarian subjects. In the early part of his career he lived at Cambridge, but afterwards moved to London, where

he spent the rest of his life. A list of his publications is appended. In many of these he was assisted by his son, Henry Sargant. He died in London in 1853.

- |                         |  |
|-------------------------|--|
| J. Storer and J. Greig. | Cowper, illustrated by a series of Views. 1803.      |
| " "                     | Views in North Britain, illustrative of Burns. 1805. |
| " "                     | Antiquarian and Topographical Cabinet. 1807-11.      |
| " "                     | Select Views of London and its Environs. 1804-5.     |
| " "                     | The Antiquarian Itinerary. 1815-1818.                |
| J. Storer.              | A description of Fonthill Abbey. 1812.               |
| " "                     | Ancient Reliques. 1812-13.                           |
| J. and H. S. Storer.    | Cathedrals of Great Britain. The Portfolio. 1823-4.  |
| " "                     | Collegium Portæ apud Cantabrigiam.                   |
| " "                     | Delineations of Fountains Abbey.                     |

**STORK, ABRAHAM**, or **JAN**, the younger, a marine and landscape painter of the 18th century. It is said that some pictures signed A. Stork are dated 1742. In the Rotterdam Gallery there is a picture of the Old Harbour, Rotterdam, by him.

**STOSS, VITR**, the famous Nuremberg sculptor, was also an engraver. He was born in 1447. It has been supposed that he was a native of Cracow, but the greater probability seems to be that he was born in Germany, but married a wife from Cracow. Between 1472 and 1495 he was more or less at work in Cracow, but in the latter year he seems to have settled finally at Nuremberg. There he lived a more or less disreputable life, and died, blind, in the Schwabach hospital in 1542, aged ninety-five. The plates ascribed to him were formerly given to a mythical Stolzen, or Stolzius, while some writers, Christ among them, call him Franz Stoss. The notion that he was the master of Martin Schongauer is inconsistent with dates. Stoss variously signed his baptismal name Vit, Wyt, Eit, Fit, and Fyt, while to his plates, as well as to his works in sculpture, he attached the annexed monogram:

**Ʒ8**. His twelve plates are very rare; the best of them are, perhaps, the following:

- The Raising of Lazarus.
- The Virgin kissing the body of Christ at the foot of the Cross. (*British Museum*.)
- The Madonna and Child, standing. (*Do.*)
- The Madonna and Child, seated, in a room. (*Do.*)
- The Martyrdom of St. Catherine of Alexandria. (*Do.*)
- A Gothic Capital. (*Do.*)

**STOTHARD, CHARLES ALFRED**, antiquarian draughtsman, painter, and illuminator, was the son of Thomas Stothard, and born in London in 1786. After receiving a liberal education, he became a student in the Royal Academy, where he showed great talent in drawing from the antique. His father being engaged to paint the staircase at Burlington House, he accompanied him thither from time to time, and made drawings of the antiquities of that locality. This awakened in him a predilection for a pursuit in which he became eminent, but which eventually cost him his life. In 1811 he exhibited a 'Murder of Richard II. at Pontefract Castle,' in which the portrait of the king was painted from his effigy in Westminster Abbey. His next undertaking was 'The Monumental Effigies of Great Britain,' selected from the cathedrals and churches, and etched throughout by himself with remarkable delicacy and fidelity. In 1826

he was deputed by the Society of Antiquaries to make drawings from the Bayeux Tapestry. While engaged on this work he visited the Abbey of Fontevraud, where he discovered the effigies of the Plantagenets, the continued existence of which had been doubted since the revolution. These were added to his work. His last undertaking was the illustration of 'Devonshire,' in Lysons's 'Magna Britannia.' For that purpose he began some tracings of the stained glass window in the church at Bere Ferrers, where, on May 27th, 1821, he slipped from the ladder on which he stood, and was killed on the spot. His wife, afterwards Mrs. Bray, published an account of their tour through Northern France, which was illustrated with twenty-one plates from designs by her husband.

**STOTHARD, THOMAS**, painter, was born in London (at the "Black Horse," in Long Acre) in 1755. His father, a publican, died when he was only five years old, and he was left to the care of some relations, who placed him in a school at Stretton, near Tadcaster, his father's birthplace, where he remained till he was of an age to be apprenticed. Having shown an inclination for drawing, by copying some of Houbraeken's heads, his friends placed him with a designer of patterns for silks. The trade declining, and his master dying before the expiration of his term, he was left to his own resources. Having, however, minutely studied nature in the drawing of flowers and other ornaments, he at once struck out a profitable profession for himself by making drawings for the 'Town and Country Magazine.' This made him known, and he was soon employed on other publications, particularly Bell's edition of the British Poets, and Harrison's 'Novelist's Magazine.' These designs attracted the notice of Flaxman, and a friendship commenced between the two artists which was of advantage to both. Stothard then became a student of the Royal Academy, and in 1778 exhibited an 'Ajax defending the dead Body of Patroclus.' He was made an associate of the Royal Academy in 1785, an academician in 1794, deputy librarian in 1810, and librarian in 1812. It is said that Stothard made upwards of five thousand designs for books, three thousand of which were used. Among the more important series and single designs may be enumerated those for Boydell's 'Shakespeare,' 'Rogers' Poems,' 'The Canterbury Pilgrims,' the 'Ceremony of the Dunsinon Flitch,' and the 'Wellington Shield.' He painted the staircase at Burleigh House, and the ceiling of the Advocates' Library at Edinburgh. It is said that he gave the preference, before all his other works, to fifteen small pictures from Bunyan's 'Pilgrim's Progress.' He furnished countless designs for goldsmiths, and the origin of many well-known pieces of English sculpture may be traced to him. About 1784 Stothard married, and in 1793 bought the house in Newman Street (No. 28), in which he spent the rest of his life. He died on the 27th of April, 1834, and was buried in Bunhill Fields. There are portraits of him by Harlowe, Jackson, and Wood, and a bust in marble by Bailey. His biography has been written by Mrs. Bray. Works:

- |         |                 |  |
|---------|-----------------|--|
| London. | National Gall.  | The Greek Vintage.   |
| "       | "               | Intemperance. ( <i>Sketch for the picture at Burleigh.</i> ) |
| "       | "               | Fête Champêtre.  |
| "       | "               | The Canterbury Pilgrims.                                     |
| "       | "               | ( <i>And six others.</i> )                                   |
| "       | S. Ken. Museum. | Characters from Shakespeare.                                 |
| "       | "               | Twelfth Night.   |

London. S. Ken. Museum. Brunetta and Phillis.  
 " " Sancho and the Duchess.  
 (And six others.)

**STÖTTRUP, ANDREAS**, portrait painter and engraver, born at Hamburg in 1754, studied from 1771-74 at the Academy at Copenhagen, and afterwards settled at Hamburg. He died in 1812. His son, **CHRISTIAN GEORG**, was also an engraver at Altona.

**STÖVESANDT, FRIEDRICH ADOLPH**, landscape painter, was born at Dantzig in 1808, and studied first in his native city, then at Berlin under Gropius, and afterwards at the Vienna Academy. He died at Dantzig in 1838.

**STOW, JAMES**, line-engraver, and the son of a labourer, was born near Maidstone about 1770. In his boyhood he showed such an aptitude for art, that some of the gentry in the neighbourhood raised a subscription and apprenticed him to Woollett. On the death of his master he was transferred to William Sharp, with whom he remained as assistant after his term of apprenticeship had expired. He was highly thought of in the early part of his career, and employed on many important works, but he seems to have been wanting in steadiness and application. He fell into dissipated habits, and on his death left a family in poverty. His most important works are:

- Eight plates for Boydell's 'Shakespeare.' 1795-1801.  
 Twelve plates for Du Roveray's 'Homer.' 1806.  
 Gainsborough's 'Boy at the Stile.'  
 Plates for 'Londina Illustrata.' 1811-23.

**STRAATEN, JAN JOSEPH IGNATIUS VAN**, a painter of dead game and flowers, was born at Utrecht in 1766, and was a scholar of C. van Geelen. His pictures are in the style of J. Weenix, well composed and highly finished. In his landscapes he was assisted by his countryman, Swagers. He died in 1808. One **BRUNO VAN STRAATEN**, born at Utrecht in 1786, may have been of the same family. There is a picture by him in the Rotterdam Gallery.

**STRAATEN, VAN, (or VERSTRAETEN.)** **LAMBERT**, sometimes called **DE LA RUE**, was born at Haarlem in 1631. He was a painter of portraits and historical subjects, and also kept a school. He died in 1712. His son **HENDRIK**, born about 1665 at Haarlem, was a landscape painter, and became a member of the Guild of St. Luke in his native town in 1687. He came to England in 1690, and there practised with some success, painting landscape somewhat in the style of Ruysdael. (See Walpole, vol. ii. p. 235.)

**STRACK, ANTON WILHELM**, born at Hayna, in Hesse, in 1758, was the son of a baker, and grandson of Joseph Heinrich Tischbein. He studied under Johann Anton Tischbein, and became professor and court painter in Bückeburg. He painted a series of Westphalian landscapes, which were afterwards engraved.

**STRACK, LUDWIG PHILIPP**, painter, born at Hayna, in Hesse, in 1761, received his art education at Cassel. In 1783 the Duke of Oldenburg took him into his employment, but in 1786 he returned to Cassel, where he painted portraits and landscapes, becoming court painter to the Duke of Hesse. He died at Oldenburg in 1836.

**STRADA, JACOPO**, a Milanese draughtsman, who flourished about the middle of the 16th century, was chiefly employed in making designs for new coins and medals, and in drawing from old ones. The Libraries of Vienna and Gotha have many volumes of such drawings. He also drew a series



of portraits of the emperors for a work published by his son.

**STRADA, VESPASIANO**, a native of Rome, but of Spanish parentage, learned the rudiments of the art from his father, an obscure painter. He worked chiefly in fresco in the churches and public buildings of Rome. He died at Rome, still young, in 1624. We have several etchings by Strada from his own compositions, which prove him to have been a man of considerable talent. He usually marked his plates with the initials V. S. F., or V. S. I. F., and sometimes VES. ST, I. FE. The following prints may be mentioned :

Christ shown to the Jews (or little Ecce Homo).  
Christ crowned with Thorns (or great Ecce Homo).  
The Holy Family, with St. John.  
The Virgin, supported by two Angels.  
The Marriage of St. Catherine.  
The Virgin and Infant Christ.

**STRADANUS, JOHANNES, or GIOVANNI DELLA STRADA.** See VAN DER STRAET.

**STRAELY, EDUARD**, was born at Düsseldorf in 1720. He came to London while still young, and adopted the English manner of miniature painting, and later visited Italy. At the time of the Emperor Paul's coronation he went to Moscow, and remained for some years in Russia. On the accession of Alexander he left St. Petersburg, and returned to London, settling finally in Vienna. His later works were chiefly portraits, but in Russia there are by him four scenes from the life of Peter the Great, painted on copper, and a Hebe feeding the Eagle.

**STRAMOT, NICHOLAS**, a Flemish painter, practising at Antwerp about 1693. In the church of St. Gertrude, at Louvain, there is a large picture by him containing numerous figures, probably portraits, and in the Antwerp Museum a portrait of Frans van Steerbeeck.

**STRANGE, HENRY LE.** See LE STRANGER, II.

**STRANGE, SIR ROBERT**, engraver, born in Pomona, Orkney, in 1721, was descended from a cadet of the Strange family of Balcasky, Fife, who settled in Orkney at the time of the Reformation. He was originally intended for the law, but some of his drawings having been shown to one Cowper, a drawing-master at Edinburgh, were so highly approved by him, that the young man was placed under his tuition. He had made considerable progress under Cowper's instruction, when civil war broke out on the arrival of the young Chevalier. He joined the Jacobites, and was named engraver to the Prince, whose portrait, with those of many of his officers, he drew in pencil and engraved. After Culloden, where he is said to have fought in the ranks, he escaped to France. As soon as peace was restored, Strange came to London, but soon afterwards revisited Paris. On his way he made some stay at Rouen, where he frequented the Academy, and obtained a prize for design, though his competitors were numerous. On his arrival in Paris he became a pupil of Le Bas. In 1761 he returned to London, at a period when historical engraving had made little progress in England, and became the father of that arduous and difficult branch of the art in this country. In 1761 Strange went to Italy, where he made drawings from many then celebrated pictures, some of which he engraved abroad, others after his return to England. In the course of his tour he was elected a member of the academies of Rome, Florence, Bologna, Parma, and Paris. In 1787 he

received the honour of knighthood. He died in London in 1792. Sir Robert Strange engraved about eighty plates. His style shows a combination of purity, breadth, and vigour which has scarcely been equalled. In colour, however, his prints are somewhat deficient. The following are among the best :

Charles I.; after *Vandyck*. 1770.  
Charles I.; after the same. 1782.  
Henrietta Maria, Queen of Charles I., with the Prince of Wales and Duke of York; after the same. 1784.  
The Children of Charles I.; after the same. 1758.  
A Bust of Raphael; after a picture by himself; inscribed *Ille hoc est Raphael, &c.* 1787.  
A Portrait of himself; from a drawing by J. B. Grouss.  
The Return from Market; after Ph. Wouwermans.  
Engraved in Paris in 1750.  
St. Cecilia; after Raphael.  
The Virgin and Infant Christ, with Mary Magdalene, St. Jerome, and two Angels; after Correggio.  
Venus reclining; after Titian.  
Danac; after the same. 1768.  
Venus and Adonis; after the same. 1762.  
Mary Magdalene, penitent; after Guido. 1762.  
The Death of Cleopatra; after the same. 1777.  
Fortune; after the same. 1778.  
Venus attired by the Graces; after the same. 1759.  
The Chastity of Joseph; after the same. 1769.  
The Virgin, with a choir of Angels; after C. Maratti. 1760?  
The Virgin, St. Catherine and Angels, with the Infant Jesus asleep; after the same. 1760?  
Christ appearing to the Virgin after His Resurrection; after Guercino. 1773.  
Abraham sending away Hagar; after the same. 1763 and 1767.  
Esther before Ahasuerus; after the same. 1767.  
The Death of Dido; after the same. 1776.  
Belisarius; after Sal. Rosa. 1757.  
Romulus and Remus; after P. da Cortona. 1757.  
Cæsar repudiating Pompeia; after the same. 1757?  
Sappho devoting her Lyre to Apollo; after Dolci. 1787.  
The Martyrdom of St. Agnes; after Domenichino. 1759.  
The Choice of Hercules; after N. Poussin. 1759.  
The Holy Virgin; after Guido. 1750?  
The Angel of the Annunciation; after the same. 1756?  
The Annunciation; after the same. 1787?  
The Offspring of Love; after the same. 1766?  
The Infant Jesus playing a Crown of Thorns; after Murillo. 1787?  
The Infant Jesus asleep; after Vandyck. 1787?  
St. Agnes; after Domenichino. 1759?  
The Magdalene; after Guido. 1753.  
The Magdalene; after Correggio. 1780.  
Laomedon, King of Troy, detected by Neptune and Apollo; after Salvator Rosa. 1775.  
The finding of Romulus and Remus; after P. da Cortona. 1757?  
The Death of Cleopatra; after Guido. 1753.  
Apollo rewarding Merit; after A. Sacchi. 1755.  
Venus blinding Cupid; after Titian. 1769.  
Cupid sleeping; after Guido. 1766?  
Cupid; after Schidone. 1774.  
Cupid, after Vanloo. 1750.  
Laps, the south-west Wind.  
Zephyr, the west Wind. 1760 Plates 17 and 18 in the first volume of 'The Antiquities of Athens,' by Stuart.  
The Death of the Stag. 1740. A vignette to Book-ford's 'Thoughts on Hunting.'  
Half-length of Charles I.; after Van Dyck. This, and Nos 52, 56, 57, and 58, were engraved for the first edition of Smollett's 'History of England,' in quarto, published in 1757.  
The Apotheosis of Octavius and Alfred, Children of George III., who died in their infancy; after Benjamin West.  
Prince Charles James Edward Stuart.  
Mary Stuart, Queen of Scotland.  
The Mistress of Parmigiano; after Parmigiano. 1774.  
James Graham, Marquis of Montrose; after Van Dyck.  
Thomas Wentworth, Earl of Strafford; after the same.  
Thomas Cromwell, Earl of Essex; after Holbein.



William Hamilton, of Bangor, a Poet. 1760. In his 'Poems.'

Robert Leighton, Archbishop of Glasgow. 1758. In a selection from his works.

Arnold Pitsairn, Physician and Poet; after Medina.

Strange published 'A Descriptive Catalogue of a Collection of Pictures, and of thirty-two Drawings, collected by him in Italy.' Also 'An Inquiry into the Rise and Establishment of the Royal Academy of Arts; to which is prefixed a letter to the Earl of Bute.' The 'Memoirs of Sir Robert Strange and of Andrew Lumisden' were published in 1855. Lumisden was the brother of Strange's wife, who came of an old Jacobite family.

STRASSBERGER, CHRISTOPH GOTTHELF, painter and engraver, was born at Frauenstein, in the mountains of Saxony, in 1770, and destined by his parents for the Church. With this view he entered the University of Leipzig, but left it for the art school under Oeser. He painted portraits in crayons and on porcelain, and engraved a few plates. From 1815 onwards was chiefly engaged in teaching. He died in 1841.

STRASSBERGER, ERNST WILHELM, painter, the son of Christ. G. Strassberger, was born at Leipzig in 1796. He studied first under his father, and at the Leipzig Academy under Berggold, Schnorr, and Siegel. He first exhibited in 1814, but in 1816 went to Dresden, where he studied for a time at the Academy, and in 1823 he was engaged at the Meissen china factory. In 1842 he returned to his native city, and employed himself chiefly in painting incidents in the battle of Leipzig, of which he had been an eye-witness. He also worked as a scene-painter, to which calling he brought up his son. He died at Leipzig, September 11th, 1866.

STRASTER, FRAY GERONIMO, a Franciscan, who resided at the convent of his order in Valladolid, in 1613, where he engraved, with considerable ability, the plates to a work entitled 'Historia del Monte Celia de nuestra Senora de la Salceda,' written by D. Fr. Pedro Gonzalez de Mendoza, archbishop of Granada.

STRATEN. See VAN DER STRATEN.

STRAUBE, A., painter, born about the middle of the 17th century in Hamburg, painted landscapes with animals and figures in the style of Pynaker.

STRAUCH, GEORG, painter, born at Nuremberg in 1613. In the Gallery at Vienna there is an 'Immaculate Conception' by him, and in the Gallery of the Patriotic Union at Prague two portraits. He died in 1675.

STRAUCH, LORENZ, born at Nuremberg in 1554, was a skilful portrait and architectural painter, and also painted on glass. Bartsch, P. G. tom. ix., describes an etching by him, a 'View of the Market-place at Nuremberg,' with the date 1599, as the only one known to him. Nagler, however, gives a list of twenty-two, some of which are signed with his name in full, and dated as late as 1614; others with the monogram *S*. Strauch died about 1630.

STRAVIUS, a painter of Hamburg in the 17th century, who painted life-size animals and hunting landscapes.

STREATER, ROBERT, an English painter, born in London in 1624, was a scholar of Du Moulin. He painted history, portraits, landscape, architecture, and still-life. At the Restoration he was appointed serjeant-painter to Charles II. His

principal works were: the theatre ceiling at Oxford; some ceilings at Whitehall, which have perished; the 'Battle of the Giants,' at Marden Park, Surrey; and the pictures of Moses and Aaron, in the church of St. Michael, Cornhill. There is a landscape by him in the Cartwright collection at Dulwich. He died in 1680. He left a few indifferent etchings.

STRECKER, WILHELM, painter, born in 1795, painted history and scenes from poets. He was Inspector of the Gallery at Stuttgart, where he died in 1857.

STREEK, HENDRIK VAN, son of Jurriaan van Stroek, born at Amsterdam in 1659, was a scholar of his father, Emanuel de Witte. His pictures generally represent the interiors of churches and palaces, and are frequently embellished with figures by some other artist. The Hermitage at St. Petersburg has an 'Interior of a Church' by him. He died in 1713.

STREEK, JURRIAAN VAN, born at Amsterdam in 1632, occasionally painted portraits, but is better known as a painter of still life. A skull, a ball of soap, and a lamp are frequent objects in his compositions. He signed his pictures with J V S in a monogram. He died in 1678.

STRESOR, ANNE MARIE RENÉE, the daughter of Henri Stésor, was born in Paris in 1651. A miniature painter of some reputation, she was received by the Academy about 1676, but in 1687 resolved to become a nun. The convent of the Visitation at Paris agreed to receive her without a dowry, on condition that she learnt to paint in oils, for the benefit of the sisterhood. This she did, and produced a great number of works after her admission. She died in 1713.

STRESOR, HENRI, a portrait painter of the 17th century, mentioned by Marolles. He was a German by birth, but settled in Paris and embraced the Roman Catholic faith. He painted portraits of Louis XIV. and many persons of distinction. He died about 1672.

STRETES, GUILLIM, was painter to Edward VI. in 1551. Stype records that the King paid "fifty marks for recompense of three great tables made by the said Guillim, whereof two were the pictures of His Highness sent to Sir Thomas Hoby and Sir John Mason (ambassadors abroad); the third a picture of the late Earl of Surrey, attained, and by the Council's commandant fetched from the said Guillim's house." The last-named picture was discovered by Horace Walpole to be identical with one in his father's collection, which Sir Robert bought at the sale of the Arundel collection at Stafford House, in 1720, and subsequently presented to the Duke of Norfolk. The picture is now at Arundel Castle. It is dated 1517. A half-length at Knole is a copy from it. An excellent portrait of Edward VI., by Stretes, was formerly at Hamilton Palace, where it was called a Holbein.

STRIEBEL, FRANZ XAVER, painter, born at Mindelheim in 1822, studied at the Munich Academy, and painted first history, and afterwards genre pictures of a humorous kind. He died at Munich in 1871.

STRIGEL, BERNHARD, painter, was born in 1460 or 1461, at Memmingen. After working for a time at Memmingen, he moved first to Augsburg, and afterwards to Vienna, where he settled finally about 1517. He was a protégé of the Emperor Maximilian, and seems to have had a monopoly of painting his portraits. Herr Bode, to whom we

owe our knowledge of Strigel, identified him with a painter first discriminated by A. Woltmann, and called by him the 'Master of the Hirschler Collection.' Strigel seems to have been much influenced by Zeibblom. He died at Memmingen in 1528. Works:

Berlin.	Museum.	SS. M. Magdalen and John the Baptist.
"	"	SS. Lawrence and Catharine.
"	"	SS. Vitus and Margaret.
"	"	Elizabeth of Thuringia and the Emperor Henry II.
"	"	S. Norbert.
"	"	Johannes Cuspinian and his Family. (This picture bears the inscription through which Strigel was finally identified.)
		(And four others.)
Carlsruhe.	Kunsthalle.	Annunciation.
"	"	Christ washing the Disciples' Feet.
"	"	Christ crowned with thorns.
"	"	A Pietà.
Munich.	Pinakothek.	Triumph of David.
"	"	S. Servatius.
"	"	Old Man and young Woman teaching a Boy.
"	"	Portrait of Conrad Rehlingen.
"	"	Portrait of Maximilian I.
		(And four others.)
Vienna.	Gallery.	The Family of Maximilian I.
		(And others at <i>Donaueschingen, Kufstein, Schwyz, &amp;c.</i> )

STRIJ, ABRAHAM VAN, a painter of portraits, landscapes and cattle, and familiar subjects, was born at Dordrecht the 31st of December, 1753. He studied under his father, a decorator, and at first painted fruit and flowers, but was obliged to assist his father in historical subjects, landscapes, and feigned bas-reliefs. He afterwards turned to the painting of portraits, landscapes, and cattle, in the manner of Cuyp, and the interiors of shops and kitchens. In such subjects he arrived at much excellence, especially in chiaroscuro. In 1774 he founded the 'Pictura' Society of Dordrecht, and was its first president. He died at Dordrecht the 7th of March, 1826. Works:

Amsterdam.	R. Museum.	The Drawing Lesson.
"	"	The Housekeeper.
"	"	The Scullery-maid.
Rotterdam.	Museum.	Two pictures.

STRIJ, JAKOB VAN, landscape and cattle painter and brother of Abraham van Strij, was born at Dordrecht the 2nd of October, 1756. He studied at home, under his father, and at Antwerp, under Andrew Lens, and also at the Antwerp Academy. Though a sincere student of nature, he had a great predilection for copying and imitating the works of other masters. Cuyp, Hobbema, and Paul Potter were the models he most affected, particularly Cuyp, and many of his imitations of that master have passed as originals. Some of his 'Hobbemas' are also masterly; but they are not so common as his 'Cuyps.' He was a corresponding member of the Royal Institute of the Netherlands, and is eulogized by contemporary writers for his general knowledge. He died at Dordrecht, February 4th, 1815. Works:

Amsterdam. R. Museum. Four landscapes.

STRINGA, FERDINANDO, engraved some of the plates for the 'Antiquities of Herculaneum,' published at Naples in 1750.

STRINGA, FRANCESCO, painter, born at Modena in 1635 (?), was a follower of Lodovico Lana. He also studied Guercino, and the best pictures in the celebrated Galleria Estense, of which he was director. He painted several historical subjects for the churches and the ducal palace at Modena, and some of his works are to be found in Venice. He died at Modena in 1709. He left some etchings; among them:

The Disciples placing Christ in the Sepulchre.  
Portrait of Francesco II., Duke of Modena.  
St. John with the Cross.

STRINGER, DANIEL, portrait painter, was a student of the Royal Academy about 1770; his portrait heads and comic sketches were good, but he lacked application, and seems gradually to have abandoned art.

STRINGER, E., topographical draughtsman, practised towards the end of the 18th century. He was a member of the Liverpool Academy, where many of his works were exhibited. Some are engraved in the 'Gentleman's Magazine' of 1785.

STRIXNER, JOHANN NEFOMUK, draughtsman and lithographer, born at Alten-Oetting in 1782. He studied drawing at Wasserburg under the sculptor Eichhorn, and in 1797 went to Munich, where he worked under Professor Mitterer, and also learnt engraving. In 1809 he made his first essay in lithography. His best works of that class are: a series of lithographs after Durer's designs for 'The Prayer-Book of Kaiser Max'; some lithographs for the collections of the Boissierées, and for works published by the Munich Gallery authorities.

STROBERLE, JOÃO GLAMMA, painter, born at Lisbon in 1708, went as a court pensioner to Rome, where he studied in the Academy of St. Luke, under Marco Benefial, and was principally employed in copying Raphael. After spending two years in Rome he returned to Lisbon, where he was engaged at the theatre, and worked for Bishop J. Maria da Fonseca e Évora. In 1751, on the death of his patron, he went to London, but in 1755 returned to Lisbon, whence after the earthquake he migrated to Oporto, where he died in 1792. His chief works are: 'The Last Supper' in S. Nicolão; altar-pieces in S. João-Novo and Senhora da Victoria, Lisbon, and in the cathedral of Braga.

STROEHLING, P. E., a Russian painter, who was educated at the expense of the Czar, and finished his studies in Italy. He came to England about 1804, and practised with some success as a portrait painter in oils and in miniature. He exhibited occasional works at the Academy from 1803 to 1826. A portrait of the Duchess of York by him is at Buckingham Palace.

STROHMAYER, HANS, a native of Prague, who flourished in the 16th century, was first in the service of the Arch-Duke Ernst of Austria, and became in 1583 court painter to the Emperor Rudolph II. He etched many plates, among them a 'Venus and Cupid,' dated 1593.

STROZZI, BERNARDO, called IL CAFFUCCINO GENOVESE, and sometimes IL PRETE GENOVESE, was born at Genoa in 1581, and was a pupil of Pietro Sorri. At an early period of his life he became a monk of the order of St. Francis. This retirement did not, however, lead him to abandon his pursuits as an artist, and he distinguished himself as a reputable painter of history. Strozzi left the cloister,

when a priest, to contribute to the support of an aged mother and a sister; but the one dying and the other marrying, he refused to return to his order; and being forcibly recalled and sentenced to three years' imprisonment, he contrived to make his escape to Venice, where he passed the remainder of his days as a secular priest. He there painted portraits, in which walk of art he was superior to his contemporaries, and in all his larger compositions he painted the figures from life. Of his frescoes at Genoa, the most important is a *Paradise*, in the church of S. Dononico, a copious composition, with a force approaching that of oil. At Novi and Voltri are several altar-pieces by him, and in the Palazzo Brignole is an 'Incredulity of St. Thomas.' He was more occupied for private collections and galleries than for the churches. Strozzini died at Venice in 1641. Among his works we may also name:

Genoa.	<i>Pal. Durazzo</i>	Portrait of a Bishop.
"	<i>Pal. Balbi</i>	Joseph in Prison.
"	"	St. John the Baptist.
Paris.	<i>Louvre.</i>	Virgin and Child.
"	"	St. Anthony of Padua with the Child Jesus.
Venice.	<i>S. Benedetto.</i>	St. Sebastian.
"	<i>Accademia.</i>	St. Jerome.

**STROZZI, ZANONI DI BENEDETTO**, painter, born at Florence about 1412, was a pupil of Fra Angelico. He was of noble birth, and painted as an amateur. He died December 6, 1468. There is a 'St. Lawrence' by him in the Uffizi.

**STRUDEL VON STRUDELSDOFF, PILGER**, Baron, was born at Cles, in the Tyrol, in 1648, and studied at Venice under Carlo Loti, under whose direction he became a reputable painter of history. On leaving that master, his talents recommended him to the Emperor Leopold, who invited him to his court, appointed him one of his painters, and conferred on him the dignity of a baron. He was the first Director of the Academy at Vienna. He died at Vienna in 1717. Pictures by him are to be found at Vienna, at Cassel, and at Dusseldorf. Strudel was also a sculptor.

**STRUETT, JOHANN JAKOB**, painter and etcher, was born at Weisenthal, near Basle, in 1773. He has left some views near Salzburg, and some good aquatints. He died in 1820.

**STRUTT, JACOB GEORGE**, an English landscape painter, born about the beginning of the 19th century. His works appeared at the Royal Academy from 1822 to 1852. Soon after 1830, he settled at Lausanne, and thence migrated to Rome, not returning to England till 1851. There is a landscape by him at Woburn Abbey. He used the etching needle, and published two volumes of etchings; 'Sylvæ Britannica' (1825), and 'Deliciæ Sylvarum' (1828).

**STRUTT, JOSEPH**, an English engraver, and writer on art, born about the year 1749, was the son of a miller. He engraved a variety of plates in the crayon and dotted manner, which are executed with great neatness and delicacy. We are chiefly indebted to him, however, for his 'Biographical Dictionary of Engravers,' with plates engraved by himself. He also published the 'Antiquities of England,' also with his own plates; and 'Horda Angel-cynnan, or the Manners and Customs of England from the time of the Saxons;' 'Chronicles of England;' 'Regal and Ecclesiastical Antiquities of England;' 'Dresses and Habits of the People of England;' 'Sports and Pastimes.' He also left an

unfinished romance in manuscript, entitled 'Queen-Hoo-Hall,' which Sir Walter Scott, in 1808, endeavoured to complete. Strutt exhibited at the Royal Academy from 1779 to 1784. He died in London in 1802. Among others, we have the following plates by him:

The Birth of Venus. 1779.

Pandora presenting the fatal Box to Epimetheus. 1779. Candaules betraying his Queen to his favourite Gyges; after *Le Sueur*. 1787.

Twelve Illustrations for the 'Pilgrim's Progress'; after *T. Stothard*.

Venus in the Island of Cyprus.

Allegory of America; after *R. E. Pine*.

**STUART, GILBERT**, an Anglo-American painter of great talent, was born in the State of Rhode Island in the year 1754. Soon after reaching manhood he came to England, and was introduced to Benjamin West, with whom he worked for some time. He showed great ability, and some portraits that he exhibited brought him into public notice. He rose into eminence, and his claims were acknowledged even during the life of Sir Joshua Reynolds. His reputation as a portrait painter introduced him to a wide acquaintance among the higher classes of society, and he was on the road to fame when he left England. He returned to America in 1793, and resided chiefly in Philadelphia and Washington, in the practice of his profession, till about the year 1805, when he removed to Boston, where he remained to the time of his death. During the last ten years of his life he had to struggle with many infirmities; yet such was the vigour of his mind, that it seemed to triumph over the decays of nature, and to give to some of his last productions all the truth and splendour of his prime. While in England he painted the portraits of Sir Joshua Reynolds, Benjamin West, W. Woollett, Alderman Boydell, John Kemble, Dr. Fothergill, and many persons of less note. But his best work in this country is a full-length of a Mr. Grant, skating in St. James's Park. It is in the collection of Lord Charles Pelham Clinton. Of his American portraits, that of Washington is the *chef d'œuvre*. He painted the President several times; once for the late Marquis of Lansdowne; this was engraved by James Heath. Stuart died at Boston in 1828. Several of the portraits mentioned above are in the National Portrait Gallery.

**STUB.** See KRATZENSTEIN-STUB.

**STUBBS, GEORGE**, painter of animals, born at Liverpool in 1724, particularly excelled in the anatomy of the horse, and was much employed in painting the portraits of the most celebrated racers of his time, which he not only designed with correctness, but painted with a very remarkable command of technique. That he could occasionally take a higher flight he proved by a 'Phaeton with the Horses of the Sun,' and by some admirable pictures of tigers. At the age of thirty Stubbs visited Rome. In 1766 he published a work entitled 'The Anatomy of the Horse,' with plates etched by himself, after his own designs. He etched and scraped in mezzotint several good plates of animals from pictures painted by himself. Other pictures by him were engraved by Woollett, Earlom, Green, Hodges, &c. Stubbs was elected an Associate of the Royal Academy in 1780, and an Academician in 1781. The latter election, however, he refused to accept. He died in London in 1806.

**STUBBS, GEORGE TOWNLEY**, son of George Stubbs, born in 1756, died in 1815, engraved

several of his father's pictures of animals, and a few plates after others.

**STUBLEY, P.**, portrait painter, practised in London in the first part of the 18th century. There is a plate after his portrait of Peter Monamy, the marine painter, and several other of his portraits were engraved by J. Faber.

**STUDIO.** See LINT, HENDRIK VAN.

**STUERBOUDT.** See BOUIS, DIERICK.

**STUERBOUT.** See BOUIS, HUBERT.

**STUHR, JOHANN GEORG**, painter, was born at Hamburg about 1640. He painted landscapes, sea pieces, and harbour views in the style of Storch and Lingelbach, poultry in the style of Hondekoeter, and a few historical subjects. In the Schloss at Berlin there is a 'Sacrifice of Iphigenia' by this artist, and in the Cassel Gallery a 'Harbour Scene.'

**STUMP, JOHN S.**, miniature painter, was a student of the Academy, and was a constant contributor to the London exhibitions from about 1802 to 1849. His miniatures were highly esteemed for their breadth of treatment and fine tone. He painted also a few portraits in oil, and some Swiss landscapes, and was a member of the Sketching Society. He died in 1863.

**STUNTZ.** See FREYBERG, ELEKTRINE.

**STUNTZ, JOHANN BAPTIST**, lithographer and draughtsman, was born at Arlesheim, near Basle, in 1753. He painted landscapes in water-colour, and published, jointly with J. Hartmann, a series of Swiss views. In 1802 he settled at Strasburg, where he carried on business as an art dealer, and finally removed to Munich, where he devoted himself to lithography, and was associated with others in the issue of reproductions from Dürer. He died in 1836.

**STUREL, MARIE OCTAVIE**, (*née* PAIGNÉF), painter, was born at Metz in 1819. She painted flowers and fruit, chiefly in pastel. She died at Metz in 1854.

**STURM, FERDINAND.** See STURMIO, HERNANDO.

**STURM, JACQUES**, painter, was born at Luxembourg in 1808. He was a pupil of J. B. Fieser, and worked for some time at a lithographic establishment at Brussels. In 1841 he went to Paris, and afterwards visited Italy, where he died in 1844.

**STÜRMER, JOHANN HEINRICH**, painter, born at Kirchberg, in Hohenlohe, in 1774, studied at Oehringen, at Augsburg, and at Gottingen, and settled eventually at Berlin, where he became a member of the Academy. He painted landscapes, historical pictures, and military scenes. He died at Berlin in 1855.

**STÜRMER, KARL**, painter, born at Berlin in 1803, was the son and pupil of Johann Heinrich Stürmer. He studied at Düsseldorf under Cornelius, and devoted himself chiefly to fresco painting. His first work of importance was a fresco in the Schloss, Helltorf, near Dusseldorf, 'The Reconciliation between Barbarossa and Pope Alexander.' He accompanied Cornelius to Munich, and was employed upon the frescoes in the arcades of the 'Hofgarten,' and again, in 1842, went with the master to Berlin, and painted several frescoes from Schinkel's designs in the portico of the Berlin Museum. He further painted two figures of prophets for the Schloss Chapel, and numerous easel pictures, battle-pieces, landscapes, and genre pictures. He died in March, 1881.

**STURMIO, HERNANDO**, a Dutchman, born at Ziricksee, resided at Seville about the middle of the 16th century, and painted the altar of the chapel of

the Evangelists in the cathedral there, in several compartments. One of these compartments is inscribed, *Hernandus Sturmius Ziriccenensis faciebat*, 1555.

**STURRINI, MARCO**, an Italian painter, who is known only by the existence, in the Uffizi at Florence, of a 'Penitent Magdalene' with this inscription: *Opus Marci Sturrini*, 1654.

**STURT, JOHN**, born in London the 6th of April, 1658, and a pupil of Robert White, was an excellent engraver of letters. His principal work is his Book of Common Prayer, published in 1717, which was engraved on silver plates. At the top of every page there is a small historical vignette. He died in 1730.

**STUVEN, ERNST VAN**, born at Hamburg in 1657, was the pupil of an obscure painter, named Hins. In 1675 he went to Amsterdam, where he studied under Jan Voorhout, a reputable painter of history and portraits. Finding that the pictures of flowers and fruit by Abraham Mignon were at that time in great favour, and having himself an inclination for that branch of the art, he became his disciple, and won a respectable place in the same genre. He was a man of violent character, and was more than once in prison. He died in 1712.

**SUARDI, BARTOLOMEO**, called BRAMANTINO, and in the historical records of his time, Bramantino de' Suardis, was born about 1450. He was the pupil successively of Foppa and Bramante, and followed the latter to Rome in the early part of the 15th century. There in 1508 he executed a series of frescoes in the Stanze, by orders of Julius II., all of which were afterwards destroyed to make way for the work of Raphael. Of his early paintings, there is in the Louvre a 'Circumcision' dated 1491; and in the Municipio at Milan is a 'Crucifixion' of the same date, though now much injured through repainting. At the church of San Sepolero, Milan, is a fresco called the 'Christ of Pity,' that was painted soon after his return from Rome. In the library of the Ambrosiana, Milan, can be seen a sketch-book containing architectural and other designs, which were probably made during his visits to Rome and Florence, which occurred previously to 1513. In that year he painted for the Cistercians at Rome a 'Pieta,' which had been contracted for by the brethren of the monastery of Chiaravalle, near Milan; it is now lost. The picture formerly ascribed to Bramantino in the National Gallery, is now restored to his master, Foppa. He was in Milan in 1523, when it was besieged by the French, and so distinguished himself in its defence, that in 1525 he received from the Duke Francesco Maria a patent as architect and engineer. From that date until 1536, when he probably died, he continued to execute both frescoes and paintings, among which we may name:

Locarno.	<i>Madonna del Sasso.</i>	Flight into Egypt. ( <i>Signed.</i> )
Milan.	<i>S. Sepolcro.</i>	Pieta with Figures.
"	<i>S. Sebastiano.</i>	Martyrdom of St. Sebastian.
"	<i>Mimotro.</i>	Crucifixion.
"	<i>Brera.</i>	Virgin, Child, and Angels.
"		St. Martin dividing his Cloak.
"	<i>Casa Melzi.</i>	The Virgin, St. Michael, St. Ambrose.
Paris.	<i>Louvre.</i>	The Circumcision. 1491.
		The Adoration of the Magi. ( <i>Sir H. Layard</i> )

**SUAU, JEAN**, painter, born at Toulouse in 1756, was a pupil of Rivalz, and gained the first prize for painting at the Toulouse Academy. He afterwards became professor, fellow of the Academy and

director of the Museum. He died at Toulouse in 1836.

SUAU, PIERRE THÉODORE, painter, the son of Jean Suau, was born at Toulouse. He studied with his father and with David, and entered the École des Beaux Arts in 1811. He painted chiefly religious subjects, and many of his works are to be found in the churches of Toulouse and other towns in the south of France. He died in 1856.

SUAVIUS, LAMBERT, an engraver of the 16th century, who practised at Liège. He was the pupil and brother-in-law of Lambert Lombard, with whom he has been often confounded. He flourished between 1540 and 1559. He signed his plates *i. s.* The most important is a 'Raising of Lazarus,' after Lambert Lombard.

SUBLEYRAS, PIERRE, (HUBERT,) a French painter, born at Uzès, in Languedoc, in 1699, was the son and pupil of Mathieu Subleyras, an artist of little celebrity. When he was fifteen years of age he was placed under Antoine Rivalz, of Toulouse. On leaving that master in 1724, he went to Paris, and obtained the first prize at the Academy, for a 'Raising the Brazen Serpent.' He finished his studies in Rome, and established himself there for the remainder of his life. His altar-piece for St. Peter's, which he lived to see executed in mosaic, represents St. Basil celebrating Mass before the Emperor Valens. It has been engraved by Domenico Cunego. He also painted portraits. He married Maria Tibaldi, the miniature painter, in 1739. He died at Rome in 1749. Two of his pictures, one of them a 'Magdalen washing Christ's feet,' painted for the canons of St. John Lateran, are in the Louvre; two in the Biera at Milan; and at Alton Towers, the seat of the Earl of Shrewsbury, there is a 'Fall of Simon Magus.' Many others are in the French provincial museums. He has left a few etchings from his own designs; among them the following:

The Brazen Serpent.  
The Martyrdom of St. Peter.  
Mary Magdalene washing the Feet of Christ.  
The Holy Family; in an oval.  
St. Bruno restoring a Child to life.  
Martyrdom of St. Peter.  
A set of four Plates from Fontaine's Fables.

SUDRE, JEAN PIERRE, painter and lithographer, was born at Alby, September 19, 1783. He studied first under Suau at the Toulouse Academy, and in 1802 came to Paris, and was for a time in David's atelier. In 1818 he took to lithography, and from that time to the year of his death was a busy and prolific worker in this branch of art. He exhibited with success at the Salon from 1824 onwards. He died in Paris in July, 1866.

SUESS, HANS, (or HANS VON CULMBACH,) painter and engraver upon wood, was born at Culmbach in Franconia, and flourished at Nuremberg in the early years of the 16th century. Sandrart and Loolner are responsible for the error by which his name has been given as Fuss or Fuess. He signs his name JOHANNES SVES on a series of scenes from the life of St. Catharine, in the church of the Virgin at Oracow. He was a scholar of Jacopo de' Barbari, and apparently lived in close connection with Dürer, and probably worked in his studio. Sketches by Dürer are in existence from which Suess painted. A notable instance is the 'Christ treading the Wine-press,' in the chapel of St. George at Anspach, Dürer's sketch for which is in the print-room at Berlin. It has also been surmised that Dürer provided the sketch for Culmbach's masterpiece, the

fine triptych in St. Sebald's Church at Nuremberg. Another important work is the 'Adoration of the Kings,' in the Berlin Museum, which shows the influence of De' Barbari. The series of eight scenes from the history of SS. Peter and Paul, in the Uffizi, there attributed to Schaufelin, should most probably be ascribed to this master, and other examples are to be found at Schleissheim and Leipzig. Recent researches show him to have died before Dürer, at latest in 1522.

SUEUR. See LE SUEUR.

SUHR, CHRISTOPH, painter, born at Hamburg in 1771, studied in Salzdhallum, and for three years in Italy. Thence he sent his 'Judgment of Midas' to Berlin. In 1798 he returned to Hamburg, where he acquired a reputation as a portrait painter. He also painted humorous subjects, which were engraved by his brother CORNELIUS, with whom he painted the scenes for an 'optical cosmorama,' exhibited by Cornelius in most of the countries of Europe. He died at Hamburg in 1842.

SUIRLANDT, JOHANN HEINRICH, painter, born at Schwerin in 1742. He painted portraits and historical pictures, and died in 1827.

SUIRLANDT, RUDOLPH FRIEDRICH KARL, painter, born at Ludwigslust in 1781, son and pupil of Johann Heinrich Suiirlandt. He studied in Dresden and Vienna, and in 1808 went to Rome, where he painted a 'Theseus and Ariadne.' From 1812-15 he was in Naples, painting portraits. On his return to Germany he was appointed painter to the court of Mecklenburg. Several altar-pieces by him are in the churches of Ludwigslust and the neighbourhood. He died at Schwerin in 1862. His son, KARL, is an animal painter.

SUIJDERHOEF, JONAS, engraver, was born at Leyden in 1613 (1600), and studied under Cornelius Visscher and Soutman. He died in 1669. His plates are numerous and excellent; the following are among the best:

The Emperor Maximilian; after Lucas van Leyden.  
The Empress Maria, his consort; after the same.  
Maximilian, Archduke of Austria; after Rubens.  
Philip III., King of Spain; after the same.  
Albert, Archduke of Austria, Governor of the Netherlands; after the same.  
Isabella Clara Eugenia, Infanta of Spain, his consort; after the same.  
Charles I., King of England; after Vandyck.  
Henrietta Maria, his Queen; after the same.  
François de Moncade, Comte d'Onsonne; after the same.  
John, Duke of Burgundy; after P. Noutman.  
Charles, Duke of Burgundy; after the same.  
Aldus Swalmius (The old Man with the Beard); after Rembrandt.  
René Descartes; after F. Hals.  
Anna Maria Schurmann; after J. Lievens.  
The Fall of the Rebel Angels; after Rubens.  
The Virgin embracing the infant Jesus; after the same.  
A Bacchanalian subject; after the same.  
A Drunken Bacchus, supported by a Satyr and a Moor; after the same.  
The Peace of Munster; after Terburg's picture in the National Gallery; one of his finest plates.  
The Burgomaster of Amsterdam in Council; after Thomas de Keyser.  
Three old Women at table; after Ostade.  
Three Boors, one playing on the Violin; after the same.  
The Trio-trac players; after the same.  
Dutch Boors fighting with Knives; after the same.  
Dutch Boors dancing, called the Ball; after the same.

SUISSE, LE. See LE SUISSE.

SULLIVAN, LUKE, a native of Ireland, came to London when young and studied under Thomas Major. He practised miniature painting as well as engraving, and was well employed. As an

engraver, he was chiefly engaged on plates after Hogarth, and sometimes worked conjointly with that artist. The following prints by him may be named :

The infant Moses presented by his Mother to the Daughter of Pharaoh; after Hogarth; *W. Hogarth, et L. Sullivan, sc.* 1752.

Paul before Felix; after the same; *L. Sullivan, sc.* 1752.

The March to Finchley; after the same. 1761.

The Temptation of St. Anthony; after Teniers.

A set of six Views of Country-seats.

**SULLY, THOMAS**, painter, was born at Horncastle, in Lincolnshire, in 1783. At nine years old he went with his parents, who were actors, to America, studied in Charlestown, and in 1813 set up as a portrait painter in Richmond. He afterwards returned to Europe, studied under West and Lawrence, and painted a portrait of Queen Victoria, which now belongs to the St. George's Society of Philadelphia. In 1838 he settled in Philadelphia, where he painted portraits of Lafayette, Jefferson, and Washington, and of famous actors; among them T. P. Cooke and Fanny Kemble. He also designed some illustrations to Shakespeare, and his 'Washington Crossing the Delaware' is in the Boston Museum. He died in Philadelphia in 1872.

**SUMMERFIELD, JOHN**, engraver, was one of Bartolozzi's best pupils. His finest work was an excellent plate of 'Rubens and his Wife,' after the Flemish master, engraved in 1800, for which he received the gold medal of the Society of Arts. Another good plate was 'The Sleeping Boy,' after Reynolds. In spite of the high quality of his work, he found it impossible to make a living, and is said to have been reduced to great poverty. Redgrave gives the date of his death as 1817, but he is believed to have lived much longer.

**SUMPTER, H—**, an English painter of still-life, who exhibited regularly at the Academy, the British Institution, and the gallery of the Society of British Artists, between 1816 and 1847.

**SUNDER, LUCAS**. See CHANACH.

**SUNMAN, WILLEM**, (or **SONMANS**), a Dutch portrait painter, who came to England in the reign of Charles II., and was much employed after the death of Sir Peter Lely. Walpole says that, being less successful than Riley in a portrait of the King, he retired to Oxford, and was there employed to paint portraits of founders. He died in London about the year 1707. In Wadham College there is an excellent portrait inscribed: *Mary George, Aetatis 120, Gul. Sonmans, pinxit et dedit.*

**SONMANS, WILLIAM**, perhaps a son of the last named, was employed in London as a draughtsman early in the 18th century. The drawings for Morrison's 'Historia Plantarum,' 1715, are by him.

**SUPPA, ANDREA**, painter, born at Messina in 1628, studied under B. Tricomi and Casimiro. He painted very minutely finished works in oil, and frescoes for the churches and convents of his native city, among them a 'Trinity' in the chapel of St. Gregory, 'The Acts of St. Paul' in San Paolo delle Monache, and 'The Assumption' at the Nunziata de' Teatini. He died in 1671.

**SURCHI, GIOVANNI FRANCESCO**, called **DIELAI**, a native of Ferrara, who flourished about the year 1543. He was a disciple of the Dossi, whom he assisted in several of their principal works in the palaces of Belriguardo, Giovecca, and Cepario, at Ferrara. He painted history, and distinguished himself also as a painter of *grotteschi* and land-

scapes. He died in 1590. The Costabili Gallery has an 'Adoration of the Shepherds' by him.

**SURUGUE, LOUIS**, a French engraver, born in Paris in 1695, was instructed in design and engraving by Bernard Picart, whose style he adopted with success, and, like his instructor, united the point with the graver in a very agreeable manner. The effect of his prints is pleasing, and he would have reached an eminent rank among the engravers of his country if his drawing had been more correct. He was a member of the Academy of Paris, where he died in 1769. We have, among others, the following prints by him :

Portrait of Louis de Boullongne, painter to the King; after Mathieu.

St. Margaret; after Raphael; for the Crozat collection.

St. Jerome in the Desert; after *Bul. de Sana*; engraved by *N. Chasteau*, and finished by *L. Surugue*; same collection.

Christ curing the Lepers; after *Girol. Genga*; for the same collection.

The Sacrifice of Isaac; after *A. del Sarto*.

The Birth of the Virgin; after *P. da Cortona*.

Abraham sending away Hagar; after *Le Sueur*.

Venus nursing Love; after *Rubens*.

A Flemish Merry-making; after *Teniers*.

The Fortune-teller; after the same.

Clytie; after *Coppel*.

Last Supper; after *Rubens*.

Susanna; after *Verkolje*.

**SURUGUE, PIERRE LOUIS**, the son of Louis Surugue, born in Paris in 1716, was taught the art of engraving by his father. His style, though inferior, resembles that of his father. He became a member of the Academy in 1747. Among his plates we may name the following :

René Fremin, Director of the Academy; after *Latour*.

Simon Guillain, Sculptor to the King; after *N. Coppel*.

The Nativity; after *Caravaggio* ('*La Notte*').

The Virgin and Child, accompanied by St. Jerome and two other saints; after *truido*.

The Judgment of Paris; after *Hendrik Goltzius*.

He also engraved after Charles Coppel, Pater, Chardin, Teniers, and other masters. He died in 1772.

**SÜSEMIL, JOHANN KONRAD**, draughtsman and engraver, was born at Raimod in Hesse in 1767. After studying for a time at the Düsseldorf Academy, he went to Darmstadt, where he made a reputation by his plates of birds, and, in 1800, was appointed engraver to the court. He engraved the plates for Drumpelmann and Fribo's work on the 'Zoology of the Baltic Provinces,' and jointly with his son and daughter, those for Moller's 'Monuments of German Architecture.' In 1839 he published an illustrated work on the 'Birds of Europe.' His brother JOHANN THEODOR, born 1778, was a pupil of Pforr, and engraved zoological and ornithological plates. He practised for many years in Paris.

**SUSTERMANN, LAMBERT**, was called so in error, and apparently through some confusion between him and his brother-in-law, Lambert Susterman or Suavius, of Liège (*q. v.*). His real designation was **LAMBERT LOMBAUD**. He was born at Liège in 1506, was a pupil of Mabuse, and afterwards travelled with Cardinal Pole to Italy, where he studied the pictures of Andrea del Sarto. On his return to Liège he opened a school which was largely attended, and was the means of diffusing his style through the Netherlands. He also professed architecture, engraving, numismatics, archaeology, and poetry. He is not deficient in taste for beauty, and his execution is careful, but his



colouring is generally cold. His pictures are not common. There is a 'Virgin and Child' in the Berlin Museum, and a 'Deposition from the Cross,' in the National Gallery, is ascribed to him. He died at Liège in 1666.

**SUSTRIS, or ZUSTRIS, FREDERIK, called FEDERIGO DI LAMBERTO, and DEL PAVONANO,** born at Amsterdam in 1624, was the son of Lambert Sustris, and, like his father, practised chiefly in Italy, and married there. He settled in Florence, and was one of the painters associated with Vasari in adorning the catafalque of Michelangelo. He died at Florence in 1691.

**SUSTRIS, LAMBERT, (SUSTER, ZUSIRIS,)** was a native of Germany, and flourished about the end of the 16th century. He was first instructed in art by Christopher Schwartz, of Munich; but he afterwards travelled to Italy, where he became a follower of Titian, and an unsuccessful imitator of that master's colour, though he still retained the dry Gothic design. In the Louvre there is a picture by Sustris, representing Venus and Cupid, with Mars in the background. Sustris, Suavius, or Sustermans, and Lambert Lombard, have been continually welded into a single individual by biographers, and otherwise confused.

**SUTCLIFFE, THOMAS,** still-life and landscape painter, was born in Yorkshire. He studied ardently from nature, and in his works showed great artistic talent. He first exhibited at the Academy in 1856. Shortly afterwards he became an associate of the Institute of Painters in Water-Colours, and was thenceforth a constant contributor of landscapes to the Society's exhibitions. He died at Haddingley, near Leeds, in 1871.

**SUTHERLAND, THOMAS,** engraver, was born about 1785, and practised in London, producing chiefly plates in aquatint of hunting scenes, views, &c. One of his best known plates was 'The Peacock Tavern, Islington,' from which the northern mail used to start.

**SUTTER, JOSEPH,** painter, was born at Linz, in Upper Austria, in 1782. He studied for a time under Fuger at the Vienna Academy, and later at Rome. He afterwards worked for a time at Munich, where he made several designs for firecocks for the Basilica, two of which he himself carried out. One was painted by his son DANIEL.

**SUTTERMANS, JUSTUS, (SUTERMANS,)** was born at Antwerp in 1597, and was a scholar of Willem de Vos in that city; and of François Pourbus the second, in Paris. He travelled through Germany to Venice, where he passed some time, and afterwards went to Florence, where his abilities recommended him to the notice of Cosmo II., Grand Duke of Tuscany, who appointed him his painter, and in whose service he remained until the death of that prince, when he was favoured with the protection of Cosmo III. In 1623 he was summoned to Vienna to paint the emperor and empress, and returned to Florence with a patent of nobility. Suter-mans painted history and portraits, and in the latter was little inferior to Vandyck. When Vandyck visited Florence, he expressed the greatest admiration of the works of Suter-mans, and painted his portrait, etching it afterwards among his famous 'leones.' His historical pictures are well composed, and their design correct. One of his most important pictures is in the Gallery at Florence; it represents the Florentine nobility swearing fealty to Ferdinand II. Into it he has introduced the portraits of the most distinguished personages of

the time. He died in Florence in 1681. Among his works we may name:

Edinburgh.	Nat. Gal.	Portrait of Spinola.
Florence.	Uffizi.	Portrait of Galileo.
"	"	A Magdalen.
"	"	Pulcinna and his wife (two pictures).
"	"	His own portrait.
"	Pitti Gal.	The Crown Prince of Denmark.
"	"	Portrait of Ferdinand (II.) de' Medici.
"	"	Vittoria della Rovere.
"	Corsini Col.	Cardinal Corsini.
"	"	Mary Magdalen of Austria, wife of Cosmo (II.) de' Medici.
Lucca.	Accademia.	Portrait of a Young Woman.
"	"	Cardinal Leopoldo de' Medici.
Venice.	Accademia.	Catherine Cornaro ceding Cyprus to Venice.
Vienna.	Gallery.	Portrait of the Archduchess Claudia.

**SUVÉE, JOSEPH BENOÎT,** an historical painter, born at Bruges in 1743, was taught drawing by Mathias de Visch. He afterwards entered the Academy of St. Luke, in Paris, and in 1766, was appointed superintendent of the free school of design. In 1771 he won the prize of Rome. After working for a year in Rome he visited Naples, Sicily, and Malta, deferring his return to Paris until 1778. In that year he exhibited the results of his work in Italy, and soon after became a member of the Academy. At the outbreak of the French Revolution he was appointed director of the Academy at Rome, but incurring the suspicions of the Jacobins, he was thrown into prison, where he painted portraits of several of his fellow-captives, among them that of André Chénier. On the fall of Robespierre he was released, but he did not take up his appointment till 1801, when, under the auspices of Napoleon, he went to fulfil his functions. He re-organized the French school at Rome, and removed it from the Palazzo Mancini to the Villa Medici. He occupied the situation for about six years, and died suddenly on the 9th of February, 1807. His pictures are numerous. His wife was also a painter.

**SUYDAM, JAMES A.,** painter, was born in New York in 1817, and was the pupil of the American artist M. C. Kellogg, with whom he travelled through Greece and Turkey, and visited the East. On his return to America he became well known as a painter of mountain scenery and coast views. He took a very prominent part in the foundation and organization of the Academy at New York, and was appointed treasurer, which post he held till his death. His 'View on Long Island,' and 'Hook Mountain on the Hudson,' are among his best known works. He died in 1865, bequeathing a large sum of money, and the pictures known as the 'Suydam Collection,' to the Academy.

**SUYDERHOEF.** See SUYDERHOFF.

**SWAGERS, CHARLES,** the son of Frans Swagers, painter, was born in 1792. He was professor of painting at Dieppe in 1840. His son EDOUARD was a painter and lithographer, and practised in Paris.

**SWAGERS, FRANS,** a landscape and marine painter, born at Utrecht in 1756, received his art education in Holland, but afterwards he went to Paris, and resided there till his death. His pictures consist chiefly of Dutch views, and marine subjects off the coast. From his long residence



in Paris, his pictures exhibit a mixture of the Dutch and French schools. He died in Paris in 1836. His wife, ELISA, *née* MARI, was a miniature painter and professor of drawing at Ecoven. She died in 1837. Her daughter and pupil, CAROLINE, practised in Paris, and exhibited frequently at the Salon from 1831 onwards.

SWAINE, FRANCIS, an English marine painter, who practised in London from about 1760 to 1782. He painted small sea-pieces in the style of Willem Vandevelde, and moonlight scenes. He was a member of the Free Society in 1763, and gained medals from the Society of Arts in 1764 and 1765. He was chiefly employed by the dealers, who sold his copies of Vandevelde as *English Vandeveldes*. He died at Chelsea in 1782. One MONAMY SWAINE, probably his son, painted the same class of subjects.

SWAINE, JOHN, engraver, was born at Stanwell, Middlesex, in 1775. He was a pupil of Jacob Schnebellie, and later of Barak Langmate. He worked chiefly on antiquarian subjects, and produced some well-executed facsimiles of old portraits. He died in London in 1860. His son, JOHN BARAK SWAINE, was also educated in his father's art, but died in 1828, at the age of twenty-three.

SWANENBURCH, ISAAK KLAASSEN VAN, called NICOLAI, painter, was born at Leyden in 1534. He was the master of O. Van Veen and of Jan Van Goyen, and in 1596 was burgomaster of Leyden. His only known works are designs for the painted windows for the church of St. John at Gouda, and for the Town Hall at Leyden. He died in 1614. His three sons, JAKOB, WILLEM, and NICOLAS, were also painters.

SWANENBURCH, JAKOB ISAAKSZ VAN, son of the last-named, is chiefly known as the first master of Rembrandt, to whom he was probably related. He was born at Leyden, apparently about 1580. After having learnt the elements of art from his father, he travelled in Italy, and, in Naples, married Margherita Cordona, by whom he had four children. He returned to Leyden in 1617, and died there on the 17th of October, 1638. The Copenhagen Gallery has a picture signed Giacomo Swanenburgh, and dated 1628, representing the Pope crossing the square of St. Peter's at Rome in procession; in the Court House at Leyden there is a 'Pharaoh crossing the Red Sea.' See Vosmaer's 'Rembrandt,' p. 33.

SWANENBURCH, WILLEM VAN, brother of Jakob, was a Dutch engraver. He was born at Leyden about the year 1581. His style of engraving is bold, and his prints bear some resemblance to those of Hendrik Goltzius. He occasionally painted a picture, but it is as a master of the burin that he demands notice. He had a great command of the graver, but his drawing is not correct. The following are among his more esteemed plates:

Beau selling his Birthright to Jacob; after P. Moreelse.  
The Resurrection; after the same.  
The Adoration of the Shepherds; after Ab. Bloemaert.  
The six Penitents; after the same.  
St. Jerome in the Desert; after the same.  
St. Peter penitent; after the same.  
Lot and his Daughters; after Rubens.  
Christ with the Disciples at Emmaus; after the same.  
The Judgment of Paris; after M. Mierevelt.  
Perseus and Andromeda; after J. Saenredam.  
A Village Festival; after J. Vinckeboons.  
A set of fourteen Plates, entitled *The Throne of Justice*; after Joachim Wtewaal. 1605, 1606.

He died at Leyden, the 15th of August, 1612.

SWANEVELT, HERMAN, landscape painter and engraver, was born at Woerden in 1620. He is said to have been a scholar of Gerard Douw, but he left that master and travelled to Italy, while still very young. On his arrival at Rome, he was indefatigable in his studies, studious and solitary promenades procuring him the nickname of 'the Hermit.' In 1640 he became the disciple of Claude Lorraine, with whose help he soon became one of the most celebrated painters of landscape of his time. His better works are not seldom ascribed to his master. A 'Classic Landscape' in the Berlin Museum is probably a case in point. The date of his death is doubtful. According to the registers of the French Academy, it took place in 1655, but the year 1690 has also been given, while Passeri says he died in Venice in 1659. Works:

Copenhagen.	Gallery.	Summer Evening.
Dresden.	Gallery.	River Landscape.
Florence.	Uffizi.	Landscape.
Hague.	Museum.	Italian Landscape.
Hampton Court.		Landscape with Cattle (and two others).
London, Bridgewater Ho.		Landscape, with Figures loading a Ship.
" Dulwich Gall.		Three Landscapes

Herman Swanevelt has also left the following etchings: they are better, on the whole, than his pictures.

A set of eighteen small oval plates, representing Views in Italy, and rural subjects; entitled *L'aria campstri fantasie a Hermanno Swanevelt, invent. et in lucem edita*.

A set of thirteen Italian Landscapes, including the title; dedicated to Gideon Tallemuit.

A set of twelve Views in and near Rome; entitled *Diverses Vues dedans et dehors de Rome, &c.* 1653.

A set of seven Plates of Animals, with landscape backgrounds, and figures

A set of four Arcadian Landscapes, with Nymphs and Satyrs.

A set of four Landscapes with Biblical subjects.

A set of four Mountainous Landscapes, with different representations of the Flight into Egypt.

A set of Four Views of the Apennines, with pastoral subjects

A set of six grand Landscapes, with the history of Venus and Adonis.

A set of four Landscapes, with Mary Magdalene and different Saints.

SWART, JAN, (SCHWARTZ,) painter and engraver, was born at Groeningen in 1469. It has been stated that he was a pupil of Scorel's, which seems improbable, as he was considerably the elder. He spent some time in Venice, and afterwards settled at Gouda, where he died in 1535. A fine woodcut, 'Christ preaching from the Ship,' bears his monogram, and shows great similarity in style to the 'St. John Baptist' in the Pinacothek, and the 'Adoration of the Kings' in the Antwerp Museum, ascribed to him. Waagen has described an 'Adoration of the Kings,' in the possession of Queen Victoria, as a typical example of the master.

SWEBACH DE FONTAINE, JACQUES FRANÇOIS JOSEPH, a prolific painter of battles, marches, encampments, and landscapes, was born at Metz in 1769. Many of his pictures were exhibited in Paris, where he chiefly resided. He was in England, too, for a short time. In 1814 the Emperor of Russia made him director of his Porcelain Works, but he was unable to stand the climate, and soon returned to France. J. Swobach etched a great number of his own compositions, which were published in Paris, in five volumes, quarto, under the title: 'Encyclopédie Pittoresque; ou, Suite de compositions,

caprices, et études utiles aux Artistes.' He died in Paris in 1823. There are pictures by him in the Museums of Lyons, Marseilles, and Montpellier.

**SWEBACH, BERNARD EDOUARD**, painter and engraver, the son of Jacques Swebach, was born in Paris, August 21, 1800. He was taught by his father, and at the École des Beaux Arts. He painted the same class of subjects as his father, but without attaining equal excellence. He exhibited at the Salon from 1822 onwards. In the Besançon Museum and at Cherbourg there are examples of his work. He died at Versailles, March 2, 1870.

**SWEERTS, MICHAEL**, (SWERTS,) a Dutch painter and engraver, who flourished about the year 1655. His pictures have disappeared, but he etched some nineteen plates, chiefly from his own compositions, among which are the following :

Jan van Bronckhorst, Painter (?).

Herman Saffleven, Painter (?).

His own Portrait.

The dead Christ, supported by the Marys and St. John.

A Man seated in a chair, smoking, and a Boy standing by him.

An Indian shooting with bow and arrows.

**SWELINCK, JAN**, a Dutch engraver, who resided at Amsterdam about the year 1620. He engraved a set of emblems, after A. V. Venne. They are executed with the graver in a style resembling that of the Wierixes. He engraved some subjects from the 'Life of the Virgin,' a 'Raising of Lazarus,' and a 'St. John the Evangelist,' these are in ovals with arabesque borders, and are signed J. S.

**SWERTS, JAN**, painter, born at Antwerp in 1820, was a pupil of N. de Keyser. He painted historical and religious subjects, and frescoes for churches, of which there are examples in the church of Notre Dame, at St. Nicholas, in the church of St. George, at Antwerp, in the town-halls at Ypres and Courtrai, and in the chapel at Ince-Blundell Hall. He settled at Prague, where he became director of the Academy, and corresponding member of the Institute of France. He died at Marienbad in 1879.

**SWIDDE, WILLEM**, a native of Holland, born about 1660, chiefly resided in Sweden. In 1695 he engraved several of the plates for a work entitled 'Suecia Antiqua et Hodierna.' We have also by him a set of six landscapes, with figures and cattle, after Dirk Dalens; the plates for Puffendorf's 'Life of Charles Gustavus'; and some large marine pieces with the date 1680. He usually marked his plates with the initials W. S.

**SWIFT, JOHN WARKUP**, marine painter, was brought up at Hull, and was for some years a sailor, but gave up the sea and obtained employment as scene-painter to an amateur dramatic society. He afterwards settled at Newcastle-on-Tyne, where he practised successfully for many years, painting such subjects as, 'The Channel Fleet running into Sunderland,' 'Shields Harbour,' &c. Some of his works were reproduced in chromolithography. He died in 1869.

**SWITSER, JOSEPH**, or THE SWISS, was a pupil of Johann von Aachen, and worked for the Emperor about 1580.

**SWITZER, CHRISTOPH**, a German engraver on wood, who resided in England about the year 1614. He was employed by Speed to cut the coins and seals for his 'History of Great Britain,' from the originals in the Cottonian collection. Speed calls him *the most exquisite and curious hand of that age*. In the Harleian Library was a set of wood-

cuts, representing the broad seals of England, from the Conquest to James I. inclusive, neatly executed, which Vertue believed to have been cut by Christoph Switzer; they were the originals from which Hollar copied those published by Sandford. He had a son named CHRISTOPHER, who also engraved on wood, and whose works are sometimes confounded with those of his father.

**SWOBODA, KARL**, painter, was born at Prague in 1823. He studied first under Ruben, and secondly at the Viennese Academy. He painted a number of historical pictures, but was more successful as an etcher and illustrator. He died at Vienna in 1870.

**SWOBODA, RUDOLPH**, born at Vienna in 1819, was a painstaking painter of landscapes and animals. He became a member of the Vienna Academy in 1848, and died in 1859.

**SYDER, DANIEL**. See SATTER.

**SYKES, —**, an English portrait painter, who practised in the early part of the 18th century. He was of considerable repute in his day, and was one of the painters who valued Thornhill's works at Greenwich Hospital. He was an art patron as well, and formed a collection of pictures, which was sold after his death in 1733. The Duke of Bedford has a miniature by him.

**SYKES, GODFREY**, painter, ornamental designer, and decorator, was born at Malton in 1825. He was educated at the art school of Sheffield. He was also a pupil of Alfred Stevens, and was employed on the decoration of South Kensington Museum. While at Sheffield he painted interiors of rolling-mills, smiths' shops, &c., also a few landscapes. There is a 'Smith's Shop' by him, in water-colour, in the South Kensington Museum. He died in London in 1866.

**SYLVELT**. See ZILVELT.

**SYLVESTER, DON**. See SILVEIRO.

**SYLVESTRE**. See SILVESTRE.

**SYLVIVS**. See SILVIUS.

**SYMBRECHT**. See ZYMBRECHT.

**SYME, JOHN, R.S.A.**, portrait painter, was a nephew of Patrick Syme. He was born in Edinburgh in 1795, studied in the Trustees Academy, and was afterwards a pupil of Raeburn, some of whose unfinished works he completed. He was one of the foundation members of the Scottish Academy, and his portrait, painted by himself, hangs in the Academy Gallery. There is also an excellent portrait by him in the Scottish National Gallery. He suffered much from ill-health in his later years, and died in Edinburgh in 1861.

**SYME, PATRICK, R.S.A.**, flower painter, was born at Edinburgh, September 17, 1774. He devoted himself to art at an early age, and on the death, in 1803, of an elder brother, who was a teacher of drawing in Edinburgh, succeeded to his practice. He was a man of various attainments, an accomplished botanist and entomologist, and also a writer. In 1823 he published a 'Treatise on British Song Birds,' and later an edition of Werner's 'Nomenclature of Colour.' He exhibited with the Society of Associated Artists from 1810 to 1816. He died at Dollar, N. B., July 1845.

**SYSANG, JOHANN CHRISTOPHER**. To this engraver we owe several portraits, executed in a neat, clear style, for 'Portraits Historiques des Hommes illustres de Danemark,' published in 1746.

**SYTICUS**. See SOYE.

**SZOTAİKOW, —**, a Russian engraver, born 1777. He studied at the Petersburg Academy, and died in 1843.

## T.

**TABAR, FRANÇOIS GERMAIN LÉOPOLD**, painter, born in Paris, 1818, was a pupil of Paul Delaroche. In the early part of his career he painted chiefly historical subjects, but later produced many genre pictures and military scenes. His 'S. Sebastian,' exhibited at the Salon in 1851, attracted much attention. In the Bordeaux Museum there is an 'Episode in the Egyptian Campaign,' by him, and at Saumur an 'Ambulances with Wounded.' He exhibited frequently at the Salon between 1812 and 1869, in which latter year he died at Argenteuil.

**TABORDA, JOSE DA.** See DA CUNHA TABORDA.

**TACCONE, INNOCENZIO**, a native of Bologna, was a disciple and, according to Baghione, a relative of Annibale Carracci. In 1600 he accompanied that artist to Rome, where he assisted him in many of his works. In the vault of the church of S. Maria del Popolo he painted three large frescoes, from the designs of Annibale, representing the 'Crowning of the Virgin,' 'Christ appearing to St. Peter,' and 'St. Paul taken up into the third heaven.' Of his own compositions the most considerable are some pictures in S. Angelo in Pescheria, in the chapel dedicated to S. Andrew, representing the principal events of the life of that Apostle. He died at Rome, in the prime of life, in the pontificate of Urban VIII. (1623—1641).

**TACCONI, FRANCESCO**, of whose life little is known, flourished from 1461 to 1490, and was an artist of some importance at Cremona in the 15th century. He and his brother, FILIPPO TACCONI, executed several frescoes in a loggia in the Palazzo Pubblico of their native city. In 1461 their fellow-citizens exempted them from all taxes on account of these frescoes, which have since, however, been whitewashed over. In 1490 Francesco was employed in St. Mark's, at Venice, where he painted, on the organ doors then in use, the Epiphany, the Resurrection, and the Assumption. These paintings, though much damaged, are still preserved, and are said once to have been signed and dated. In the National Gallery there is a 'Virgin Enthroned,' signed OP. FRANCISI TACCHONI 1489 OCTU. It is a free copy from a 'Madonna' by Giov. Bellini, in the Scalzi, Venice.

**TADDEO DI BARTOLI.** See BARTOLI.

**TAFI, ANDREA**, a Florentine painter, and contemporary of Giotto. That he flourished in the early years of the 14th century, and that his real name was probably *Ricchi*, appears from the registers of the Guild of Physicians and Apothecaries, which then included painters. He is there inscribed, in 1320, as *Andreas vocatus Tafus, olim Ricchi*. That the Florentines were indebted to him for the revival of the art of working in mosaic, has been stated on the authority of Vasari, who says that some Greek painters in mosaic being employed in ornamenting the church of S. Marco at Venice, Tafi visited that city, in hopes of becoming acquainted with their mystery, and succeeded so well that one of them, named Apollonio, not only instructed him in the art, but was prevailed on to accompany him to Florence, where, in conjunction with others, they were employed on the mosaics in the Baptistery. The parts traditionally assigned

to Tafi are the innermost of the concentric bands in the dome, containing groups of angels, and the immense 'Christ Enthroned.' But several inaccuracies have recently been pointed out in Vasari's account of this artist, whose death he places in 1291. It may be doubted whether Tafi was really the author of any frescoes in the Baptistery at all.

**TAGLIASACCHI, GIOVANNI BATTISTA**, painter, a native of Borgo S. Donnino, near Piacenza, flourished about the year 1730. He was a scholar of Giuseppe dal Sole, and for some time painted history in the manner of his teacher, but afterwards modified his style by studying Correggio, Parmigiano, and Guido. He was an excellent portrait painter. He died in 1737. His principal works are at Piacenza.

**TAGPRET, PLIER, (DACHBREIT,)** painter, a native of Ravensburg, who flourished about 1480. Two works by him, painted in the style of Zeitblom, are extant—the one, a 'Gregory the Great, Joseph of Arimathea, and the Virgin'; the other, 'John the Evangelist, Nicodemus, and a Bishop.'

**TALG, SEBASTIAN**, painter, born at Nordlingen, worked from 1516 to 1560 with J. Herlin and Jan Schaufelin, and imitated Dürer. Works by him are at Nuremberg, Nordlingen, and Schleissheim.

**TALLANSON, JEAN JOSEPH**, painter, born at Blaye, near Bordeaux, in 1746, went in 1764 to Paris, where he entered the atelier of Vien. From 1791 to 1806 he painted classical pictures, wrote a critical work on painting, and also poetry in the style of Ossian. He died in 1809.

**TAILLEVENT, TALLVEN, (or TALVEN,)** FRANÇOIS, an obscure Flemish painter of the 17th century.

**TALAMI, ORAZIO**, born at Reggio in 1625, was a scholar of Pietro Desani. He afterwards visited Rome, where he spent some time in the study of Annibale Carracci. On his return to his native city he distinguished himself as a reputable painter of history and architecture, both in oil and fresco. He died in 1699.

**TALFOURD, FIELD**, the younger brother of Mr. Justice Talford, was born at Reading in 1815. He first exhibited at the Royal Academy in 1845, and from that time onwards was an occasional contributor to the exhibition. His works were chiefly portraits, but from 1865 to 1873 he exhibited landscapes. He died in London in 1874.

**TALMAN, JOHN**, amateur draughtsman, was the son of William Talman, the architect. In 1710 he went with Kent to study in Rome, and there made a number of pen and ink sketches and washed drawings, from churches and other buildings; some of these are in the possession of the Society of Antiquaries.

**TALPINO.** See SALMERGIA.

**TAMAGNI, VINCENZO**, usually called **VINCENZO DA SAN GEMIGNANO**, was born at San Gemignano in 1492. He went to Rome and entered the school of Raphael, where, according to Vasari, he was called on to assist his master in the Loggia of the Vatican. The statements of Vasari with regard to Tamagni are open, however, to much doubt. He

was really a member of the Sienese school. His earliest works, some frescoes at Montalcino, a small town near Siena, were once signed and dated 1510. Two signed altar-pieces are still at San Gemignano; and in the apse of S. Maria d'Arrone, Umbria, he painted frescoes in conjunction with Lo Spagna, on which the names of both artists appear. Tarnagni died about 1530.

**TAMAROZZO**, (or **TAMAROCCHIO**), CENARE, a Bolognese painter of the early 16th century, the pupil of Francia. Two of the frescoes in the oratory of S. Cecilia at Bologna were painted by him—'The Baptism of Valerian,' and 'The Martyrdom of St. Cecilia.' It has been suggested that these were painted from designs by Francia or Costa, so superior are they in conception to execution. A signed picture by Tamarozzo, 'The Madonna and Child, with the little St. John,' is in the Poldi Pezzoli collection at Milan.

**TAMBURINI**, GIOVANNI MARIA, painter and engraver, a native of Bologna, who flourished about 1640, was first a scholar of Pietro Facini, and afterwards of Guido Reni. He painted history with some success, and was employed for several of the churches at Bologna. His best works are his 'S. Antony of Padua,' in the church of La Morte, and an 'Annunciation,' in S. Maria della Vita.

**TAMM**, FRANZ WERNER, (called **DAPPER**), was born at Hamburg in 1658, studied at first and at Von Sostlen and Plouffer, and then went first to Rome, and afterwards to Vienna, where he became court painter. The Vienna Gallery contains seven and the Dresden Gallery four of his works, representing chiefly fruit, flowers, dead game, and similar subjects. His works show good drawing, careful and highly finished execution, and colour, which though heavy at first, became clearer and more brilliant as time went on. He died at Vienna in 1724.

**TANCREDI**, FILIPPO, born at Messina in 1655, studied some time at Naples, and afterwards visited Rome, where he entered the school of Carlo Maratti. He spent a great part of his life at Palermo, where he painted the ceiling of the church of the Teatini, and that of Il Gesù Nuovo. He died at Palermo in 1722.

**TANJE**, PIETER, a Dutch engraver, was born at Bolsward, in Friesland, in 1706. At first a waterman's boy, he studied at the age of twenty-four under Folkema, and became a most industrious artist, engraving a great number of portraits and other subjects, as well as vignettes for books. The most considerable of his works are five large plates, after the famous windows of the church of St. John at Gouda. He also engraved some plates for the 'Dresden Gallery.' Among others we have the following prints by him:

Portraits of the Dutch Stadtholders (*jointly with Houbraken*).

George II., King of England, &c.; after *Faher*. 1752.

Charles VII., Emperor of Germany; after *Tanjer*, sc.

Christina, Queen of Sweden; after *S. Bourdon*.

His own Portrait; after *J. M. Quinckhardt*.

A Dead Christ; after *Fraancesco Salutati*.

The Chastity of Joseph; after *Carlo Cignani*.

Children Dancing; after *Albano*.

The Card-players; after *M. Angelo Caravaggio*.

Tarquin and Lucretia; after *Luca Giordano*.

(The last five are in the 'Dresden Gallery'.)

Tanje died at Amsterdam in 1760.

**TANNER**, RUDOLPH, painter, born at Richtenswell, on the Lake of Zurich, in 1775, was a sword cutler by trade. He studied art without a teacher,

but in 1814, when he was already thirty-nine, he went to Munich to study, and there he died in 1830.

**TANNEUR**, PHILIPPE, painter, was born at Marseilles in 1795. He was a pupil of Horace Vernet, and painted marine and battle pieces, coast views, etc. He exhibited at the Salon from 1827. There is a sea-piece by him in the Luxembourg, and other examples of his art in the museums of Marseilles, Montpellier, and Nantes. He died in 1873.

**TANNOCK**, JAMES, a Scottish portrait painter, was born at Kilmarnock 1784. Of humble parentage, he was brought up as a shoemaker, and then worked as a house-painter. With a strong predilection for art, he painted some portraits in Kilmarnock, and after receiving some instruction from Alex. Nasmyth, eventually succeeded in forming a practice as a portrait painter in Greenock and Glasgow. In 1810 he migrated to London, and from 1813 to 1841 exhibited forty-four portraits at the Royal Academy. He died in London in 1863. His portraits of Professor Geo. Jos. Bell, of Henry Bell, and of George Chalmers, are in the Scottish National Portrait Gallery. His younger brother WILLIAM TANNOCK also practised as a portrait painter.

**TANZIO**, ENRICO ANTONIO, (called **TANZIO D'ALAGNA**, or **TANZIO DI VARALLO**), born at Alagna, near Novara, in 1574. He was a competitor with the Carloni in several public works at Milan, and painted a 'Destitution of Sannacherib,' in the church of S. Gaudenzio at Novara. He is supposed to have died in 1644.

**TAPARELLI D'AZEGLIO**, MASSIMO, Marchese, statesman, soldier, poet, and painter, and brother of Roberto, Marchese d'Azeglio, was born at Turin in 1798. In Rome he devoted himself for some time to painting landscapes, which were frequently combined with historical subjects. He also painted the scenes for an opera composed by himself. He died at Turin in 1866.

**TAPARELLI D'AZEGLIO**, ROBERTO, Marchese, who was born at Turin in 1790, painted historical works after the manner of Gaudenzio Ferrari. He was director of the Turin Gallery, and wrote several books on art. He died at his birth-place in 1862.

**TAPIA**, DON ISIDORO DE, a painter of historical pictures, born at Valencia in 1720, was a scholar of Evaristo Muñoz. He went to Madrid in 1743, and afterwards passed into Portugal. He was a member of the Academy of S. Fernando, which possesses a picture of 'Abraham's Sacrifice' painted by him. He died at Madrid in 1755.

**TARABOTTI**, CATERINA, was a native of Vicenza, and a pupil of Alessandro Varotari and his sister Chiara. She practised chiefly at Verona, where she painted historical pictures. The dates of her birth and death are unknown, but she was at work in 1659.

**TARAVAL**, JEAN HUGUES, painter and engraver, born in Paris in 1728, was the son and pupil of Thomas Raphael Taraval. In 1756 he won the Grand Prix at the Academy, and in 1759 went as pensioner to Rome. On his return in 1764 he painted a successful portrait of Louis XV. In 1769 he was received by the Academy, his reception picture being a 'Triumph of Bacchus.' In 1785 he was appointed professor and chief inspector at the Gobelins manufactory, and died in Paris the same year. There is a 'Triumph of Amphitrite' by him in the Louvre.

**TARAVAL, LOUIS GUSTAVE**, architectural designer and engraver, was the son of Thomas Raphael Taraval. He was born at Stockholm in 1787, was sent by his father to join his brother Hugues in Paris, where, among other prints, he engraved some architectural subjects from the designs of Dumont. Another member of the family, Jean Gustave Taraval, a nephew of Raphael, was born in Paris in 1767. He won the Grand Prix in 1782, and died in Rome two years later.

**TARAVAL, THOMAS RAPHAEL**, painter, was a Frenchman by birth, and studied in Paris. He was invited to Sweden, and became court painter to the King. In the Castle of Stockholm are several wall paintings by this artist. He founded a school of painting at Stockholm, where he died in 1750.

**TARDIEU, AMBROISE**, nephew and pupil of Pierre Alexandre Tardieu, was born in 1788. He was geographical engraver to the French Government. With his work as an engraver he combined a trade in prints, books, and maps. Like his uncle, he engraved many portraits, his total productions in that line amounting to some 800 plates, mostly of very small size. He died in Paris in 1841.

**TARDIEU, ELISABETH (LAIRIE (née TOURNAY))**, was the second wife of Jacques Nicolas Tardieu. She was born in Paris in 1731, and died there in 1773. Among other prints, she engraved these:

The Concert; *after J. F. de Troy*.  
The Mustard Merchant; *after Charles Hutin*.  
Two plates of the Charitable Lady and the Catechist; *after P. Duménil*.  
The Old Coquette; *after the same*.  
The Repose; *after Jéaurat*.

**TARDIEU, JACQUES NICOLAS**, (called COCHIN,) the son of Nicolas Henri Tardieu, born in Paris in 1718, was instructed in the art of engraving by his father. He used the point less and the graver more than his father; hence his prints are neater, though inferior in spirit and picturesqueness of effect. He was a member of the Academy at Paris. He engraved a considerable number of portraits and other subjects, among which are the following:

Louis XV.; *after Vanloo*.  
His Queen Marie Leszynska; *after Nattier*.  
Marie Henriette of France; *after the same*.  
The Archbishop of Bordeaux; *after Restout*.  
Robert Lorraine, sculptor to the King. 1719  
Bon Boullogne, Painter to the King; the companion plate.  
Christ appearing to the Virgin; *after Guido*.  
Mary Magdalene penitent; *after Paolo Paganini*.  
The Pool of Bethesda; *after Restout*.  
Diana and Actæon; *after F. Boucher*.  
The Miseries of War; *after Teniers*.  
A pair of Landscapes; *after Cochin the younger*.

He also engraved some plates for the 'Galerie de Versailles,' *after Le Brun*. He died in Paris in 1795. LOUISE TARDIEU, his wife, who was the daughter of the celebrated medallist Du Vivier, also engraved some plates.

**TARDIEU, JEAN BAPTISTE PIERRE**, nephew and pupil of Nicolas Henri, was a geographical engraver. He was born in Paris in 1746, and died 1816.

**TARDIEU, JEAN CHARLES**, called COCHIN, was the son of Jacques Nicolas Tardieu. He was born in Paris in 1765, and studied under Regnault. He painted a great number of pictures for the Government, which were placed in the Luxembourg, at Versailles, St. Cloud, and Fontainebleau; also in the Museum at Rouen, and in the cathedral. In addition

to these he exercised his pencil on classical and poetical subjects for private individuals; and seems to have been fully employed during the reigns of Napoleon, Louis XVIII., and Charles X. He also made copies of several pictures by P. de Champagne. He died in Paris the 3rd of April, 1830. There are examples of his work in the Museums of Besançon, Havre, Versailles, and Marseilles.

**TARDIEU, MARIE ANNE**. See ROUSSELET.

**TARDIEU, NICOLAS HENRI**, an eminent French engraver, born in Paris in 1674, was first a pupil of P. le Pantre, and was afterwards instructed by Gérard, and by Benoît Audran. He was engaged in some of the most important publications of his time, and engraved several plates for the 'Collection Crozat,' the 'Galerie de Versailles,' and other publications. He was received into the Academy in Paris in 1720, and died in that city in 1749. The following are among his best prints:

Louis Antoine, Duke d'Antin; *after Rigaud*; engraved for his reception plate at the Academy in 1720.

Jean Soanen, Bishop of Senez; *Nic. Tardieu ad vivum fecit*. 1716.

Embarkation for Cythera; *after Watteau*.

The Set of Alexander's Battles; *after Le Brun*.

Four subjects of Roman History, in the form of friezes; *after Rinaldo Mantovano*.

Jupiter and Alcmena; *after Giulio Romano*.

The Annunciation; *after Carlo Maratti*.

The Holy Family, with Angels presenting Flowers and Fruit; *after Andrea Luigi d'Assisi*.

Adam and Eve; *after Dominichino*.

The Scourging of Christ; *after Le Brun*.

The Crucifixion; *after the same*.

An emblematical Subject, representing the principal qualifications of a perfect Minister: Secrecy, Fortitude, and Prudence; *after Le Sacar*.

Christ and the Woman of Samaria; *after N. Bertin*.

Christ appearing to Mary Magdalene; *after the same*.

The Martyrdom of St. Peter; *after Seb. Bourdon*.

The Crucifixion; *after Joseph Parrocel*.

The Conception; *after Antoine Coypel*.

Apollo and Daphne; *after the same*.

The Wrath of Achilles; *after the same*.

The Parting of Hector and Andromache; *after the same*.

Vulcan presenting to Venus Armour for Æneas; *after the same*.

Venus soliciting Jupiter in favour of Æneas; *after the same*.

Juno directing Æolus to raise a Tempest against the Fleet of Æneas; *after the same*.

The three last form a series from the History of Æneas, painted in the Palais Royal by Ant. Coypel.

**TARDIEU, PIERRE ALEXANDER**, engraver, nephew of Jacques Nicolas Tardieu, was born in Paris in 1756, and was a pupil of J. G. Wille, and afterwards of Nanteuil and Edelinck. He engraved the portrait of Henry IV. of France, *after F. Pourbus*, for the 'Collection du Palais Royal.' Among his scholars were Denoyers, Bertonnier, and Aubert. He died in Paris in 1844. Among his numerous plates, the following may also be named:

St. Michael overcoming Lucifer; *after Raphael*.

The Communion of St. Jerome; *after Domenichino*.

Judith and Holofernes; *after Allori*.

Psycho abandoned; *after Gérard*.

Three portraits of Henry IV.; *after Janet and F. Pourbus*.

Two of Voltaire; *after Laryillière and Houdon*.

The Earl of Arundel; *after Van Dyck*.

Marshal Ney; *after Gérard*.

Napoleon in his Coronation robes; *after Isabey*.

Marie Antoinette; *after Dumont*.

Montesquieu, Paul Barras, and many other portraits.

**TARDIEU, PIERRE FRANÇOIS**, was the nephew of Nicolas Henri Tardieu, by whom he was in-

structed. He was born in Paris in 1720. His plates, though inferior to those of his relatives, are not without merit. We may name the following :

*The Judgment of Paris; after Rubens.*  
*Perseus and Andromeda; after the same.*

He also engraved several architectural views after Panini; a set of plates for La Fontaine's 'Fables,' after Oudry; and several plates for Buffon's 'Natural History.' He died in Paris about 1774.

**TARDIF, OLIVIER**, a famous French glass painter in the 16th century, who flourished at Ronen, where he worked for the cathedral. His son Noel succeeded to his position, but was of inferior talent.

**TARICCO, SEBASTIANO**, painter, was born at Cherasco, in the Piedmontese, in 1645. He formed his style by the study of Guido and Domenichino. He died in 1710.

**TARUFFI, EMILIO**, born at Bologna in 1633, was a fellow-student with Carlo Cignani, under Francesco Albano. In conjunction with Cignani, he painted some pictures in the Palazzo Publico at Bologna, and accompanying him to Rome, was his coadjutor in his frescoes in S. Andrea della Valle. Of his works at Bologna, the best are a 'Virgin presenting the Rosary to S. Domenico,' in the church of S. Maria Nuova, and a 'Virgin, with a glory of Angels, appearing to S. Celestine,' in the church dedicated to that saint. He painted landscape in the style of Albano. There is an etching by him dated 8th May, 1651, when he was only eighteen. He was assassinated in 1696.

**TASCA, CRISTOFORO**, painter, was born at Bergamo in 1667. After learning the rudiments of design in his native city, he studied the works of Antonio Bellucci and Carlo Loti at Venice. He established himself in Venice, where his best works are, a 'Birth of the Virgin,' in the Chiesa dell' Assunzione; a 'Death of St. Joseph,' in SS. Filippo e Giacomo; and a 'Nativity' and 'Baptism of Christ,' in S. Marta. He died at Venice in 1737.

**TASNIÈRE, G.**, was resident about the year 1670 at Turin, where he engraved part of a set of prints from hunting subjects and portraits painted by Jan Miel, in the palace of the Duke of Savoy, which were published at Turin in 1674, and entitled 'La Venaria reale Palazzo di piacere,' &c. He also engraved several plates from the pictures of Domenico Piola, in a coarse, tasteless style.

**TASSAERT, JEAN PIERRE**, painter, born at Antwerp in 1651, was the son of PIERRE TASSAERT, a painter of Antwerp. Jean Pierre became free of the Guild of S. Luke in 1690, and dean in 1701. He was the grandfather of Philip Joseph Tassaert. He painted interiors and historical subjects, but few of his works are now extant. There were formerly eight pictures by him in the hall of the suppressed Company of Diamond Polishers, containing scenes from the lives of St. Peter and St. Paul. In the Museum at Antwerp there is a 'Meeting of Philosophers' by him. He died in 1725.

**TASSAERT, NICOLAS FRANÇOIS OCTAVE**, painter, born in Paris in 1800, studied under Girard and Lethière, and in the École des Beaux Arts. He painted portraits, historical subjects, and *genre*. Tassaert had a life of misery, and his works are of a melancholy character. The best, perhaps, is 'The Unfortunate Family,' in the Luxembourg. We may also name:

*Early Christians celebrating the Eucharist in the Catacombs (Bordeaux Museum).*

*Heaven and Hell (Montpellier Museum).*  
*Portrait of Himself (do.).*

He committed suicide by inhaling carbonic acid gas, in Paris, in 1874.

**TASSAERT, PHILIP JOSEPH**, a Flemish painter, born at Antwerp in 1732, was painter to Prince Charles of Lorraine. He migrated to England early in his career, and worked as journeyman for Hudson. In 1769 he became a member, and in 1775 president, of the Incorporated Society of Artists, where his works were chiefly exhibited. He practised as a picture restorer and dealer, and also scraped some plates. He died in London in 1803. Amongst his plates are:

*Jonah thrown into the Sea; after Rubens.*  
*The Woman taken in Adultery; after the same.*  
*The Virgin and Child, with St. Elizabeth and St. John; after the same.*  
*The Martyrdom of St. Lawrence; after the same.*  
*The Parting of Venus and Adonis; after the same.*  
*The Rubens Family; after the same. 1768.*  
*Rubens' three Children; after the same.*  
*J. Harrison; after T. King. 1768.*  
*The Four Ages; after a drawing by himself. 1768.*

**TASSEL, PIERRE**, a French painter of the 16th century, was born at Langres in 1521. The details of his career are unknown. At the Troyes Museum there is an 'Æneas carrying Anchises' by him.

**TASSEL, RICHARD**, born at Langres in 1588, was the pupil of his father, Pierre Tassel. When he was eighteen he went to Italy, and entered the school of Guido Reni at Bologna, moving afterwards to Rome. On his return to France he obtained a civil appointment, but still practised as a painter and sculptor. His works are to be found at Langres, Lyons, and Dijon. He died, according to the date on his epitaph, in 1660, though there is a 'St. Martina' by him, dated 1663. His son, JEAN TASSEL, born at Langres in 1608, was also a painter, and his father's pupil. He died in 1667.

**TASSI, AGOSTINO**, whose family name was Buonamici, was born at Perugia in 1565, and studied at Rome under Paul Bril, although he called himself a disciple of the Carracci. He painted landscapes in the style of Bril, and was rising into fame, when, for some unexplained offence, he was sent to the galleys at Leghorn. During his confinement he occupied himself in drawing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted sea-ports, calm seas with shipping and fishing-boats, and occasionally storms. He also excelled in architectural and perspective views. Agostino Tassi was the master of Claude Lorraine. He died at Rome in 1644. He has left a few slight but spirited etchings, of storms at sea and shipwrecks.

**TATE, WILLIAM**, an English portrait painter, born about the middle of the 18th century. He studied under Wright of Derby, and practised successively in Liverpool, London, Manchester, and Bath. He was a member of the Incorporated Society, with whom he exhibited, as well as with the Royal Academy, from 1771 to 1804. He died at Bath in 1806.

**TATHAM, CHARLES HEATHCOTE**, architect, was also known as a draughtsman and etcher. He was born in 1770, studied in Italy, and was elected a member of the Academies of Rome and Bologna. In 1799 he published 'Etchings from the best Examples of Ancient Ornamental Architecture, drawn from the Originals at Rome'; in 1806 two volumes, 'Etchings representing Fragments of



Grecian and Roman Architectural Ornaments,' and 'Designs for Ornamental Plate'; and in 1811, 'The Gallery at Castle Howard,' and 'The Gallery at Brocklesby.' He died in April, 1842.

**TATORAC, V.**, engraved a set of one hundred and fifty wood-cuts for an edition of Ovid's 'Metamorphoses,' published in 1537; and a print of the 'Annunciation,' for a Prayer-book of 1530.

**TAUBERT, GUSTAV**, painter, was born at Berlin in 1755. His father, an obscure painter, was his first teacher, and he improved himself by copying the pictures in the Dresden Gallery. He afterwards went to Warsaw, where from 1785 to 1791 he painted portraits in pastel and historical pictures. In 1800 he went to Berlin, and became superintendent of the porcelain factory, and soon after court painter. He became a member of the Berlin Academy, and died in that city in 1839.

**TAULER, (or TAULIER,) JEAN**, painter and engraver, was born at Brussels, and established himself at Liège about 1600. He there married a sister of the painter, Simon Damery, and instructed her in painting. Pictures by him are to be found in several churches and convents of Liège. He died in 1610.

**TAUNAY, ADRIEN**, son of Auguste Taunay, the sculptor, and nephew of Nicolas Antoine, held the post of second draughtsman on the French corvette 'Uranie.' A number of his natural history designs were engraved about 1824.

**TAUNAY, FÉLIX**, painter, born in Paris about 1796, was the son and pupil of Nicolas Antoine. He accompanied his father on his Brazilian expedition, and on the return of the latter to France remained in Brazil, and accepted the post of Director of the Academy of Rio de Janeiro, which Nicolas Taunay had founded. He painted chiefly Brazilian scenery. He died in 1881.

**TAUNAY, NICOLAS ANTOINE**, painter, was born in Paris in 1755. He was the pupil successively of Brouet and of Casanova. He was received by the Paris Academy in 1784, but never became a full Academician. Through the influence of D'Argenville he was admitted to the privileges of the Roman pension without competition, and passed three years in study in Rome. He was a foundation member of the Institute in 1795. In 1815 Taunay went to Brazil with several other French artists, and founded an academy at Rio Janeiro. In 1821 he returned to France, and painted in Paris till his death. He painted several of the battles and victories of Napoleon, and a great number of pictures in various other genres. He died in Paris in 1830. Works:

Montpellier.	Museum.	A Village Fête.
"	"	A Game of Bowls.
Paris.	Louvre.	Exterior of a Field Hospital in Italy and several others.
Versailles.	Museum.	Battle of Ebersberg.
"	"	Bonaparte receiving Prisoners on the Battle-field.
"	"	The French Army descending the Great St. Bernard: and several others.

**TAUPIN, MARIUS HIPPOLYTE**, painter, born in France in 1795. He was a pupil of Budelet, and though the author of a few original works, is best known as an excellent restorer and transferrer of pictures.

**TAUREL, ANDRÉ BENOÎT**, engraver, born in Paris in 1794, was a pupil of Bervic, and entered the École des Beaux Arts in 1809. He gained the 'Prix de Rome' in 1818. His portrait of the Czar

Nicholas I., after Kruger, was exhibited at the Salon in 1844.

**TAUREL, JEAN JACQUES**, painter, born at Toulon in 1757. He was a pupil of Doyen, and exhibited at the Salon from 1793 onwards. Many of his works celebrated the exploits of the Republican armies. Among such were: 'The Heroic End of the *Vengeur*,' 'Burning of the Port of Toulon, and its abandonment by the English' (painted for the Nation). His 'Entry of the French Army into Naples, January 21st, 1799,' is at Versailles. Many of his pictures have been lithographed. He died in Paris in 1832.

**TAVARONE, LAZZARO**, painter, was born at Genoa in 1556. He was a favourite disciple of Luca Cambiaso, whom he accompanied to Spain in 1583. He assisted him in his great work in the Escorial, and, after the death of Cambiaso, was employed to finish the paintings left imperfect by that master. He remained for some years in the service of the King of Spain, and returned rich to Genoa in 1594. His principal works there are his frescoes in the tribune of the cathedral, representing subjects from the life of S. Lorenzo, and the façade of the Dogana, or Custom-house, on which he painted a St. George and the Dragon. He also painted scenes from the life of Columbus, and the victory of the Genoese at Antwerp in the Saluzzo Palace at Albaro. He died in 1641.

**TAVELLA, CARLO ANTONIO**, called IL SOLFAROLA, was born at Milan in 1668. He was a scholar of Peter Molyn, called Il Tempesta, whose vigorous manner he followed with a spirit which earned him the name of Il Solfarola. He afterwards adopted a style distinguished by more amenity, and became the chief landscape painter of Genoa. He died at Genoa in 1738. He had two daughters, Angiola and Teresa, who painted landscapes, and lived about the middle of the 18th century.

**TAVENER, WILLIAM**, an English amateur painter, born in 1703, whose profession was that of a proctor in Doctors' Commons. He painted landscapes, and was further known as the author of two plays, 'The Maid the Mistress,' 1732, and the 'Artful Husband,' 1735. He died October 20, 1772.

**TAVERNER, JEREMIAH**, an English portrait painter, practising in the first half of the 18th century. His portrait of Defoe was engraved by M. Vanderghucht, and his own portrait by John Smith.

**TAVERNIER, FRANÇOIS**, a French historical painter, was born in Paris in 1659. He became a member of the Academy in 1701, and a professor in 1721. He sent three pictures to the Salon of 1704, and died in Paris, September 10th, 1725.

**TAVERNIER, —**, painter, was born at Vannes, in France, but passed the greater part of his life in Belgium, where he painted landscapes, views of towns, &c. He died at Brussels in 1859.

**TAVERNIER, MELCHIOR**, a French engraver, who practised in Paris about the year 1630. He was a print-seller as well as an engraver, and was appointed engraver and copper-plate printer to the king in 1618. His prints are chiefly portraits; but he also engraved some ornamental subjects from his own designs. Among his plates we may name eight of Gardes Françaises, and fifty-seven small plates of 'Chevaliers du Saint Esprit'; also:

A Bust of the Duke of Alençon, crowned with laurel.  
An Equestrian Statue of Henry IV. of France; inscribed, *Melchior Tavernier a Paris, graveur et imprimeur du Roi, &c.* 1627.

He died in Paris in 1641, at an advanced age.



**TAYLOR, ALEXANDER**, an English miniature painter, who was an occasional exhibitor at the Royal Academy from 1776 to 1796.

**TAYLOR, CHARLES**, an English engraver, born in London in 1748. He studied under Bartolozzi, and produced many plates after Angelica Kauffmann. His works appeared at the Incorporated Society between 1776 and 1782.

**TAYLOR, EDWARD CLOUGH**, amateur, of Kirkham Abbey, Yorkshire, has left a number of clever etchings. He was a graduate of Trinity College, Cambridge, taking his M.A. in 1814. He died in 1851, aged sixty-five.

**TAYLOR, ISAAC**, an English engraver, born at Worcester in 1730. In the early part of his career he worked successively as a brass-founder, as a silversmith, and as a surveyor. Then devoting himself to engraving, he found much employment in book illustration, for which he frequently furnished the designs. His best work was done for an edition of 'Sir Charles Grandison.' Many of his plates are to be found in the 'Gentleman's Magazine.' From 1774 to its dissolution, he acted as secretary of the Incorporated Society of Artists, where many of his works appeared. He died at Edmonton, October 17th, 1807.

**TAYLOR, ISAAC**, the son of the last-named, and an English engraver, was born in London about 1750. He studied under Bartolozzi, and worked much for Alderman Boydell, for whose Bible he made designs. Before he was forty he retired into Suffolk, and passed the remainder of his life as a dissenting minister. He was the father of Jane and Ann Taylor, the writers of 'Original Poems.' He died at Ongar, December 11th, 1829. Amongst his best plates are:

Henry the Eighth's First Sight of Anne Boleyn; *after Stothard.*  
Falstaff and his Tormentors; *after Smirke.*  
Assassination of Rizzio; *after Opie.* 1791.

**TAYLOR, ISIDORE JUSTIN SÉVÉRIN**, BARON, painter, engraver, and art-writer, was born at Brussels, of French parents, in 1789. He studied at the École Polytechnique, but afterwards became the pupil of Savée, and attracted notice by various articles on art matters. In 1811 he visited Belgium, Holland, Germany, and Italy, but the events of the day recalled him to France, and he served for some time in the army, notably in the Spanish campaign after the Bourbon restoration. On the conclusion of peace he retired from military life, and resumed his art work. It was at his instance that negotiations were opened with the Pacha of Egypt for removal of the Luxor obelisk, and its erection in the Place de la Concorde as a monument to the French victories in Egypt. Taylor was despatched to Egypt on this errand in 1830. He exhibited occasionally at the Salon, and some of his books of travel were illustrated with his own plates, as 'Voyages Pittoresques en Espagne, en Portugal, et sur la côte d'Afrique' (1826-1832). He founded the *Association des Artistes* in 1844, was several times premiated, became a member of the 'Institut' in 1847, and a senator in 1869. He died in Paris, September 6th, 1879.

**TAYLOR, JAMES**, an English engraver, born at Worcester in 1745. He was the younger brother of the elder Isaac Taylor, with whom he worked. Anker Smith was his pupil. He exhibited at the Incorporated Society between 1770 and 1776. He died in London in 1797.

**TAYLOR, JOHN**, an English portrait painter, who practised at Oxford in the 17th century. He was the nephew of Taylor, the water-poet. His portraits of his uncle (painted in 1655) and of himself are in the Bodleian.

**TAYLOR, JOHN**, an English marine and landscape painter, was born about the middle of the 18th century, at Bath. He practised in London as a painter, and also etched a few plates. He died at his native place in 1806.

**TAYLOR, JOHN**, known as 'Old Taylor,' born in London in 1739, was the son of an officer in the Customs, and a scholar of Francis Hayman. His early practice was that of taking likenesses in pencil, but afterwards, by the advice of his friends, Paul Sandby and J. A. Gresso, he adopted the business of teaching. By this he accumulated a sufficient sum to retire with comfort. He used to be called the father of the English school, as he was an original member of the Society of Incorporated Artists, and survived all the rest. He died in London on the 21st of November, 1838.

**TAYLOR, SIMON**, an eminent painter of botanical subjects, was employed by Lord Bute about 1760; and afterwards by Dr. Fothergill. The collection of plants he painted for the latter was sold to the Empress of Russia for £2000; those he painted for Lord Bute were sold by auction in 1791, and are now to be found in various collections. It is believed that Taylor died in 1798.

**TAYLOR, THOMAS**, an English engraver and print-seller, who practised in London from 1680 to 1720.

**TAYLOR, THOMAS** an English engraver, who flourished towards the end of the 18th century. He engraved several plates for the collections published by Boydell, among them the following:  
Henry VIII., *after Opie.* (For the *Shakespeare Gallery.*)  
Democritus and Protagoras, *after Salv. Rosa.*  
A Flemish Collation, *after Van Harp.*  
Two emblematical vignettes from the designs of J. Gwyn.

**TAYLOR, WILLIAM DEAN**, an English line engraver, born in 1794, who obtained a considerable reputation. He died in 1857. His best plates are:

Acis and Galatea; *after R. Cook.*  
The Duke of Wellington; *after Sir T. Lawrence.*

**TAYLOR, WILLIAM B. SAINSFIELD**, a landscape and battle painter, born at Dublin in 1781. His early years were spent in the Army Commissariat, and he served in the Peninsula. Devoting himself to art, he exhibited at the Royal Academy and the British Institution between 1820 and 1847. During his latter years he was curator of the St. Martin's Lane Academy. As a painter he did not achieve much reputation; but he became known as an art writer. He died in 1850.

TEDESCO, ADAMO. See FISHFINDER.

**TEERLINK, ABRAHAM**, a Dutch landscape and animal painter, was baptized at Dordrecht in 1776. His studies were directed by Versteeg and Arie Lamme. He spent some time in 1808 in England, and also in France, where he received advice from David. The latter part of his life was passed at Rome, where he died in 1857. There are by him:

Amsterdam. *R. Museum.* Italian Landscape. 1823.  
Cascade at Tivoli. 1824.  
Munich. *Pinakothek.* View of Aricia.

**TEGLIAUCCIO, NICCOLÒ DI SER SOZZO**, a Sienese miniaturist, who flourished about the middle of the

14th century, and died in 1363. His only known work is an 'Assumption,' forming the frontispiece to the 'Codex Caffeo,' in the Archivio Delle Riformagioni, at Siena.

**TEICHEL, WILHELM**, engraver, born at Berlin in 1815, executed the following plates:

A Roman Woman with a Child in her Lap; after E. Dage.

Italian Country Girl; after Ruyssdael.

A Hartz Mountain Girl; after E. Meyerheim.

Frederick the Great; after Kaulbach.

He died in 1873.

**TEISSIER, JAN GEORG**, born at the Hague in 1750, painted portraits and landscapes in a very respectable manner, but was better known as a copyist and restorer of 'old masters.' He had sufficient merit to win him a place on the direction of the Hague Academy of Design, and on that of the Museum. He died at the Hague in 1821.

**TEISSIER, JEAN**, a French engraver, who practised in Paris about 1770. He was a scholar of Philip le Bas; among his plates we may name:

Les Mangeurs de Huîtres; after Léonard.

Le Marchand de Poissons de Dieppe; after the same.

**TEJADA, MORENO**, a Spanish engraver, who made some plates for the quarto edition of the 'Conquest of Mexico,' published at Madrid in 1783.

**TELBIN, WILLIAM**, one of the most successful of English scene-painters, was born in 1813. One of his best works was his drop-scene for the 'Overland Route,' at Drury Lane theatre. He was a member of the Institute of Painters in Water-Colour, though not a contributor to their exhibition, and exhibited on rare occasions at the Royal Academy and British Artists' Gallery. Towards the close of his life he became a confirmed invalid, having suffered much from shock at the death of a son killed by an avalanche in the Alps. He died in 1873.

**TELLIER, JEAN L.** See **LETELLIER**.

**TELMAN VON WESEL**, a German engraver, of whose personal history very little is known. He was a goldsmith engraver, working at Wesel in the first years of the 16th century. The British Museum has a collection of circular playing cards by him, and the three following plates may also be named:

The Virgin and Child on the crescent moon, with a Knight adoring; Signed: TELMAN · OP · DEN · DICH · GOLTSMIT · OF · PRENTSNER · TO · WESEL. and with the letters T. W.

St. Christopher.

St. Crispin and St. Crispinian.

**TEMINI, GIOVANNI**. The name of this engraver is affixed to a portrait of Carlo Gonzales, Duke of Mantua, which is dated 1622.

**TEMMELE, (TOMMEL,) ANTON**, painter, was a native of Silesia, and flourished in the first part of the 19th century. He studied first at the Munich Academy and afterwards at Rome, where he remained for some time making copies of the old masters, such as the 'Madonna di Foligno,' and 'Transfiguration,' after Raphael; 'Aurora,' after Guido Reni; 'Diana,' after Domenichino. His last work was a copy of Raphael's 'Dispute of the Sacrament,' for the King of Prussia. He died at Rome in 1841.

**TEMMINCK, H. C.**, a Dutch female painter, by whom there is a picture in the Rijks Museum at Amsterdam. She was painting about 1841, but nothing is known of her life except that she was the pupil of L. H. de Fontenay.

**TEMPEL**. See **VAN DEN TEMPEL**.

**TEMPEST, PIERCE**, an English mezzotint engraver, was born about the middle of the 17th century. He was pupil and assistant to Hollar. With engraving he combined the trade of print-selling. He is best known by his 'Cries and Habits of London,' (50 plates,) after Old Laroon, published in 1688. He also published a translation of C. Ripa's 'Iconologia,' in 1709. He died in London in 1717. Amongst his plates are:

Charles I.; after Van Dyck.

Charles II.

Nell Gwyn.

James II.; after Lely.

Mary of Modena, Queen of James II.; after the same.

Sir T. Killigrew.

Roger L'Étrange.

Ernest, Count Starembergh.

William, Prince of Orange.

William III.

Portrait of himself, with the motto *Cavete volis Principes*.

Andromeda; after An. Caracci.

Susannah and the Elders; after Cornelissen (?).

**TEMPESTA, ANTONIO**, born at Florence in 1555, was first a disciple of Santi di Tito, but afterwards studied under Stradanus. His favourite subjects were battles, cavalcades, huntings, and processions, which he composed well, and painted with spirit. During a long residence at Rome he was much employed by Gregory XIII. in the gallery and loggie of the Vatican; and by the Marchese Giustiniani in the decorations of his palace. He also drew many designs for tapestries. In the church of S. Stefano Rotondo there is a fine 'Murder of the Innocents' by Tempesta. He also left some 1800 etchings. With the exception of occasional extravagance in design, they are very able performances. He usually marked his plates with one of these monograms, **A. T. E. T. A.**

Among his numerous prints are the following:

A set of plates from the Old Testament, generally called *Tempesta's Bible*.

Twenty-four plates from the Life of St. Anthony.

A set of one hundred and fifty prints from Ovid's 'Metamorphoses.'

The Labours of Hercules; thirteen plates.

The Ages of Man; four plates.

The Entry of Alexander into Babylon.

Diana and Actæon.

The Crucifixion; inscribed *Ant. Tempesta. 1612*.

Many plates of Battles, Hunts, and Cavalcades.

He died at Florence in 1630.

**TEMPESTA, (TEMPESTINO,) DOMENICO**. See **MARCHI**.

**TEMPESTA, PIETRO**. See **MOLYN, PIETER**.

**TEMPESTI, GIOVANNI BATTISTA**, born at Volterra in 1729, studied in Pisa and Rome. On his return from Rome to Pisa he painted for the church of S. Domenico scenes from the life of S. Chiara Gambacorti, and for the cathedral the 'Celebration of Mass by Pope Eugenius III.' He painted the music-hall in the Pitti Palace at Florence for Leopold I, also several frescoes in palaces and villas in Pisa. His largest fresco is the 'Last Supper,' in the cathedral of Pisa; his best, perhaps, the 'Death of S. Ranieri,' in the Oratory of S. Vito, where his oil painting, the 'Martyrdom of S. Ursula' is also to be seen. He died at Pisa in 1804.

**TEMPLE, W. W.**, wood engraver, was one of Bewick's apprentices. For his master's 'British Birds' he engraved the plates of the rough-legged

falcon, pigmy sand-piper, red sand-piper, and the eared grebe. He never practised independently, for at the close of his apprenticeship he gave up art, and went into business as a linen-draper.

**TEMPLETOWN, VISCOUNTESS**, (*née* Lady MARY MONTAGUE,) was born about 1770. She designed some groups for china, which were executed by Meassrs. Wedgwood. There is at South Kensington an Indian ink drawing by her. She died in 1824.

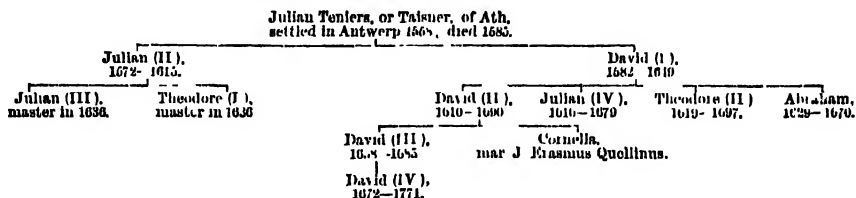
**TEMPORELLO, IL.** See **CASELLI**.

**TEN CATE, HENDEIK GERRIT**, a Dutch painter, was born at Amsterdam in 1803. He painted town

views, winter scenes, &c., with moderate ability. He died in 1856.

**TEN COMPE, JAN**, born at Amsterdam in 1713, was a scholar of Dirk Dalens the younger. He painted landscapes, river scenes, views of cities and villages, among which were several different views of the Hague. His best pictures approach those of Berck-Heijde and Van der Heijde. He died in 1761.

**TENIERS**: the pedigree of the Teniers family is thus given by Wauters :



**TENIERS, ABRAHAM**, the younger brother of David Teniers the Younger, was born at Antwerp in the year 1625, and instructed in art both by his father and brother. He painted Flemish festivals in the style of David Teniers the Younger, and though his pictures are inferior both in the colour and handling, they are sometimes mistaken for the productions of his brother. There is by him a 'Portrait of a Prelate,' in the Hermitage at Petersburg, and an 'Armoury' in the Gallery at Madrid. He died in 1670.

**TENIERS, DAVID**, the Elder, was born at Antwerp in 1582. His father was one Julian Teniers, a mercer, who died in 1585, leaving also an elder son Julian, who was David's first master. The latter afterwards entered the school of Rubens. He for some time applied himself to historical painting, and visited Italy. His genius leading him to landscape painting, he placed himself under the tuition of Adam Elsheimer, at Rome, and studied under that master for six years. On his return to Flanders he painted rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, &c. He treated those subjects with considerable humour and ingenuity, but his fame has been eclipsed by that of his son. Works :

Berlin.	Museum.	Temptation of St. Anthony.
Brussels.	"	Landscape.
Dresden.	Gallery.	A Village Fair, and six less important examples.
London.	Nat. Gal.	A Rocky Landscape.
"	"	A Village Scene.
"	"	Playing at Bowls.
Munich.	Gallery.	A Rocky Landscape.
"	"	Village Scene, with Peasant.
Petersburg.	Hermitage.	A Painter in his studio.
"	"	Two Landscapes.
Vienna.	Gallery.	Juno, Jupiter, and Io.
"	"	Vertumnus and Pomona.
"	"	Pan, Nymph, and Satyr.
"	"	Four Landscapes.

The following etchings are ascribed to the elder Teniers :

- A Pilgrim, with his staff and chaplet.
- A Peasant putting a plaster on his hand.
- Bust of a Peasant with a fur cap.

He died at Antwerp in 1649.

**TENIERS, DAVID**, the Younger, was born at Antwerp in 1610, and baptized in the church of St. Jacques on the 15th of December. His father was

David Teniers the Elder, his mother Dympe Cornelissen de Wilde, the daughter of a captain working on the Scheldt. There is no record of the year in which his apprenticeship to art began, or of the master who first taught him. This, however, was no doubt his father, of whose style the son's is, in fact, a sublimation. It has often been said that after leaving the paternal studio, he worked first under Prouwer and afterwards under Rubens. But of this no proof is forthcoming. Teniers and Rubens were, it is known, intimate friends, but the friendship does not seem to have begun until after the former had been received as a master by the Corporation of St. Luke. It may have had its origin in the choice of a wife made by Teniers. On the 22nd July, 1637, he married Anne, the daughter of Jan Brueghel, and a pupil of Rubens. She had been baptized in 1620, so cannot have been more than seventeen years of age. By her Teniers had five children, two sons and three daughters. Anne died in 1656, and six months later Teniers married Isabel, the daughter of Andreas de Fren, secretary to the Council of Brabant. By her he had three children, two sons and a daughter.

It is said, upon doubtful authority, that at first Teniers was unsuccessful as a painter, and had much difficulty in selling his pictures. If this were the case at all, it can only have been for a very short time, as by the date of his first marriage he must have been in comfortable circumstances. In 1644-5 he was dean of the Guild of St. Luke, and was appointed painter to the governor, Archduke Leopold William, who loaded him with gifts and commissions. Teniers set himself to make copies of the pictures, more than two hundred in number, in the Archduke's collection, and afterwards published plates from them. The Archduke's successor, Don Juan of Austria, the natural son of Philip IV., confirmed Teniers in his post, and even, it is said, practised art under his tuition. However this may be, it is certain that his father, Philip IV., conceived a great admiration for the Flemish master, and acquired those examples of his art which make the Madrid Gallery so rich in the work of Teniers. According to Cornelius de Bie, he also found favour with Queen Christina of Sweden, who sent him a gold chain and her portrait, and was sent to England to buy Italian pictures for the Count of Fuensaldagne.

In 1650 Teniers migrated from Antwerp to Brussels, becoming owner also of the famous country-house near Perck, of which we catch so many glimpses in his pictures

In 1668 Teniers took an active part in founding the Antwerp Academy of the Fine Arts. In the same year he solicited admission to the ranks of the noblesse, declaring his family to be "honorable, originaire de Haynaut, cantier d'Ath," and describing the shield they had 'de tout temps porté,' thus "Argent, a un ours en naturel, au chef d'azur, à trois glands d'or rangés, le heaume ouvert et treillé, bouteriet et hachements d'argent et d'azur; cimier, un ours naissant au blason de l'écu, tenant en sa patte droite un gland d'or." The result of his appeal seems to have been a recommendation that it should be granted, on condition that he no longer publicly exercised his profession for gain. Thus condition, perhaps, was fatal, for no more is heard of his nobility. Teniers died at Brussels on the 5th April, 1694, and was interred at Perck, in the neighbourhood of his chateau of Dry Toorn. His second wife, Isabel, had preceded him to the grave.

The pictures of Teniers are innumerable. He painted nearly every kind of subject, but his finest art is confined to scenes from peasant life which lend themselves most thoroughly to his faculty for rapid creation, for incisive, dexterous handling, and for the cooler harmonies of colour. Smith's catalogue enumerates nearly seven hundred pictures by his hand, and every important museum possesses a selection. In the following list only the more important and more accessible are included.

Amsterdam	R. Museum	The Guard-room
"	"	The Hour of Rest
"	"	The Village Inn
"	"	The Temptation of S. Anthony
"	"	Kermesse
"	"	The Farm
"	"	The Players
Antwerp	Museum	Panorama of Valenciennes
"	"	Flemish peasants drinking
"	"	Morning
"	"	Attraction
"	"	Old Woman cutting Tobacco
Berlin	Gallery	An Alchemist in his Laboratory
"	"	The Begging-monks Players
"	"	Teniers and his Family
"	"	Temptation of S. Anthony
"	"	The Sacrament of the Miracle of S. Gudula
"	"	A Party at Table
"	"	Kermesse
"	"	The Rich Man in Hell
Brussels	Museum	The Five Senses
"	"	The Village Doctor
"	"	Flemish Landscape
"	"	Kermesse
"	"	Interior of the Archduke Leopold William's Gallery
"	"	Temptation of S. Anthony
"	"	Portrait of a Man in black
Dresden	Gallery	A Village Fair (signed and dated 1641)
"	"	Peasants in an Alehouse
"	"	A Young Man sitting near an overturned cask
"	"	Guard-room, with Delivrance of S. Peter
"	"	Peasants drinking and playing Cards
"	"	Great Kermesse
"	"	Peasants at Dinner
"	"	And sixteen others
Dublin	Nat. Gallery	Hustle Cap
Dulwich	Gallery	Peasants merry-making
"	"	The Prodigal Son as Swineherd
"	"	Brickmaking in a landscape

Dulwich	Gallery.	Figure of a Pilgrim.
"	"	Figure of a Female Pilgrim.
"	"	A White Horse with a Chaff-cutter
"	"	A Castle and its Proprietor.
"	"	The Guard-room
Edinburgh	Nat. Gall.	Peasants Playing Skittles.
Florence	Uffizi	S. Peter weeping ( <i>pasticcio</i> ).
"	"	Man and Old Woman at an Inn.
Glasgow	Gallery	Woody landscape
"	"	Flemish landscape
"	"	Milking time
"	"	A Hunting Party
"	"	The Miseries of War
"	"	Jealousy
"	"	A Surgical Case
"	"	S. Jerome
"	"	Peasants before a Fire
"	"	Landscape with figures
"	"	And three others, <i>pasticcios</i> .
Hague	Museum	The Alchemist
"	"	Kitchen Interior
Hampton Court	Palace	Interior of a Farm
"	"	And several copies and <i>pasticcios</i>
London	Nat. Gall.	A Music Party
"	"	Boors regaling
"	"	The Misers
"	"	Players at Tic-tac
"	"	An Old Woman peeling a Pear.
"	"	Teniers' Chateau at Perck
"	"	The Four Seasons ( <i>four pictures</i> )
"	"	River Scene
"	"	The Surprise
"	"	Dives, or the Rich Man in Hell
"	"	The Village Fête ( <i>Fête aux choux</i> )
"	British Museum	The Topiary
"	"	Alchemist in his Laboratory
"	"	Village Wedding
"	"	Kermesse
"	"	Peasants playing Cards
"	"	Boors playing Cards
"	"	Same subject
"	Leeds	A View in Flanders—Winter
"	Leeds	Dutch Peasants, Merry-making.
"	"	Boors playing Cards
"	"	Kitchen Interior
"	"	Landscape with a Chateau and figures
"	"	In Jerusalem Battant
"	"	The Alchemist
"	"	And several others
London House	"	Robbers plundering a Farm-house
"	"	Card Players
"	"	Landscape with Peasants carousing
Madrid	Gallery	The Nuptials' Players
"	"	A Village Festival
"	"	Le Roi Bot
"	"	The Alchemist
"	"	A Surgical Operation
"	"	The Temptation of S. Anthony
"	"	Picture (Gallery of the Archduke Leopold William)
"	"	The Story of Armida, in twelve pictures
"	"	And thirty-three others
Munich	Pinakothek	Scene in a Tavern
"	"	The same subject
"	"	The Alchemist (a portrait of himself)
"	"	Four Views of the Archduke Leopold William's Gallery
"	"	Christ before the church of Santa Maria dell' Immacolata, Florence
"	"	A Peasant smoking
"	"	And eighteen others
Paris	Louvre	S. Peter's denial
"	"	The Prodigal Son with Courtesans
"	"	The Seven Works of Mercy.
"	"	Temptation of S. Anthony.
"	"	Village Festival

<b>Paris.</b>	<b>Louvre.</b>	An Inn by a River.
"	"	Peasants dancing before an Inn.
"	"	Alehouse Interior.
"	"	The same subject.
"	"	Heron-hawking.
"	"	The Smoker.
"	"	The Knife-grinder.
"	"	The Piper.
"	"	Portrait of an Old Man.
"	"	The Soap-bubbles.
<b>Petersburg.</b>	<b>Hermitage.</b>	And twenty-one in the <i>La Caze</i> Collection.
"	"	Corporation of Crossbowmen of S. Sebastian.
"	"	A Guard-room.
"	"	A Village Festival.
"	"	Wedding Feast.
"	"	The 'Angel' Inn.
"	"	Kermesse.
"	"	Card Players.
<b>Vienna.</b>	<b>Gallery.</b>	And thirty-three others
"	"	The Archduke Leopold William bringing down the Bird.
"	"	The Archduke Leopold William's Picture Gallery.
"	"	The Old Man with the kitchen Maid.
"	"	Village Wedding
"	"	Robbers plundering a Village
"	"	Peasants shooting with Bows and Arrows.
"	"	The Sausage-maker.
		And twelve others.

**TENIERS, DAVID III.**, painter, born at Antwerp in 1638, was the eldest of the eleven children of David Teniers the Younger. Helena Fourment, the wife of Rubens, was his godmother. He was taken to Brussels by his father when very young, and afterwards sent to Spain to complete his education. The respectability of his talents is sufficiently shown by his having been his father's collaborator in many works, and also by the fact that the pictures of the two are often confounded. M. Wauters, in his 'Flemish School of Painting,' points out that it was David III., and not his father, who signed his pictures and cartoons *David Teniers junior*. A 'S. Dominic,' which still exists in the church at Perck, is a case in point. David III. died at Brussels in 1685. His son, **DAVID IV.**, was also a painter. He was born in 1672, settled in Portugal, and died at Lisbon in 1771.

**TENIERS, JULIAN**, painter, another son of Julian, the morcer, has been often confounded with his father. He was born in 1572, and was therefore older than his brother, David Teniers the Elder, who was bound his apprentice in 1595. He stood godfather to David the Younger in 1610. Of his own works nothing definite is known. He died in 1615.

**TENNANT, JOHN**, an English painter, born in London in 1796. He painted at first subject pictures, such as 'Meg Merrilies,' 'The Old Smuggler,' 'The Old Forester,' but afterwards turned his attention to landscape. In 1842 he became a member of the Society of British Artists. He exhibited occasionally at the Academy between 1820 and 1847. He died in 1872.

**TEOSCOPOLI.** See **THEOCOPULI**.

**TERASSON, H.**, engraver, practised in London early in the 18th century. He engraved some entomological plates, and, in 1713, a 'View of the Banqueting-House, Whitehall,' from his own design.

**TER-BORCH, GERARD**, commonly called **TER-BURG**, was born at Zwolle in 1617, and studied art under his father, an obscure painter, who had visited Italy; he was afterwards sent to Haarlem, and also visited Germany and Italy. He was very

successful in his early years in the painting of portraits on a small scale. In 1646--1648 he was at Munster, where the plenipotentiaries of Spain and the delegates of the Dutch provinces were met to ratify the treaty of peace with Philip IV. His picture of that event, with the portraits of the assembled delegates, is considered his masterpiece, and is now in the National Gallery. He was fond of painting series of pictures, with some slight dramatic connection. Ter-borch visited the court of Spain, and was received with honour by Philip IV., who knighted him. He also visited the courts of France and England, but left no traces of his visit. On his return to Holland he probably resided for a time at Haarlem, but finally settled at Deventer, where he married his cousin, and became a member of the town council, and afterwards Burgomaster. His portrait in this capacity, in the Hague Museum, painted by himself about the year 1660, represents him wearing a majestic wig, the curls of which shade a long and somewhat melancholy face; the nose well shaped and long; the mouth firm and shaded with a greyish moustache. Terborch often introduces his own figure into his pictures. His life appears to have been free from incident. He died at Deventer, the 8th December, 1681, leaving no children. His pictures are comparatively few in number. The following is a list of the more accessible:

<b>Amsterdam</b>	<b>Museum.</b>	His own Portrait.
"	"	Portrait of Geertjan Matthysen, his Wife
"	"	Paternal Counsel
<b>Antwerp.</b>	<b>Museum.</b>	The Mandan Player.
<b>Berlin.</b>	<b>Museum.</b>	Paternal Admonition.
"	"	Portraits of his Wife and his Wife's Father
"	"	The Physician's Visit.
"	"	Two Male Portraits.
"	"	The Smoker
<b>Dresden.</b>	<b>Gallery.</b>	The Grinder's Family.
"	"	The Officer and the Trumpeter.
"	"	Young Lady washing her hands.
"	"	Young Lady playing the lute.
"	"	Young Lady in white satin with her back turned.
<b>Haarlem.</b>	<b>Museum.</b>	Portraits of M. and Mme. Colenbergh.
<b>Hague.</b>	<b>Museum.</b>	The Message.
"	"	His own Portrait.
"	"	Portrait of Gaspar von Kinschot.
<b>London.</b>	<b>Nat. Gall.</b>	The Music Lesson.
"	"	The Peace of Munster.
<b>Munich.</b>	<b>Buckingham Pal. Gallery.</b>	The Letter.
"	"	The Trumpeter and the Letter.
<b>Paris.</b>	<b>Louvre.</b>	Boy and Dog
"	"	Soldier offering Money to a Young Woman.
"	"	The Music Lesson.
"	"	The Concert.
"	"	Meeting of Ecclesiastics.
"	"	Learning to read ( <i>La Caze</i> vol.)
<b>Petersburg.</b>	<b>Hermitage</b>	Cavalier and Lady.
"	"	The Jew Musician.
"	"	The Letter.
"	"	The Rustic Messenger.
"	"	The Duet.
"	"	Interior of an Inn, with an Officer and a Young Woman.
<b>Vienna.</b>	<b>Gallery.</b>	The Apple-peeler.
"	<b>Jaechtenstein Gal.</b>	Portrait of a man in black.

**TERRUGGEN, HENDRIK**, born at Deventer in 1588, was brought up in the school of Abraham Bloemart, at Utrecht. He resided ten years at Rome and Naples, where he painted many pictures for the churches and for private collections. When Rubens made his tour through Holland, he pronounced Terbruggen to be one of the ablest painters of his country. Of his works we may name: at Deventer, 'The Four Evangelists'; in the Copenhagen Gallery, 'Christ Crowned with Thorns'; and in the Wallraf Museum at Cologne, 'Esther and Vashti.' He died at Utrecht in 1629.

**TERENZI DA URBINO, TERENCE**, called also **IL RONDOLINO**, was a native of Urbino, and flourished about the year 1600. He was a scholar of Barocci, and, according to Baglione, visited Rome, where he was favoured with the protection of Cardinal Montalto. He is said to have possessed an extraordinary talent for imitating the works of the great masters, and to have thus deceived some of the best judges. Having practised one of these deceptions on his benefactor, imposing on him a picture painted by himself for a work of Raphael, he was disgraced. There is a picture of his own composition in the church of S. Silvestro, at Rome, representing the Virgin and Infant Christ, with several Saints. He died in 1620.

**TERHIMPEL, ANTHONIS**, a painter of landscapes and kermesses, flourished at Delft about 1650. He painted much on porcelain, and many drawings by him are still extant.

**TERLEE, — VAN**, born at Dort in 1636, is said to have been a scholar of Rembrandt, and to have painted a few historical pictures of slight merit.

**TERMISANO, DECIO**, a Neapolitan, and pupil of Giovanni Filippo Criscuolo, and of Pittone and Marco da Siena, was born in 1565. Dominici, in his 'Lives of the Neapolitan Painters,' mentions a picture by this master in the church of S. Maria detta a Chiazza, at Naples, representing the 'Last Supper;' it is signed and dated 1597. He died in 1600.

**TERNITE, WILHELM**, painter, was born at Neustrelitz in 1786. He served in the army during the War of Deliverance, and later studied in Paris under Gros. He afterwards went to Rome and Naples, and made drawings from the Pompeian frescoes, which he published as lithographs. On his return to Germany, he devoted himself to portrait painting. Among his portraits are: 'The Emperor Francis II. of Austria,' 'Queen Louisa of Prussia,' and 'The Grand Duke of Mecklenburg-Strelitz.' Ternite died in 1871.

**TEROL, JAYME**, a Spanish painter, and pupil of Fray Nicolas, who from 1604 to 1607 assisted Rodriguez Espinosa on the high altar of the church of St. John Baptist at Muro, Valencia.

**TERRY, G.**, an English engraver in mezzotint, who flourished from 1770 to 1788. He was chiefly employed in engraving portraits; among others, we have the following by him:

The Rev. John Towers; after Fisher. 1770.

The Rev. William Huntingdon. 1786.

The Rev. Richard Johnson, B.A., Chaplain at Botany Bay. 1787.

George Saville Carey, prefixed to his Lectures on Mimicry.

**TERRY, H— J—**, was born in England, but studied under Calame, in Geneva, and was for several years engaged in reproducing his master's works by lithography. He subsequently turned his attention to landscape painting in water-colour,

in which he was successful. He practised at Basle, Mülhausen, and Lausanne, exhibiting his works in Switzerland. He died at Lausanne in 1890.

**TERSAN**. See **CAMPION, CHARLES PHILIPPE**.

**TERWESTEN, AUGUSTYN**, painter, was born at the Hague in 1649. Without the help of an instructor, he made sufficient progress in art to be employed by the goldsmiths as a chaser, which profession he followed until he was twenty, when he turned to painting. He then became the pupil of an artist named Wieling, who had some reputation as an historical painter. Under him he studied two years. He afterwards placed himself under Willem Doudyns, and in a short time found himself in a position to undertake a journey to Italy. He travelled through Germany to Rome, where he met with sufficient employment to keep him for four years. He afterwards visited Florence and Venice, and in 1678 returned to Holland. He was chiefly employed in painting ceilings at the Hague, Amsterdam, and Dort, with subjects from Ovid. He was a principal agent in the re-establishment of the Hague Academy, which had for years been in a state of decay. In 1690 he was invited to the court of the Elector of Brandenburg, afterwards King of Prussia, who appointed him his principal painter, and made him director of the Berlin Academy. He died at Berlin in 1711. He etched a few plates.

**TERWESTEN, ELIAS**, younger brother of Augustyn Terwesten, was born at the Hague in 1651, became the disciple of his brother, and for some time applied himself to figure subjects; but not succeeding to his expectation, he turned to animals, flowers, fruit, and still life, in which he was more successful. Following the example of his brother, he travelled to Italy, and settled at Rome, where his works were held in considerable estimation. He was employed by the Elector of Brandenburg to collect works of art. By artists he was called "The Bird of Paradise." He died at Rome in 1729.

**TERWESTEN, MATTHEUS**, the youngest brother of Augustyn Terwesten, born at the Hague in 1670, was for some time instructed by his brother, but afterwards studied successively under Daniel Mytens II. and Willem Doudyns. On the departure of Augustyn Terwesten for the court of Berlin, he completed some of the pictures left unfinished by the latter. In 1694 he went to Italy, and worked three years in Rome. He also visited Berlin. Soon after his return to Holland he was received into the Hague Academy, and, early in the 18th century, appointed its director. One of his best works is a 'Christ on the Mount of Olives,' in the church of the Jansenists, at the Hague. In the Museum at Amsterdam there is a portrait by him of the Princess Anna, consort of William IV. of Orange. He died at the Hague, June 11th, 1757. His two sons, **AUGUSTYN** the younger, and **PIETER**, were also painters. **AUGUSTYN**, born at the Hague in 1711, was a member of the 'Pictura' Society. He practised at Delft and in his native town, and died in 1781. **PIETER** combined literature with his work as a painter. Born at the Hague in 1714, he became secretary of the 'Pictura' Society in 1762. He wrote sequels to Hooft's catalogues and various notices of Dutch artists. He died in 1798.

**TERZI, CRISTOFORO**, a native of Bologna, was born in 1692. He was a scholar of Giuseppe Maria Crespi, and acquired considerable reputation as a painter of history. There are several of

his works at Bologna, among which the most worthy of notice is his 'S. Petronio kneeling before the Virgin,' in the church of S. Giacomo Maggiore. He died at Bologna in the prime of life in 1748.

**TERZI, FRANCESCO**, born at Bergamo about the year 1525, was a disciple of Giovanni Battista Moroni. According to Tassi, he painted history with some success, and distinguished himself, while still young, by two pictures for S. Francesco, at Bergamo, a 'Nativity of Christ,' and an 'Assumption of the Virgin.' He was invited to the court of the Emperor Maximilian II., who appointed him his painter. Terzi passed the greater part of his life in Germany, but died at Rome, at an advanced age, in 1600. A series of portraits by him of the Austrian arch-ducal family was afterwards engraved.

**TESAURO, BERNARDO**, born at Naples in 1440, was of the same family with Filippo Tesauero. He was a disciple of Silvestro dei Buoni, and an artist in great fame in his time. His chief picture was an 'Assumption of the Virgin,' in the church of S. Giovanni Maggiore. Frescoes by him still exist in the chapel of S. Aspieno, in the Duomo of Naples; and in the Chiesa dei Pappacodi. He died at Naples about 1500.

**TESAURO, FILIPPO**, or **PIFFO**, a Neapolitan painter, born about 1260, to whom is assigned a picture in the Museum at Naples, the Virgin with the Infant Saviour holding a basket of cherries, in the midst of Saints, with a lunette above, representing the Martyrdom of S. Lawrence. He also painted some frescoes in the church of S. Restituta, at Naples. He died about 1320.

**TESAURO, RAIMO EPIFANIO**, born at Naples about 1480, was the son (or nephew) and disciple of Bernardo Tesauero. He painted several considerable works in fresco in the public buildings of Naples. He died at Naples in 1511.

**TESCHNER, ALEXANDER**, painter, born at Berlin in 1816, began his studies at the Berlin Academy in the atelier of Professor Herbig, and studied later under Wach. On the death of the latter he turned his attention from historical to religious art, by which he soon acquired a reputation. Among other works he designed cartoons for the choir windows in Magdeburg Cathedral, and a 'Magdalen and Christ,' for the church of the Magdalen at Breslau. He visited Rome in 1857. His intercourse with Cornelius had an influence upon his art which is perceptible in his cartoons for windows in the cathedrals of Stralsund and Aix-la-Chapelle. Other works by him are: 'Ecce Homo,' in the church of Perleberg; 'Christ and the Four Evangelists' in the church of Toplitz; 'Angels' in the church at Baden-Baden. He died at Berlin in 1878.

**TESI, MAURO ANTONIO**, painter and engraver, born at Montebianco in Modena in 1730, first worked with the heraldic painter Morretini. By study of the great masters, and by copying the designs of men like Metelli, Colonna, and others, he raised himself to a higher place in art. His pictures were chiefly interiors, with much elaborate decoration. Some of them were painted after the notions of Count Algarotti, Tesi's patron, and among his engravings was a portrait of his patroness, the Countess Algarotti. He also left many plates of vases, foliage, arabesques, etc. He died in 1766.

**TESTA, GIOVANNI CESARE**, the nephew of Pietro Testa, born at Rome about the year 1680, is supposed to have been taught by his uncle, after

whose designs he etched. He died in 1655. We have, among others, the following plates by him:

Portrait of Pietro Testa; *J. Cesar Testa, sc.*  
The Death of Dido; *after P. Testa.*  
The Centaur Chiron teaching Achilles to throw the Javelin; *after the same.*  
The Emperor Titus consulting Basilides respecting his expedition against Jerusalem; *after the same.*  
The Communion of St. Jerome; *after Domenichino.*

**TESTA, PIETRO**, called **IL LUCCHESINO**, born at Lucca in 1617, was a pupil of Pietro Paolini. He afterwards studied in Rome, first under Domenichino, and afterwards under Pietro da Cortona; but having spoken disrespectfully of the latter, he was dismissed from his school. He worked hard from the classical remains in Rome, but is said to have been of a morose disposition, making many enemies by his tongue. Testa was drowned in the Tiber in 1650. Of his works at Rome the best are, a 'Death of S. Angelo,' in the church of S. Martino a Monti; and the 'Sacrifice of Iphigenia,' in the Palazzo Spada. Many of his pictures are at Lucca. As an engraver, Pietro Testa is of some importance. Mariette had ninety-two etchings by him. He sometimes marked his plates, which are from his own designs, with the cipher **T**. The following are perhaps the best:

Abraham sacrificing Isaac; *P. Testa, sc.*  
The Holy Family, with Angels.  
A 'Madonna,' the Child embracing the Cross.  
The Adoration of the Magi.  
The Crucifixion.  
Four scenes from the Parable of the Prodigal Son; *P. Testa, sc. Roma.*  
The Martyrdom of St. Erasmus.  
St. Jerome praying.  
St. Roch and two Bishops praying for the cessation of the Plague.  
Thetis directing the infant Achilles to be plunged into the river Styx; *P. Testa, fecit.*  
Achilles dragging the Body of Hector round the walls of Troy; *P. Testa, aq. for.*  
Socrates at Table with his Friends; *P. Testa. 1648.*  
The Death of Cato.  
The Sacrifice of Iphigenia.  
Four plates of the Seasons, with the Signs of the Zodiac.  
The Triumph of Bacchus.  
Faith, Hope, and Charity.  
Magdalen in the Desert.  
A young Woman in a Swoon, surrounded by Cupids.

**TESTANA, GIOSEFFO**, a relation of Giovanni Battista Testana, was born at Genoa about the year 1650. He was established at Rome in 1680, and engraved some of the plates for a work entitled 'Effigies of the Cardinals now living,' published in that year. We have also, among others, the following prints by him:

St. Margaret; *after P. da Cortona.*  
An allegory of Religion holding the Portrait of Pope Alexander VII.; *after the same.*

**TESTANA, GIOVANNI BATTISTA**, an Italian engraver, born at Genoa about the year 1645, resided chiefly at Rome, where, in conjunction with Guillaume Vallet and Etienne Picart, he engraved some plates from medals and antique gems, for the work of Canini. There are also a few independent plates by him, among them the following:

The Guardian Angel; *after Pietro da Cortona.*  
The Baptism of Constantine; *after Agust. Carracci.*

He was living in 1700.

**TESTELIN, HENRI**, (**TETTELIN**), the brother of Louis Testelin, was born in Paris about 1616. A scholar of Simon Vouet, he was at once portrait painter, engraver, and writer on art. He wrote a



work entitled *'Sentimens des plus habiles peintres sur la pratique de la peinture et de la sculpture, mis en tables de préceptes, avec plusieurs discours académiques, ou Conférences tenues en l'Académie Royale desdits Arts,' &c.*, and filled it with illustrations engraved, and in some cases designed, by himself. Henri Testelin held the office of secretary to the Academy of Paris, of which he was a foundation member, and at the death of his brother, succeeded him as professor of painting. In 1681, however, he was excluded as a Protestant. He died at the Hague in 1695. At Versailles there are two portraits of Louis XIV. and one of Séguier by him.

**TESTELIN, LOUIS** (*TETTELIN*), a French painter and engraver, born in Paris in 1615, was a pupil of Simon Vouet. He painted history with success, and was a foundation member of the Paris Academy in 1648. His principal pictures are the *'Resurrection of Tabitha,'* and the *'Scourging of Paul,'* in the church of Notre Dame, Paris. Pictures by him are to be seen also in the museums of Rennes, Rouen, Grenoble, and Versailles. He etched a plate of *'The Holy Family,'* after his own design. He died in 1655.

**TETAR VAN ELVEN, JAN B.**, painter and engraver, was born at Amsterdam in 1805. He studied at Antwerp under Meuleneester, and in Brussels under François. His portrait plate of the Prince of Orange, published in 1833, was the first engraving on steel executed in the Netherlands. In 1831, he became Director of an Art School at Amsterdam, and Member of the Academy in 1836. He was further known as a painter of portraits and genre pictures, and as an illustrator of books.

**TEUCHER, JOHANN CHRISTOPH**, a German engraver, who practised in Paris about the year 1750, where he engraved the *'Virgin of the Rose,'* after Parmigiano, for the publication known as the *'Dresden Gallery.'*

**TEUFEL.** See THÜFEL.

**TEUFEL'S MÜLLER.** See MÜLLER, FRIEDRICH.

**TEUNISSEN.** See ANTHONISZON, CORNELIS.

**TEXIER, G—**, a native of Paris, and pupil of Ph. Le Bas, who flourished about the year 1780. He engraved several landscapes and genre pictures of the Watteau school in a neat, clear style. He was still living in 1824.

**TEXIER, ANDRÉ LOUIS VICTOR**, was born in 1777, at La Rochelle. He was a pupil of Fr. Piranesi and of Pierre Laurent. He engraved views of the Alhambra, of chemists' laboratories, and other such interiors. Some of the plates for the *'Musée Français,'* and for De Clarac's *'Musée de Sculpture antique et moderne,'* are by him. He died in Paris in 1864, from the effects of a carriage accident.

**THACKER, ROBERT.** By this English engraver, who signs himself designer to the king, we have a large print, in four plates, representing Salisbury cathedral. He flourished about 1670.

**THACKERAY, WILLIAM MAKEPEACE**, claims mention in a work like this by his artistic aspirations rather than by his art. Born at Calcutta in 1811, he was educated at the Charterhouse and at Cambridge. For some time he wavered between literature and art, but he soon found his true vocation. Amongst the works he illustrated himself are *'Comic Tales and Sketches,'* *'The Irish Sketch Book,'* *'The Paris Sketch Book,'* *'Memoirs of Mr. Charles Yellowplush,'* *'The Book of Snobs,'* *'Catherine, Little Travels,'* and the *'Fitzboodle Papers,'* *'Christmas Books,'* *'Vanity Fair,'* *'Pendennis,'* *'Devis Duval'* (jointly with F. Walker), and

*'Burlesques'* (jointly with R. Doyle). He died at Kensington, December 24, 1863. There is a collection of his original drawings in the Forster Collection at South Kensington. A selection of nearly 600 of his sketches was published in 1875.

**THIÄTER, JULIUS CÆSAR**, engraver, born at Dresden in 1804. He had in his youth to struggle with poverty, and for a time made a scanty living by any humble employment that came to hand. In 1818, however, he was enabled to enter the Dresden Academy, and from 1826 to 1828 he worked in Nuremberg; he was for a time at Berlin, and also studied in Munich under Amsler, but in 1834 he settled in Munich, where he engraved seven plates for Count Raczynski's *'History of Art.'* In 1842 he went to Weimar as a teacher in the Art School, and in 1843 returned to his native town, where, in 1846, he was appointed teacher at the Academy; three years later he became professor of engraving at Munich. Thäter died in Munich in 1870. His principal plates are the following:

Barbarossa in Milan; after Schnorr.  
Barbarossa in Venice; after the same.  
Designs for Faust; after Schwind.  
Ritter Curt's Brautfahrt; after the same.  
St. Elizabeth's Works of Mercy; after the same.  
Cinderella; after the same.  
Barbarossa in Milan; after Munk.  
The Battle of the Giants; after Kaulbach.  
Chrimhild and Siegfried's Corpse; after Schnorr.  
The Fates; after Curstans.  
Charon; after the same.  
The Battle of the Saxons; after Kaulbach.  
Rudolph of Hapsburg; after Schnorr.  
Designs for the Campo Santo in Berlin; after Cornelius.  
The Four Riders of the Apocalypse; after the same.  
The Golden A B C; after Kony.  
The Psalms; after the same.

**THEER, ROBERT**, miniature painter and lithographer, was born at Johannesburg, in Silesia, in 1808. Among his best miniatures were those of the engraver Desnoyers, and of H. Ratakowski. He died at Vienna in 1863.

**THELOTT, ERNST**, portrait painter, born in 1802, was son and pupil of Ernst Karl Gottlieb Thelott. He studied at the Academies of Düsseldorf and Munich, and afterwards painted portraits. He died at Augsburg in 1833.

**THELOTT, ERNST KARL GOTTLIEB**, engraver, born at Augsburg in 1760, studied at Augsburg and Munich, and then settled at Düsseldorf, where he was named professor, and engraved several plates for the *'Düsseldorf Gallery.'* He worked chiefly for almanacs. His best independent plates are:

The Sleeping Girl; after Amorosi.  
The Sick Lady; after Jan Steen.

He died at Augsburg in 1839.

**THELOTT, JACOB GOTTLIEB**, (sometimes called JOHANN GOTTFRIED,) a German engraver, was born in 1714. He engraved several portraits; among others, that of *'Guido Patten, M.D., Paris.'* He also engraved some of the plates for a work entitled *'Représentation des Animaux de la Ménagerie de Prince Eugène,'* published in 1734. He died in 1773. His father JOHANN ANDREAS, a famous goldsmith of Augsburg, (born 1654, died 1734,) is also known as a draughtsman and etcher of some merit.

**THELOTT, KARL**, engraver and portrait painter, born at Düsseldorf in 1793, was the son and pupil of his father, Ernst Karl, and went to Munich in 1814 to study portrait painting under Langer. In 1821 he was employed in Düsseldorf by Prince

Frederick of Prussia, and was afterwards engaged in painting portraits of various princely personages in Frankfort, Berlin, and Westphalia. He died at Augsburg in 1830.

**THÉNOT, JEAN PIERRE**, a French water-colour painter and draughtsman, was born in Paris in 1803. His art training was obtained at the École des Beaux Arts, (which he entered in 1819,) and under Thibault. He first exhibited at the Salon in 1827. Much of his attention was devoted to lithography, in which medium he produced many landscapes, hunts, and animal subjects. He also delivered courses of lectures on anatomy and perspective, and published '*Essai de Perspective*' (1826), '*Cours de Perspective Pratique*' (1829), and '*Règle de la Perspective Pratique*' (1839). He died in Paris, October 11, 1857.

**THEOBALD, HENRY**, an English water-colour painter of little note. He was elected an associate of the Institute of Painters in Water-colours in 1847, and died in 1849.

**THEODORE, —**, was a scholar of François Millet, in whose style he painted landscapes. He etched twenty-eight plates from the designs of his master, which are inscribed '*Francisque pinxit avec privilège du Roy; or Francisque pinxit, Simon excudit cum privilegio Regis.*'

**THEODORE, A. —**, is mentioned by Strutt as the designer and engraver of a Dutch Procession, etched and retouched with the graver, in a style resembling that of Hollar. It is dated 1636.

**THEODORE, CASPAR.** See FUEBSTERBERG.

**THEODORICH OF PRAGUE**, a painter employed by the Emperor Charles IV. at Prague, flourished from about 1348 to about 1375. A series of 125 colossal half-length figures of saints, teachers, and rulers of the Church, executed in *tempera*, on panel, for the church of the Holy Cross, at Schloss Karlstein in Bohemia, are ascribed to him. One of the series, St. Ambrose, is now in the Imperial Gallery at Vienna. Akin to these pictures is an altar-piece in the Gallery of the Estates of Bohemia at Prague, from the Provost's House at Raudnitz, containing the Virgin and Child adored by the Emperor Charles IV. and his son Wenceslaus, with Saints and the donor. There is also a 'Crucifixion' by the same artist in the Gallery at Vienna.

**THEODOROS**, a native of ancient Athens, was a painter of considerable celebrity. Among his principal works were the following: 'Clytemnestra and Ægisthus slain by Orestes'; several pictures of events from the Trojan war, which were afterwards taken to Rome, and a 'Cassandra,' preserved in the Temple of Concord. Several other artists of the same name, both painters and sculptors, are mentioned by Pliny and by Diogenes Laertius.

**THÉOLON, ÉTIENNE**, (or THÉAULON,) a French painter of interiors and conversations, was born at Aigues-mortes in 1739. He was a scholar of Joseph Vien, but did not follow his manner. Being of a delicate constitution, he was a slow worker, and his pictures are not numerous. His works were in great request during his life, and he was a member of the Paris Academy. He died in Paris, May 10, 1780. In the Louvre there is a 'Portrait of an Old Woman,' by him. Other examples are to be found at Angers and Montpellier.

**THEOMNESTES**, an ancient Greek painter, who flourished about 331 years before Christ, and is mentioned by Pliny as, in some respects, the equal of Apelles.

**THEON**, a painter of Samos, who flourished in

the time of Philip of Macedon and Alexander the Great.

**THEOPHANES OF CONSTANTINOPLE**, painter, flourished in the first half of the 13th century. He went to Italy and settled at Venice, where he is said to have formed a school.

**THEOPHILUS**, (THEOPHILUS MONACHUS, or THEOPHILUS PRESBYTER,) a miniaturist, and a writer upon the processes of painting, flourished, probably in Lombardy, in the first half of the 12th century. His '*Schedula Diversarum Artium*,' is of value as the earliest known work on art in the middle ages. The oldest known codex is in the Ducal Library at Wolfenbützel. Others are at Leipsic, Cambridge, and Paris.

**THEOTOCOPULI**, (or THEOTOPOLO,) **DOMENICO**, called also IL GRECO, and EL GRIGIO, is supposed from his name to have been of Greek origin, but was born in one of the Venetian States. It is also said that he was a scholar of Titian, but this is uncertain, as he is not named among that master's disciples, though in many of his earlier pictures there is a manifest imitation of his style. In most of his work the style of Tintoretto is clearly the chosen model, and it is more than probable that Robusti was his true master. One of his best pictures is the 'Parting of our Lord's Raiment,' in the cathedral of Toledo. The time of his birth is placed about 1548, but the most authentic account of him, as an artist, commences in 1577, when, according to Ceán Bermúdez, he was practising at Toledo, having been summoned to Spain by Philip II. to work in the Escorial. It is certain that the greater part of the pictures ascribed to him were painted in Spain, and he occupies an important place in the history of art in that country. Many of the distinguished Spanish painters were his scholars, or at least his disciples. Theotocopuli was also an architect and a sculptor; some will have it that he was an engraver on wood as well, but this is doubtful. He died in 1625. Works:

London. *Nat. Gallery.* St. Jerome.

Madrid. *Gallery.* A Dead Christ; and several portraits.

Petersburg. *Hermilage.* Portrait of Alonso Ercilla.

Vienna. *Gallery.* Portrait of a Young Man.

**THIERBUSCH, ANNA DOROTHEA.** See LISO-ZEWSKA.

**THIESSEL, ANTON MORITZ FÜRCHTEGOTT**, was born at Wurzen in Saxony, in 1830. He studied first under Friedrich Nestler, and then worked from nature, in the neighbourhood of Dresden, Bavaria, the Tyrol, and Switzerland. He died at Dresden in 1873.

**THÉVENIN, CHARLES**, painter, was born in Paris in 1760. He was a pupil of Vincent, and won the Prix de Rome in 1791. He became a member of the Institut in 1825, and keeper of the prints in the Bibliothèque Royale in 1829. He died in 1838. Among his works are:

Oedipus in the Storm with Antigone.

The Capture of Gacta by Ney.

Augereau at Aroala. (*Versailles.*)

The Passage of the French over the St. Bernard. (*Do.*)

The Battle of Jena.

The Martyrdom of Stephen. (*Paris; S. Etienne du Mont.*)

And other works at Angers, Douai, and the Great Trianon.

**THÉVENIN, CLAUDE NOËL**, painter, was born at Crémieux (Isère), in 1800. He was a pupil of Maricot and of Abel de Pujol, and was a frequent exhibitor at the Salon from 1822 to 1849, in which

latter year he died in Paris. At the *Ministère de l'Intérieur* there is an 'Apostles at the tomb of the Virgin' by him, and at Versailles the following portraits.

Louis XI.

Lieut.-General Jean Étienne de Perz de Crassier.

Marshal Augereau.

Jean Chapelain, poet, and founder of the *Comité Central des Artistes*.

**THÉVENIN, JEAN CHARLES**, engraver, born at Rome in 1819, was the son and pupil of Charles Thévenin, and pupil also of Mercuri and Henriquel. He killed himself in 1869, at Rome, by throwing himself from the top of St. Paul's Without the Walls. Among his plates are:

St. Luke painting the Virgin; *after Raphael*.

The Charitable Child; *after Ary Scheffer*.

The 'Madonna della Tenda'; *after Raphael (? Domenico Alfani)*.

The Mandolin Player; *after Ingres*.

Susannah in the Bath; *after Correggio*.

The Children of Charles I.; *after Vandyck*.

Beatrice Cenci; *after Guido*.

An Allegory (Alfonso d'Avalos and a young woman); *after Titian*.

**THEW, ROBERT**, an excellent engraver in the chalk and dotted manner, was born at Patrington, Holderness, in 1758, served till 1783 as a soldier, and then at Hull took to engraving visiting cards and addresses. His Head of an Old Woman, after G. Dou, first brought him into notice, and he was afterwards employed by Boydell on the large plates for his 'Shakespeare.' Of these he engraved scenes from

The Tempest; *after Wright*.

The Merry Wives of Windsor; *after Peters*.

The Taming of the Shrew; *after Smirke*.

A Winter's Tale; *after Hamilton*.

As You Like It (the Lover in the Seven Ages); *after Smirke*.

The Cauldron scene in Macbeth; *after Reynolds*.

King John; *after Northcote*.

Richard II. (Bolingbroke entering London); *after the same*.

Henry IV. (the Bour's Head Tavern); *after Smirke*.

Henry IV. (Henry asleep); *after Boydell*.

Henry VI. (Countess of Auvergne's Castle); *after Opie*.

Mortimer and Richard Plantagenet; *after Northcote*.

Richard III. (Burial of the Children); *after the same*.

Henry VIII.; *after Peters*.

Timon of Athens; *after Opie*.

Cymbeline, Imogen and Pisano; *after Hoppner*.

Hamlet (Ghost on the Platform); *after Fuseli*.

Of his independent plates, the best is 'Wolsey entering Leicester Abbey,' after Westall. He held the appointment of engraver to the Prince of Wales, and died at Stevingage in 1802.

**THIBAUT, JEAN THOMAS**, painter and architect, was born at Montierender, Haute Marne, in 1757. He at first painted landscapes, but afterwards took to architecture, and went as King's Pensioner to Rome, where he studied from the antique. On his return he became a member of the 'Institut,' and Professor of Perspective at the École des Beaux Arts, and wrote a practical handbook on that science, which was published by his pupil, Chapuis. He died in Paris, June 27th, 1826.

**THIBOUST, BENOÎT**, a French engraver, born at Chartres about the year 1655. He resided some years at Rome, where he engraved several single plates after Italian masters, and a set of thirty-four from the Life of St. Turribius, after Gio. Battista Gaetano, entitled 'Vita Beati Turribii, Archiepiscopi Linnani in India.' These were published at Rome in 1679. He worked with the graver only, in a style resembling that of Mellan,

at a respectful distance. The following independent prints by him may be mentioned:

St. Theresa; *after Bernini*.

St. Bibiana; *after the same*.

St. Thomas d'Aquinas; *after Giacinto Calandrucci*.

St. Rosa kneeling before the Virgin; *after Baldi*.

The Martyrdom of St. Peter; *after the same*.

St. Peter of Alcantara; *after the same*.

The Crucifixion; *after Pulzone*.

**THIELE, JOHANN ALEXANDER**, was born at Erfurt, in Saxony, in 1685. He began life as a soldier, and is said to have been a scholar of C. L. Agricola, but was chiefly a student from nature. His pictures represent the beautiful scenery on the banks of the Saal and the Elbe. He was appointed painter to the court of Dresden, and has the credit of having been the master of Dietrich. We have several original etchings by Thiele, of views in Saxony, dated from 1726 to 1743. He died at Dresden in 1752. His son JOHANN FRIEDRICH ALEXANDER, born 1747, died 1803, was also a landscape painter and engraver.

**THIELEN, JAN PHILIP VAN**, (from his mother called RIGOUTS, of RIGOLZ.) HERR VAN 'GOWENBERCH, was born at Mechlin in 1618. He was of a noble family, and was Seigneur of Cowenberch, on which account he usually signed his pictures J. P. Cowenberch. An early inclination for art induced him to study in the atelier of Rombouts, and also to take lessons of Daniel Zeghers. In competition with Zeghers, he was engaged to paint a picture for the Abbey of St. Bernard, near Antwerp, on which occasion he exerted all his ability, and his performance was judged to be little inferior to that of his master. He arranged his flower-pieces with taste; and though his pictures are less brilliant than those of Zeghers, they are highly finished and good in colour. He particularly excelled in representing insects. Poelenburgh and others occasionally painted figures in the centres of his flower garlands. Several of his best productions are in the royal collections in Spain, and the Vienna Gallery has three pictures by him. He died in 1667. His daughters and pupils, MARIA THERESA, ANNA MARIA, and FRANCES KATHARINA, attained considerable excellence as flower painters. Maria Theresa, the eldest, also painted portraits with some success.

**THIELENS, JAN**, a Flemish painter, who flourished at Antwerp about 1694. He painted the interiors of studios and laboratories, in the manner of David Teniers.

**THIÉNON, ANNE CLAUDE**, painter, born in Paris in 1772, studied in Paris and Italy, and painted large landscapes in water-colours from the scenery round Rome and in provincial France. He exhibited at the Salon from 1798 to 1822, and died in Paris in 1846.

**THIERRIAT, AUGUSTIN ALEXANDRE**, a French subject and flower painter, was born at Lyons in 1789. He was a pupil of Grognaud and Revoil, and first exhibited at the Salon in 1817. In 1823 he was appointed a Professor in the Lyons Academy, and subsequently Director of the Museum. He also founded at Lyons the 'Galerie des Peintres Lyonnais.' These occupations left him but little leisure for painting in his later years. He died at Lyons, April 14th, 1870.

**THIERRY DE HAARLEM**. See BOUTS.

**THIERRY, E. J.**, engraver, born in Paris in 1787, was the son and pupil of Jacques Étienne Thierry, the architect. He was chiefly engaged

on plates for books on architecture. He was the author of a 'Cours pratique de Dessin linéaire, contenant 145 Planches.' He engraved the plates for Delaborde's 'Voyage en Espagne.'

THIERRY, JOSEPH FRANÇOIS DESIRÉ, painter, born in 1812, was a pupil of Gros, and studied at the École des Beaux Arts. He exhibited many landscapes at the Salon from 1833, but is better known as scene-painter to the opera. In conjunction with Cambon, he furnished scenery for the following operas:

Le Prophète.  
Jerusalem.  
The Wandering Jew.  
The Bleeding Nun.

Joseph.  
Quentin Durward.  
L'Étoile du Nord.  
Midsummer Night's Dream

He died in Paris, November 11th, 1866.

THIERRY, WILHELM, painter and architect, was born at Bruchsal in 1766. He studied landscape at Mannheim, under Ferdinand Kobell. In 1810 he went to Karlsruhe, where he studied under Weinbrenner, and finally devoted himself entirely to architecture. He etched a few landscapes. He died in 1823.

THIERS, BARON DE, a French amateur engraver, who etched a few landscapes and subjects after Boucher. He was living about the year 1760.

THIERS, LÉO. See LE THIÈRE.

THIFERNATI, FRANCESCO, an artist of the Perugian School, of whom very little is known. An 'Annunciation' in St. Domenico, a similar subject in the cathedral, and other less important pictures by him may be seen at Città di Castello.

THIM, MOSES, a German printer and engraver, resided at Wittenberg about the year 1613, and is said to have marked his plates with the initials M. T., sometimes separate, sometimes in a monogram, **M**.

THIRION, CHARLES VICTOR, a French subject painter and engraver, born at Langres in 1833. He was a pupil of Gleyre and Bouguereau. His works first appeared at the Salon in 1861. He scraped several mezzotints after Bouguereau, Lobrichon, and others. He died in 1878.

THIRTLE, JOHN, an English water-colour painter, born at Norwich in 1774, of humble parentage. He was one of the Cromie circle, and married a sister of J. S. Cotman. A member of the Norwich Society, he contributed largely to its exhibitions, sending on one occasion as many as thirteen works. His practice included portrait painting, and in 1816 he exhibited his own portrait on the walls of the Society. He only once, in 1808, appeared at the Royal Academy. His landscape subjects were taken from Wales and the Thames, as well as from the neighbourhood of Norwich and the Norfolk coast. He died at Norwich, September 29th, 1839. Two of his water-colour drawings are in the South Kensington Museum.

THIRY, LÉONARD, called LEO DAVEN, or D'AVESNE, was born at Bavay, Belgium, about 1500. He was both painter and engraver, and worked at Fontainebleau with Rosso and Primaticcio. Bartsch enumerates sixty-nine plates by him, of religious, historical, and mythological subjects. He died about 1550.

THOM, JAMES, painter, was born at Edinburgh about 1785. After a term of study in his native city, he came to London, where he practised for some years. In 1815 he exhibited at the Royal Academy. His 'Young Recruit' was engraved by Duncan in 1825.

THOMAN, (or THOMANN,) CHRISTIAN RAYMOND, a German engraver, who flourished about the year 1730. He engraved some of the plates for the collection of prints from the antique marbles at Dresden.

THOMANN VON HAGELSTEIN, JAKOB ERNST, born at Lindau in 1588. He received his first instruction in the art from an obscure painter in his native town. At the age of seventeen he travelled to Italy, and on his arrival at Rome became a disciple of Adam Elsheimer, whose style he imitated with success. During a residence of fifteen years in Italy, he visited Naples and Genoa, where his pictures were held in no less esteem than at Rome. After the death of Elsheimer he returned to Germany, and established himself at Lindau. He painted small and neatly finished landscapes, enriched with figures representing historical or Biblical subjects. He died at Lindau in 1653.

THOMANN VON HAGELSTEIN, PHILIP ERNST, the grandson of Jakob Ernst, was born at Augsburg in 1657. He was a mezzotint engraver, and painted some pictures for churches. Among his prints one is mentioned by Laborde as being tolerably good; it is the half-length portrait of Narcissus Rauner in ecclesiastic costume. He died in 1726.

THOMAS, GEORGE HOUSMAN, painter, was born in London in 1824. He worked for a time with the wood engraver, Bonner, and then went to Paris, where he began his career as a book illustrator. In Paris he was commissioned to make illustrations for an American paper in New York, and also to supply designs for American banknotes. He afterwards went to Italy, and being present at the defence of Rome by Garibaldi, he supplied the 'Illustrated London News' with a series of interesting sketches, and was permanently retained on the staff of that journal. He was much employed by the Queen to make drawings, and Her Majesty possesses an album of such sketches, in which she herself and Prince Albert frequently figure. Among his illustrations we may name those for 'Uncle Tom's Cabin,' and for Wilkie Collins' 'Arncliffe'; and among his pictures, 'Rotten Row,' 'Apple Blossoms,' &c. He died at Boulogne in 1868, from the effects of a fall from his horse. The following pictures are in the Royal collection:

The Marriage of the Prince of Wales.  
The Marriage of the Princess Alice.  
Distribution of Crimean Medals by the Queen.

THOMAS, JAN, born at Ypres, in Flanders, about the year 1610, was a pupil of Rubens. After passing some years under that master, he travelled to Italy with his friend and fellow-student, Abraham Diepenbeek. He afterwards passed the greater part of his life in Germany. The Emperor Leopold I. appointed him his principal painter in 1662. In the church of the Barefooted Carmelites, at Antwerp, there is an altar-piece by Thomas, 'St. Francis kneeling before the Virgin and infant Christ.' In the Vienna Gallery there is a 'Triumph of Bacchus'; and other examples are to be seen at Ypres. He has left a few spirited etchings; among them the following:

A Lady at her Toilet, holding a Portrait; J. Thomas.  
*inv. et fec.*  
A Shepherd and Shepherdess.  
A Satyr embracing a Shepherdess.  
A Pastoral Group, three Men and three Women, one of the men playing on the Bagpipes.

He was one of the first workers in mezzotint. His plates are scarce and fetch high prices. The following may be named :

- A Female at a window, with a lantern ; after G. Dou.
- A Lady, supposed to bear some resemblance to Christina of Sweden, attended by an armed Cupid.
- The bust of a Warrior wearing a helmet, and holding a lance over the left shoulder. Motto, *Pro Deo et Patria*.
- Portrait of the Emperor Leopold.
- Portrait of Titian. Inscribed: *Dato in luce in questa nuova invenzione in Vienna li 30 Marzo Anno 1661.* (Perhaps his masterpiece.)
- Diogenes the Philosopher.

Thomas died at Vienna in 1672.

THOMAS, JEAN BAPTISTE, painter, born in Paris in 1791, was a pupil of Vincent, and received the 'Prix de Rome' in 1816. He exhibited at the Salon between 1818 and 1832. His chief works are: 'Christ clearing the Temple,' in the church of St. Roch in Paris; 'The Procession of St. Januarius;' 'The Hermit in the Storm.' Under the title of 'A Year at Rome' he published seventy-two plates of Roman costumes, &c. He died in Paris in 1834.

THOMASSIN, HENRI SIMON, the son of Simon Thomassin, born in Paris in 1688, was trained by his father. After a two years' residence at Amsterdam he returned to Paris, and was received into the Academy in 1728. His plates are executed with more freedom than those of his father, and he made more use of the point. He died in Paris in 1741. We have, among others, the following prints by him :

- Louis XIV., presented to the Arts by Minerva; after L. de Boullogne, engraved for his reception into the Academy. 1728.
- Louis, Dauphin of France; after Tocqué.
- The Bust of Cardinal de Fleury, supported by Diogenes; after Ryand.
- Jean Thierry, Sculptor to the King; after N. Largillière.
- Carlo Cignani, Painter; after a portrait by himself.
- Christ with the Disciples at Emmaus, after P. Veronese; for the 'Collection Crozat.'
- Adam and Eve driven from Paradise; after D. Feti; for the same.
- Melancholy, after the same, for the same.
- The Magnificent, or Song of the Virgin; after Jouvenet.
- Coriolanus and his Family; after La Fosse.
- The Plague at Marseilles; after J. F. de Troy.

THOMASSIN, PHILIPPE, a French engraver, was born at Troyes about the year 1560. He went to Rome when he was young, and resided there for the greater part of his life. According to Huber, he was a pupil of Cornelius Cort, whose style he followed with considerable success. He worked entirely with the burin. His plates are numerous, amounting to upwards of two hundred, of which about fifty are from antique statues in Rome. In 1600 he published a 'Recueil de portraits des Souverains et des Capitaines les plus illustres,' with notices in Latin. Callot and Nicolas Cochin were his pupils. He died at Rome, very old, about 1649. The following are, perhaps, his best plates :

- The Portrait of the Duc de Mercœur.
- 'Christ and the Apostles;' after Raphael. A set of fourteen plates.
- St. Margaret; after the same.
- St. Cecilia; after the same.
- The School of Athens; after the same.
- The Dispute of the Sacrament; after the same.
- The Battle of Ostia; after the same.
- The Incendio del Borgo; after the same.
- The Holy Family; after Federico Zuccaro.
- The Adoration of the Magi; after the same.
- The Miracle at the Marriage of Cana; after Taddeo Zuccaro.

- The Nativity; after Ventura Salimbeni.
- The Purification of the Virgin; after F. Barocci.
- The Last Judgment; after F. Vanni.
- Apollo and the Muses; after Bal. Peruzzi; a frieze.
- Christ before the Sanhedrim; inscribed, Ph. Thomassinus sc. et exc., Roma, 1640. (Probably his last plate.)

THOMASSIN, SIMON, nephew of Philippe Thomassin, was born at Troyes about 1652. After being instructed in the rudiments of design at Paris, under Étienne Picart, he went to Rome, and studied for some time in the French Academy there. He then devoted himself to engraving. His plates are executed entirely with the burin, in a neat, clear style, but without much intelligence in the matter of chiaroscuro. He was a member of the Paris Academy, and was one of the engravers to the king. His most considerable work was a folio volume of plates from the statues and other marbles in the palace and garden of Versailles; it was published in Paris in 1694, and republished at the Hague in 1723. We have also, among others, the following independent prints by him :

- Louis XIV.
- Louis, Duke of Burgundy. 1698.
- Marie Adelaide of Savoy, Duchess of Burgundy.
- Paul Beauvillier, Duc de St. Aignan. 1695.
- The Duc de Maine.
- Charles XII. of Sweden
- Pierre Corneille; after Le Brun.
- The Miraculous Draught of Fishes; after Raphael.
- The Transfiguration; after the same.
- St. Paul taken up into the third Heaven; after N. Poussin.
- Christ praying on the Mount; after Le Brun.
- St. Benedict; after Ph. de Champagne.
- Christ disputing with the Doctors; after Lesueur.
- St. Ambrose and the Emperor Theodoric; after Bon Boullogne.
- St. Scholastica; after Jouvenet.

He died in Paris in 1732.

THOMÉ, LUCA, a Siennese artist of the 14th century, probably a pupil of Simone Martini, and the companion of Barna and Lippo Memmi. His name is the third on the register of the Compagnia di S. Luca for 1355, when that guild was finally established. He and Cristoforo di Stefano restored in 1357 a 'Madonna' which had been painted above the portal of the Duomo of Siena in 1333 by Pietro Lorenzetti. In 1373 he painted, by order of the general council, an altar-piece in honour of St. Paul, to celebrate the Siennese victory over the Cappellucci. He was himself a member of the council for the Duomo in 1388 and 1389. He is known to have painted about this time some frescoes in the church of S. Domenico, at Arezzo, but they have wholly disappeared. In 1389 he assisted Bartolo di Maestro Fredi and his son Andrea in an altar-piece for the chapel of the Shoemakers' Guild in the Siena Duomo. Della Valle mentions a 'Madonna' painted by him in 1392, for the church of S. Francesco in Siena. The date of Luca Thomé's death is uncertain. Works :

- Castello S. } Certosa. { Virgin and Child with St. Anne.
- Quirico. } (1367.)
- Pisa. } Academy. The Crucifixion. (1366.)

THOMPSON, CHARLES, an English wood engraver, born in London in 1791. He was the brother of John Thompson, and studied under Bewick and Branston. In 1816 he settled in Paris, where he obtained a large practice, and was held in high repute, receiving a gold medal in 1824. He introduced the practice of engraving on the end of the wood, on a section across the grain, into France. He died at Bourg-la-Reine in 1843, and

his widow was granted a pension by the French government. Specimens of his work are to be found in :

'L'Histoire de l'ancien et du nouveau Testament.' 1835.

'Fables de La Fontaine.' 1836.

Thierry's 'Conquête de l'Angleterre.' 1841.

'Corinne.' 1841.

**THOMPSON, CHARLES**, an English engraver, who practised in London early in the 19th century. He engraved the illustrations for 'Ædes Althorpiæ,' in 1822, and several plates for almanacs.

**THOMPSON, CHARLES THURSTAN**, was the son of John Thompson the wood-engraver, and was born in Peckham in 1816. He was well employed as an illustrator of books, and did much excellent work for the publications of Messrs. Longman and Messrs. Van Voorst. He took an important part in the arrangements for the exhibition of 1851. He became much interested in the newly-invented art of photography, and was appointed by the Exhibition Commissioners to superintend their photographic printing at Versailles in 1852, after which time he devoted himself to photography. He was employed by the Science and Art Department to photograph objects of interest in Paris, Spain, and Portugal, and his health giving way while on his travels for this purpose, he returned to Paris, and died there, after a short illness, January 22, 1868.

**THOMPSON, E. W.**, an English portrait painter, born in 1770. He chiefly lived in Paris, where he enjoyed a good practice. His works were only exhibited on a few occasions at the Royal Academy between 1832 and 1839. He was engaged on Walmsley's 'Physiognomical Portraits,' published in 1822-4. He died at Lincoln in 1847.

**THOMPSON, JAMES**, born at Mitford, in Northumberland, about 1790, was the son of a clergyman. He was apprenticed to an engraver in London, and at the close of his apprenticeship worked with his master for two years, at the end of which he set up for himself, and became well known by the following plates :

The three nieces of the Duke of Wellington; *after Lawrence.*

The Queen on Horseback; *after Sir F. Grant.*

Prince Albert; *after Sir W. Ross.*

The Bishop of London; *after G. Richmond.*

He also engraved several plates for 'Lodge's Portraits,' and the 'Townley Marbles.' He died in London, September 27, 1850.

**THOMPSON, JAMES ROBERT**, an English draughtsman, lived in the early part of the 19th century. He worked chiefly on architectural subjects, and made many drawings for Britton's publications. His name occasionally appears in the catalogues of the Royal Academy between 1808 and 1843. Among his contributions were five scenes of Elephant-hunting in Ceylon, a 'Design for a Temple of Peace,' and designs for the new London Bridge. There is a water-colour drawing by him in the South Kensington Museum, of the West Gate and Bridge, Gloucester.

**THOMPSON, JOHN**, an English portrait painter, who practised in London from 1590 to 1610. He enjoyed the dignity of City Painter, and was a member of the Painters' Company, in whose hall hang several portraits by him, including his own.

**THOMPSON, JOHN**, an eminent wood-engraver, was born at Manchester, May 25, 1785; he was a pupil of the elder Branston, but was more influenced by his intimate subsequent connection with John Thurston, more than 900 of whose designs he en-

graved for the Chiswick Press. He was also at one time employed by the Bank of England, and engraved Mulready's design for the old penny postage envelope, and the figure of Britannia which is still used for the bank-notes. From 1852 to 1859 he was director of the female school of engraving at South Kensington. In 1855 he won a *médaille d'honneur* at the Paris Exhibition. He was an assiduous student of the theory of his art, and of the works of such masters as Dürer, Callot, Rembrandt, Bartolozzi, and Goltzius. He retained his full powers to the end of his life, and his last engraving, the 'Death of Dundee,' after Sir Noel Paton, is a vigorous and yet delicate example of his powers. He died at Kensington, February 20, 1866. Among other works, he made engravings for the following :

'The London Theatre.' 1814-1818. .

Fairfax's Tasso.

Butler's 'Hudibras.' 1818.

'The Blind Beggar's Daughter of Bethnal Green.' 1832.

Gray's 'Mlegy.' 1832.

Shakespeare. 1836.

'The Arabian Nights.' 1841.

'The Vicar of Wakefield;' *after Mulready.* 1843.

He made many of the engravings for Yarrell's works on Natural History, and for many works published in France.

**THOMPSON, R.** See **TOMPSON**.

**THOMPSON, THOMAS CLEMENT**, an Irish portrait painter, was born about 1780. He at first practised in Dublin, but in 1818 he migrated to London, where he exhibited at the Royal Academy, at the British Institution, and at the Society of British Artists, from 1816 to 1857. Working strenuously for the establishment of an Academy for Ireland, he became one of the original members of the Hibernian Academy in 1823. There is a portrait by him in the Kensington Museum, and one of Archbishop Troy in the Irish National Gallery. Thompson ceased to exhibit in 1858.

**THOMPSON, WILLIAM**, (called 'Blarney Thompson,') a native of Dublin, who practised portrait painting in London, where his name appears in catalogues from 1761 to 1777. He exhibited with the Society of Artists, chiefly half-length portraits. He was good at a likeness, but his art was poor. He was twice married, each time to a woman of fortune, and forsook his profession. He fell, however, into debt, was imprisoned in the King's Bench, and attracted some notice by his noisy protests against his imprisonment. He made one of the notorious circle at Mrs. Cornely's, in Soho Square, and was also for a time secretary to the Incorporated Society of Artists. He published 'An Enquiry into the Elementary Principles of Beauty in the works of Nature and Art.' He died suddenly in London in 1800.

**THOMPSON, WILLIAM JOHN**, portrait painter, was born at Savannah, in 1771. On the outbreak of the War of Independence his parents moved with him to England, where he painted portraits for a living at a very early age. He practised at first in London, where in 1808 he became a member of the Associated Artists in Water-Colours. Settling in Edinburgh in 1812, he gained a considerable reputation, and was elected a member of the Royal Scottish Academy in 1829. He died in Edinburgh, March 24, 1845.

**THOMSON, HENRY**, an English historical and poetical painter, and the son of a purser in the navy, was born in London, July 31, 1778. He lived for a time with his father in Paris, and on the



outbreak of the French Revolution, returned to London, becoming a pupil of Opie, and, in 1790, a student in the Academy schools. He completed his art education by travels in Italy and Germany. He contributed a 'Perdita,' and some subjects from 'The Tempest,' to Boydell's Shakspeare Gallery. He first exhibited at the Academy in 1800, and the following year was elected an A. R. A. He became an Academician in 1804, and in 1825 was appointed keeper of the Royal Academy. In 1828, owing to failing health, he retired to Portsea, where he amused himself with boating, and with making sketches of marine objects, which he presented to his friends. He died on the 6th of April, 1843. His 'Prospero and Miranda' is in the Diploma Gallery at Burlington House.

**THOMSON, JOHN**, 'Thomson of Duddingston,' a Scotch landscape painter, was born at Dailly, Ayrshire, in 1778. His father was the Presbyterian minister of Dailly, and he succeeded him in that office in 1800. But Thomson had a great liking for art, and his early efforts in landscape were much aided by Alexander Nasmyth. In 1805 he removed to the parochial cure of Duddingston, near Edinburgh, and soon became intimate with the most distinguished members of contemporary society in the Scotch capital. He first exhibited in 1808 with the Associated Artists, and between that year and 1840, contributed a total of 109 landscapes to the Scotch exhibitions. He considered himself an amateur, and as his clerical profession rendered him unwilling to become a full member of any artistic association, he was elected an honorary member of the Scottish Academy. In his choice of subjects and in their treatment he was influenced mainly by Claude and the Poussins. He died at Duddingston, October 20th, 1840. Among his works are:

Edinburgh.	Nat. Gallery.	Bruce's Castle of Turnberry.
"	"	Landscape Composition.
"	"	Ravenshough Castle.
"	"	Scene on the Clyde.
"	"	The Trossachs.
"	"	Aberlady Bay 1822
"	"	Trees on the bank of a stream
London.	"	Loch an Eilan. 1835
"	S. Ken Museum	Duddingston Loch (water-colour)

**THOMSON, PARR**, an English engraver, born about the middle of the 18th century. He worked in London, and was much engaged on portraits of actors in character. His death occurred after 1821. Amongst his plates are:

- Portrait of E. Jerningham. 1794.
- 'John Anderson my Jo'; after D. Allan. 1799.
- Charles Kemble as Romeo. 1819.
- Charles Kemble as Vincentio. 1821.
- Edmund Kean as Coriolanus. 1820.

**THÖNERT, MEDARDUS**, engraver, born at Leipzig in 1754, was a pupil of Bause and Geyser. He engraved historical plates and vignettes, some after his own drawings, and others after those of Graff, G. F. Schmidt, Oeser, &c. He died in 1812.

**THÖNING, CHRISTIAN FRIEDRICH**, painter and lithographer, was born at Eckernförde in 1802. He studied at the Academy of Copenhagen, at Munich, and finally in Rome, where he settled. He painted principally marine views, with figures, introducing varied effects of sunlight. He lithographed two landscapes after Cnyp and Backhuysen, and several views of Swiss scenery after his own drawings. He died at Naples in 1873.

**THORIGNY, FÉLIX**, draughtsman, born at Caen in 1824, was much employed on illustrations for the following periodicals: *le Monde Illustré*; *le Magasin Pittoresque*; *le Musée des Familles*; *The Illustrated London News*; *le Calvados Pittoresque*. He died suddenly in Paris in 1870.

**THÖRNER, BENNO**, painter, born at Dresden in 1802, and studied under Vogel von Vogelstein. He afterwards went to Rome, where he settled. He painted chiefly romantic genre pictures, many of which were engraved. Among them we may name:

- The Falconer.
- The Lute Player.
- The Sick Nun.
- Nymphs in the Bath.
- The Return of the Knight.

He died at Rome in 1858.

**THORNHILL, SIR JAMES**, painter, the son of a gentleman of old family in Derbyshire, was born at Melcombe Regis, in 1676. His father having been reduced to poverty, the son was obliged to look out for a profession for support. He had conceived an early inclination for painting, and came to London, where his uncle, Sydenham, a well-known physician, placed him under the tuition of Thomas Highmore. He had acquired considerable fame as a painter, when he started on an expedition through Holland, Flanders, and France. On his return to England, he was appointed by Queen Anne to paint the cupola of St. Paul's Cathedral, which he decorated with eight scenes from the history of the apostle. These have been engraved in as many plates, by Du Bosc, Beauvais, Baron, G. Van der Gucht, and Simoneau. He was afterwards employed in painting an apartment at Hampton Court with some emblematical subjects, relating to the histories of Queen Anne and her consort, Prince George of Denmark. He was also employed on the decorative paintings at Greenwich Hospital, in the great hall at Blenheim Palace, on the saloon and hall at Moor Park, on the hall and staircase at Easton Neston, and on the chapel at Wimpole. He also painted altar-pieces for All Souls' and Queen's Colleges, at Oxford. These considerable works were very ill paid, and he found it difficult to obtain the stipulated prices. His demands were contested for his paintings at Greenwich; and though La Fosse, the French painter, received two thousand pounds for his work at Montague House, and five hundred pounds more for his support, Thornhill could obtain only forty shillings a square yard for the cupola of St. Paul's, and the same for Greenwich. Sir James copied Raphael's cartoons, then at Hampton Court, being employed three years on the work. At the sale of his pictures after his death, these copies were purchased by the then Duke of Bedford, and were placed in a gallery in Bedford House, Bloomsbury. When Bedford House was taken down, the Duke presented them to the Royal Academy.

Sir James Thornhill was honoured with the particular patronage of George I., by whom he was knighted, and was elected to represent his native town in parliament. He died at Weymouth in 1734, leaving a son, John (q.v.), and a daughter, who was married to William Hogarth. Thornhill has left a few slight etchings; among them an 'Adam and Eve.'

**THORNHILL, JOHN**, the only son of Sir James Thornhill, painted landscapes and marine pieces. He succeeded his father as Sergeant-Painter to George II., but resigned the office in 1757.



**THORNTHWAITE, J.** an English engraver, born about 1740, in London, where he practised from 1771 to 1794. Specimens of his work will be found in 'Bell's Shakespeare,' and in the 'Booksellers' British Theatre,' and a portrait by him of Dr. William Hunter, founder of the Hunterian Museum, Glasgow, is extant.

**THOURET, NIKOLAS FRIEDRICH,** a German architect, born at Ludwigsburg in 1767, also practised painting, which he had studied in Rome. His pictorial works were chiefly drawings in water-colour or ink, of historical and mythological subjects. He died at Stuttgart in 1845. His son **PAUL**, born 1814, was a successful scene-painter and decorator. He died in 1874.

**THOURNEYSER, JOHANN JAKOB, (THOURNEISEN,)** engraver, was born at Basle in 1636, and received his first instruction in engraving at Strasburg, from Pieter Aubry. He afterwards visited France, where he engraved several plates in a style resembling that of F. de Poilly. Some of his prints are executed with a single line, in the manner of Claude Mellan. He worked at Lyons and at Bourgen-Bresse, and afterwards at the court of Turin. We have several portraits by Thourneyser, chiefly Swiss, as well as that of Louis XIV. when young, supported by Minerva and Apollo. He also engraved a variety of frontispieces and other plates for books, and executed part of a set of prints published by Catherine Patin, in 1691, from select pictures. He usually marked his plates with a cipher composed of an H. for Hans or John, and a T., thus, **HT**. He died at Basle in

1718. His chief plates were the following:

Joseph I.; after Isaac Fischer, jun.  
Joseph I.; after Schoonjans.  
Fred. Augustus of Poland; after the same.  
S. Francis Xavier; after the same.  
Ignatius Loyola; after the same.  
Tobit and the Angel; after Titian.  
Holy Family; after Spranger.  
The Elector Frederick of Brandenburg promising protection to French Huguenot Refugees, after Brandmüller.  
Laocoon; after the antique group.

His son, of the same name, occasionally assisted his father in his plates; he was still living in 1736.

**THOURON, JACQUES,** miniature painter and painter on enamel, was born at Geneva in 1737. He settled in Paris at an early age, and exhibited enamels at the Salon in 1781 and 1782. In the Louvre there are by him a miniature portrait of Franklin, a replica of the same in enamel, and a 'Bacchante,' after Madame Lebrun, in enamel. He died in Paris about 1790.

**THUFEL, (or TEUFEL,) JOHANN,** was a native of Saxony, and flourished at Wittenberg between 1540 and 1570. He is the supposed author of certain portraits of Saxon princes and nobles, and of some cuts for Martin Luther's Bible, printed at Wittenberg by Hans Luft in 1572. These latter are signed with the initials J. T., or with a monogram; a key often accompanies the initials, hence he has been called the "Master of the Picklock." In conjunction with Thufel another engraver seems to have worked who signs with a Clover Leaf, and is thence called Kleemann.

**THUILLIER, PIERRE,** a French landscape painter, born at Amiens in 1799. In his early years he studied law, but preferring art he worked successively under Watelet and Gudin. He travelled

much in the South of France, Italy, and Algiers where he found subjects for his pictures. His works appeared at the Salon from 1831 to 1857. He died in Paris, November 19th, 1858. The French provincial museums are rich in his landscapes.

**THULDEN, (TULDEN,) THEODOOR VAN,** was born at Hertogenbosch, in 1607. He went early to Antwerp, where he studied at first under Abraham Blyenberch, and afterwards under Rubens. His master employed him as an assistant, and he is said to have had a considerable share in 'forwarding' the pictures for Marie de' Medici's Palace of the Luxembourg. He visited Paris in 1633, where he was engaged to paint a series of twenty-four pictures from the Life of St. John of Matha, for the choir of the Mathurins, as well as three altar-pieces for the high altar, and two for chapels. One of the latter, a Saint Barbara, is perhaps his masterpiece. On his return to Flanders, he settled in Antwerp, and married the daughter of Hendrik van Balen. He painted several pictures for the churches and public buildings of Antwerp, Mechlin, Ghent, Bruges, and other Flemish cities, and made the cartoons for the windows in the chapel of the Virgin, in S. Gudule, Brussels. In 1648 he was at the Hague, where he painted seven historical and allegorical pictures, commemorating the election of the Stadtholder Frederick Henry, and the victory of Nieuport, for the 'House in the Wood.' He did not confine himself to historical subjects, but also painted rural pastimes and village festivals, in which he excelled. He painted figures in the churches of Peter Neefs and Steenwyck, and in the landscapes of Wildens and Momper, and even Snyder was indebted to him for assistance in his hunting-pieces. He died about 1676. Works:

Antwerp.	Museum.	The Arch of Philip I.
"	"	Portrait of Benedict van Thulden.
Berlin.	"	Triumph of Galatea.
Brussels.	"	Christ at the Column.
"	"	A Flemish Wedding.
Copenhagen.	"	Christ appearing to the Virgin.
Ghent.	Ch. of St. Michael.	Martyrdom of St. Adrian.
Mechlin.	Ch. of the Bernardines.	Martyrdom of St. Sebastian.
Paris.	Louvre.	Christ appearing to the Virgin.
Tournai.	Museum.	Portraits.
Vienne.	Gallery.	The Visitation.
"	"	The Virgin receiving the homage of the Netherlands.
"	"	The Return of Peace.
"	"	Reconciliation of Jacob and Esau.
Assumption of the Virgin (formerly in the Jesuits' Church, Bruges).		

We have a considerable number of etchings by Theodoor Van Thulden, both from his own designs and after other masters. Among them are the following:

A set of twenty-four plates of the Life of St. John of Matha; after the pictures painted by himself. 1633.  
The History of Ulysses, in fifty-eight plates; from the pictures painted by Primaticcio at Fontainebleau. 1640.  
Eight plates from the Triumphal Arches designed by Rubens for the entry of the Cardinal Infant Ferdinand into Antwerp.  
The Prodigal Son; in eight plates; from his own designs.

**THURSTON, JOHN,** born at Scarborough in 1774, was principally employed in designing book illustrations, which may be found in most of the editions of the poets and novelists published

early in the present century. Among the works illustrated by him were:

- 'Religious Emblems,' 1808.
- 'Shakespeare,' 1814.
- Falconer's 'Shipwreck,' 1817.
- Somerville's 'Rural Sports,' 1818.

In 1806 he was made an Associate of the Water-Colour Society. He died in London in 1822.

THYS, a Dominican monk, who is represented in the Antwerp Museum by a 'Descent from the Cross,' but of whose life no details are known. His picture belongs to the period of Flemish decadence.

THYS, AUGUSTINE. Two painters of this name are inscribed in the 'Liggeren' as members of the Corporation of Antwerp in the 17th century. It has been stated that the younger of these two was a son of Peeter Thys, that he was instructed by his father, and imitated Nicholas Berchem with much success, painting landscapes with figures and cattle. But the names of Peeter Thys's ten children are all preserved in parochial records at Antwerp, and there is no Augustine among them. It would seem therefore that a mistake has arisen from similarity in the not uncommon surname.

THYS, GYSBURCH, a native of Antwerp, who flourished about the year 1625, was a scholar of Adrian Hanneman. He was one of the ablest portrait painters of his time, and his works in that branch of art have been sometimes mistaken for the pictures of Van Dyck. He also excelled in painting landscapes, with figures and animals. In his smaller landscapes with figures he imitated the manner of Poelenburg. Some of his pictures are dated 1660. He died in 1684.

THYS, JEAN FRANÇOIS, a Flemish subject painter, born at Brussels in 1783. He was the son of Pierre Joseph Thys, under whom he studied. His picture of Zephers receiving the presents of the Prince of Orange, is now in the Brussels Museum. He died in 1865.

THYS, PELTER, the elder, (or TYSSENS,) born at Antwerp in 1616, was a pupil of Artus Deurwaerder, and a distinguished painter of the second rank. He practised portraiture and historical painting; in the former he founded his style upon that of Van Dyck; in his historical pictures, the influence of Casper de Crayer is perceptible. His talent attracted the notice of Leopold I., who appointed him court painter. Particulars as to his life are very scanty. He was made free of the Guild of St. Luke in 1644-45, and became dean in 1660. The date of his death is uncertain, but it must have taken place before the middle of 1683, for in June of that year the Guild paid over a sum of sixty-eight florins to his heirs. Works:

Antwerp.	Museum.	St. Francis receiving the Indulgence of the Portiuncula.
"	"	Dedalus and Icarus.
"	"	The Virgin and St. William.
"	"	The Saviour appearing to St. John of the Cross.
"	"	Two Portraits.
"	S. Jacques.	Adoration of the Host. ( <i>His masterpiece.</i> )
Brussels.	Museum.	The Martyrdom of St. Benedict.
Copenhagen.	Gallery.	The Marriage of St. Catharine.
Ghent.	Museum.	The Temptation of St. Anthony.
"	"	Conversion of St. Hubert.
"	"	St. Sebastian.
Stockholm.	"	Ulysses recognizing Achilles.
Vienna.	Gallery.	Venus bewailing Adonis.

His son, PETER, born in 1652, was also a painter.

THYS, PIERRE JOSEPH, born at Lierre in 1749, was educated in the Academy at Antwerp. He also studied under Koeck, the flower-painter, and in his house became acquainted with Spaendonok, with whom he went to Paris. He afterwards established himself at Brussels, and was employed to decorate the orangery of the palace of Laeken with flower-pieces. These were carried off by the French in 1792. During the latter part of his life he was employed in what is called "restoring," in which he was very adroit, and he continued this profitable occupation till the time of his death, in 1823.

TIARINI, ALESSANDRO, born at Bologna in 1577, was first a scholar of Prospero Fontana, and afterwards of Bartolommeo Cesi. Having to fly from Bologna on account of a quarrel, he retired to Florence, where he studied for some time under Domenico Cresti, called Passignano. Before long, however, the fame of Lodovico Carracci induced him to venture back to Bologna, where he soon raised himself to a good position. The subjects he selected were congenial with his grave and sedate character. 'La Madonna Addolorata,' the 'Sorrow of the Magdalene,' and the 'Repentance of St. Peter,' were often treated. His principal works in the public edifices at Bologna are a fine picture of the 'Virgin, Mary Magdalene, and St. John, weeping over the instruments of the Passion,' in the church of S. Benedetto; 'St. Catherine kneeling before a Crucifix,' in S. Maria Maddalena; a 'Pietà,' in S. Antonio; and 'S. Dominic restoring a dead Child,' in the church dedicated to that saint. The last-mentioned picture excited the surprise and admiration of Lodovico Carracci. Tiarini died at Bologna in 1668. Other works:

Bologna.	S. Petronio.	Martyrdom of St. Barbara.
"	S. Salvatore.	The Nativity.
"	S. Vitale.	The Flight into Egypt.
"	Pincoteca.	Marriage of St. Catharine.
"	"	John the Baptist before Herod.
"	"	St. Bruno in the Desert.
Dresden.	Gallery.	Angelica and Medoro.
Florence.	Uffizi.	His own Portrait.
"	S. Marco.	Legend of St. Antonio.
"	Pal. Pitti.	Death of Abel.
Milan.	Bruca.	Beholding of St. John.
Modena.	Gallery.	Crucifixion.
Munich.	Pincoteca.	Rinaldo in the Enchanted Wood.
Paris.	Louvre.	The Repentance of St. Joseph.
Reggio.	Madonna della Ghiarra.	Virgin and St. Francis of Assisi.
"	"	A number of Frescoes.
Vienna.	Gallery.	Christ bearing His Cross.

TIBALDI, MARIA FELICE, painter, born at Rome in 1707, became the wife of the painter Subleyras in 1739. She painted portraits and historical subjects in oil and pastel, and numerous miniatures, of which the two best known were, 'Bacchus and Ariadne,' and 'Angelica and Medoro.' She made a copy of her husband's work, 'The Last Supper,' for Pope Benedict XIV. Her sisters, TERESA and ISABELLA, were also artists in the same genre.

TIBALDI, DOMENICO PELLEGRINO, engraver and architect, born at Bologna in 1540, was the younger brother of Pellegrino Tibaldi, and learnt the rudiments of design in his native city. He is said to have also practised painting, but this statement rests on very slight grounds. He is said to have taught engraving to Agostino Carracci, and Malvasia believes them to have worked in conjunction. The nine plates catalogued by Bartsch are so fine in quality that we may conclude that many of the anonymous prints of his time are by Tibaldi. As

an architect and engraver he won a considerable reputation. This is the list given by Bartsch:

The Repose in Egypt; after his own design.  
The Holy Trinity; after *Sanmachiini*. 1570.  
The Virgin with a Rose; after *Parmigiano*.  
St. Francis of Assisi; copied from two prints by C. Cort; the landscape from one with the date 1567, and the figure from another with the date 1568, both after pictures by *Girolamo Muziano*.  
The Penitent Magdalen; after *Titian*.  
The Triumph of Peace; after his own design.  
Portrait of Pope Gregory XIII.; after *Pissarotti*. 1572  
View of the Grand Fountain in the Palazzo Scaffieri at Bologna. 1570.  
View of a magnificent Palace, ornamented with columns and statues, from a design by *G. Alghisi*. It is in two plates, with the date 1566. Bartsch is of opinion that there should be a third plate to complete the composition.

Zani says Tibaldi was born in 1532 and died in 1583; but his epitaph says 1540 and 1582.

TIBALDI, PELLEGRINO, called PELLEGRINO DA BOLOGNA, and PELLEGRINO PELLEGRINI, was born at Bologna in 1527. He was a disciple of Bagnacavallo, and distinguished himself as an architect no less than as a painter. In 1547, after copying the works of Vasari at St. Michele in Bosco, he went to Rome, where he studied the works of Michelangelo. Cardinal Poggi employed him in ornamenting his Vigna, near the Porta del Popolo, with frescoes. The same patron further employed him in the completion of his palace at Bologna, now the Palazzo dell' Istituto, which was finished from his plan, and which is regarded as one of his principal works as an architect. The interior of the palace he decorated with subjects from the Odyssey. He constructed a chapel for his patron, in the church of S. Giacomo Maggiore, and painted in it a 'St. John preaching in the Wilderness,' and the 'Division of the Elect from the Damned.' The Cardinal Poggi next employed him in the erection of a chapel in La Madonna di Loreto, where he painted the 'Nativity,' the 'Presentation in the Temple,' the 'Transfiguration,' and the 'Decollation of St. John.' He was also employed by Cardinal Carlo Borromeo, at Pavia, on the plans for the Palazzo della Sapienza.

In 1586 Tibaldi was invited to Spain by Philip II., and employed in the Escorial, where he painted the greater part of the lower cloister, having first erased the work of Federico Zuccaro. But Tibaldi's best work in Spain is the ceiling of the Madrid Library, on which he painted a composition suggested, it is said, by Raphael's 'School of Athens.' After a residence of nine years in Spain, he returned rich to Italy, and settled at Milan, where in 1570 he was appointed architect to the Duomo. He died at Milan about 1592. His oil pictures are extremely rare out of Spain and Italy. In the Bologna Gallery there is a 'Marriage of St. Catharine' by him; in the Vienna Gallery a 'St. Cecilia'; in the Dresden Gallery a 'St. Jerome with an Angel'; and in the Uffizi his own portrait.

TIBERIO, an Italian painter of the 16th century, was a native of Assisi and a pupil of Perugino, whose manner he endeavoured to imitate. Extant works by him are: a 'Madonna' in the church of S. Martino, near Trevi; a 'Madonna and five scenes from the life of St. Francis' (1512), in the church of San Francesco at Montefalco; a 'St. Sebastian,' in the church of S. Fortunato at Montefalco; a 'Madonna,' at S. Domenico at Assisi, and Scenes from the life of St. Francis in Santa Maria degli Angeli in the same city (1518).

TIDEMAN, (or TIEDEMAN,) PHILIP, born at Hamburg in 1657, of a respectable and opulent family, was a pupil of Nicholas Raes, a painter of history of some reputation, under whom he studied eight years. He had made considerable progress under that master, when the fame of Gerard Lairese induced him to visit Amsterdam. On his arrival he was admitted into the school of Lairese, who soon began to employ him as his assistant. On leaving that master he was employed in painting historical and allegorical pictures in public buildings and private houses. Among his best productions of this kind was a saloon for the Verschuur family, at Hoorn, in which the History of *Aeneas* was treated with some originality. Tideman died at Amsterdam in 1705.

TIDEMAN, ADOLF, a Norwegian subject and landscape painter, was born at Mandal on the 14th August, 1814. He was a distinguished student of the Copenhagen Academy, but completed his studies at Dusseldorf, under Schadow and Hildebrandt. Returning to Norway in 1842, he soon took a high place in the Norwegian school, and was appointed court-painter. One of his chief works was a series of twelve pastoral pictures for the Royal Palace of Oscarhall, near Christiania. His reputation was not confined to his native country: he was elected a member of the Academies of Berlin, Copenhagen, Stockholm, and Amsterdam. In England, the works which he exhibited at the Exhibition of 1862 attracted much attention, and contributed greatly to raise the reputation of the Scandinavian school. He died at Christiania on the 25th August, 1876. Tideman's colour is cold: his *forte* is the fidelity with which he reproduces the manners of the peasantry of his native country. The following are some of his best works:

Carlsruhe. Gallery.	Grandmother's Bridal Ornaments.
Christiania. Nat. Mus.	The Haugmans.
	Sunday Afternoon.
" Trefoldtyg-	The Baptism of our Lord.
dens Church	
Dusseldorf. Gallery.	Meeting of Haugmans. 1848.
Hamburg. Museum.	The Wolf Hunters.
Leipsic. Museum.	Departure of Norwegian Emigrants.
Stockholm. Nat. Mus.	The Story-Teller. 1857.
Vienna. Belvedere.	Return from a Bear Hunt.

TIDEY, HENRY F., water-colour painter, was born at Worthing, where his father was a school-master. He first exhibited at the Royal Academy in 1839. He was elected an associate of the Institute of the Society of Painters in Water-Colours in 1858, and a full member in 1859, and exhibited much of his best work with them. He died in 1872. He was very successful in painting the portraits of children, but also exhibited historical subjects and genre pictures somewhat of the Watteau class. Among these we may name:

The Feast of Roses (*H.M. the Queen*). 1859.  
Dar Thule. 1861.  
Christ Blessing little Children. 1863.  
Saxon Captives at Rome. 1863.  
Sardanapalus. 1870.  
Flowers of the Forest. 1871.

TIEFFENTHAL, HANS, a painter of the Swabian school, was born probably between 1380 and 1390 at Schlettstadt, in Alsace. He is conjectured to have painted for the church of the Carthusians at Dijon, and, in 1418, he decorated the 'Kreuzkapelle der Elenden' near Basle, with paintings of birds, animals, the heavenly bodies, and Scriptural scenes. In 1433 he settled at Strasburg as a goldsmith, and

entered the Senate. The date of his death is unknown.

**TIELEMANS, MARTIN FRANÇOIS**, a Flemish historical and portrait painter, born at Lierre in 1784. He studied in the Antwerp Academy, and afterwards under David. He eventually became Director of the School of Design at Lierre, where he died in 1864. His best known picture is:

Christ and the Disciples at Emmaus.

**TIELKER, JOHANN FRIEDRICH**, born at Brunswick in 1762, was a miniature painter and engraver, and practised at Darmstadt. He received a summons to the Court of Berlin, where he painted and engraved portraits of Illand and Fraulein Döbblin. He subsequently tried his hand at aquatint engraving and landscape painting. He also made some essays in the painting of panoramas, the most successful of which were those of St. Petersburg and Moscow, which he exhibited in Russia; the former he even took to China in the suite of the Russian Ambassador. He died at Brunswick in 1830.

**TIEPOLO, GIOVANNI BATTISTA**, was born at Venice in 1696. He was a scholar of Gregorio Lazzarini, and was also influenced by Gio. Battista Piazzetta. He afterwards studied the works of Paolo Veronese, and, though inferior in dignity and in richness of colour to that great painter, he approached him in transparency and in breadth of chiaroscuro. Possessed of a lively invention, and an uncommon facility of execution, he was admirably qualified to decorate, and his large ceilings, and other things of the same class, are his best performances. His masterpiece in this genre is the series of frescoes in the Palazzo Labia, at Venice, dealing with the loves of Anthony and Cleopatra. Other frescoes by him are in the Villa Stra, between Venice and Padua; the Villa Valmarana, near Vicenza; the Tribunale and the Congregazione di Carità, at Milan; the Capella Colleone, at Bergamo, and the Residential Palace at Würzburg. In 1769 Tiepolo was invited by Charles III. to Spain, where he painted several frescoes in the new palaces at Madrid, among them the ceiling, 'The Glory of Spain,' in the Throne-room of the Royal Palace, which were sufficiently admired to excite jealousy in Mengs, the court painter, who was then in the height of his celebrity. Tiepolo sometimes inserted figures in the pictures of Canaletto. Though chiefly known as a painter on walls, his easel-pictures have great merit, especially in colour and arrangement. He painted many altar-pieces for the Venetian churches. Taken altogether he may be considered the ablest of all those painters whose genius has been purely scenic. He died at Madrid, March 27th, 1770. The following are his chief easel pictures:

Berlin.	Museum.	Martyrdom of S. Agatha; and three others.
Bordeaux.	Museum.	Eliaser and Rebekah.
London.	Nat. Gal.	A Bishop in the act of Benediction.
"	"	S. Augustine with a group of minor figures.
Madrid.	Museum.	The Conception.
Padua.	S. Antonio.	Venus and Cupid.
"	Museum.	Martyrdom of St. Agatha.
Paris.	Louvre.	St. Patricia tending a Sick Person.
Petersburg.	Hermi- tage.	The Last Supper.
Rouen.	Museum.	Cleopatra's Banquet.
Turin.	Pinacoteca.	Card Party.
Venice.	Ch. d. Fava.	Triumph of Aurelian.
		St. Anne and the Virgin.

Venice.	SS. Apostoli.	St. Lucia.
"	Academy.	St. Joseph and the Child Jesus.
"	S. Alvi.	Christ on His way to Calvary.
"	Grisuati.	Virgin in Glory.
"	Scuola del Carmine.	Ceiling (oil on canvas).

Vienna. Gallery. S. Catharine of Siena.

We have about fifty-six etchings by this master, executed with taste, neatness, and spirit; of which the following are the most deserving of notice:

The Adoration of the Magi.

A set of twenty-four Fancy Subjects.

Ten Fancy Subjects of a smaller size.

**TIEPOLO, GIOVANNI DOMENICO**, the son of Giovanni Battista Tiepolo, was born at Venice about the year 1726. He was instructed by his father, and painted some historical subjects in the churches at Brescia. He accompanied Gio. Battista Tiepolo to Spain, and assisted him in the palace at Madrid. The younger Tiepolo has left several etchings, in some of which he has imitated the style of Benedetto Castiglione. We may name the following:

The Flight of the Holy Family to Egypt. A set of twenty-seven plates.

The Passion of Christ; in fourteen plates.

A set of twenty-six Heads, in the style of Benedetto.

The Virgin appearing to St. Theresa; after Gio. Bat. Tiepolo.

St. Ambrose preaching to the People; after the same.

A set of eight pieces of Satyr, Turks, and Arabs.

G. D. Tiepolo died in Spain in 1804. His younger brother, **LORENZO**, painted and etched in the style of his father, Gio. Battista.

**TIERCE, JEAN BAPTISTE**, landscape painter, was born at Ronen in 1741. He was a pupil of Pierre, was received by the Academy in 1786, but never became an Academician. In 1779 he settled in Italy, where he died. In the Orleans Museum there is a scene from Ariosto, in Indian ink, by him.

**TIERENDORFF, JEREMIE VAN**, a Flemish historical painter, who was at work about the year 1626. There is a 'Christ delivering the Keys to the Apostle' by him in the church of St. Peter at Ypres, and a 'Nativity' in the church of St. James.

**TIERSONNIER, LOUIS SIMON**, a French painter of history and mythology, born in 1718. He was a member of the Academy of St. Luke, and assistant professor. He died in Paris in 1773.

**TIESENHAUSEN, PAUL, FRIEDRICH VON**, marine painter, was born at Idfer, in Esthonia, in 1837. He served in the Russian army during the Crimean war, and afterwards devoted himself to painting, which he studied at the Munich Academy, and under the landscape painter Millner. A sea-piece by the young artist attracted the notice of Lier, who took him into his studio, and developed his talents in the direction thereby pointed out. He painted a number of poetically conceived sea-pieces, taking his subjects from the northern coasts. The Stuttgart Gallery has a 'Harbour at Nightfall' by him. He died at Munich in 1876.

**TILBORCH II, EGDIJUS**, (or **GILLES VAN**), the older, was born at Antwerp about the year 1570. He was a contemporary of David Teniers the elder, and painted similar subjects, representing Flemish wakes and festivals, which were esteemed at the time in which he lived. He died about 1632. At Lille there is a Village Fête by him, dated 159-, the last figure being undecipherable. Some writers have doubted the existence of the elder Tilborch, and ascribed the pictures on which his name appears to his son. The date at Lille seems enough to disprove this theory.

**TILBORCH, EGIDIUS**, (or **GILLES VAN**), the younger, son of Egidius van Tilborch the elder, was born at Brussels in 1625. On his father's death he became a scholar of Teniers, at the time when François Duchatel studied under that master. He was made free of the Guild of St. Luke, at Brussels, in 1654. His pictures represent peasants regaling, and village feasts, which are ingeniously composed and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his colour. His death is supposed to have occurred in 1678. Works:

Brussels.	Museum.	A Cavalcade.
Copenhagen.	Gallery.	The Cobbler.
Dresden.	Gallery.	A Dutch Wedding.
Petersburg.	Hermitage.	Guard room.
"	"	Courtyard of an Inn.
"	"	Workman Smoking.
"	"	An Interior.
The Hague.	Museum.	A Portrait Group.
Vienna.	Liechtenst. Gal.	Peasants quarrelling.

Other pictures at Bordeaux, Nantes, Rouen, and Valenciennes.

**TILENS, HANS**, a Flemish painter, was born at Antwerp in 1589 (?). He painted in the manner of Paul Bril, and is said to have enjoyed the friendship of Van Dyck, who painted his portrait. In 1612 he became master in the Guild of St. Luke. The only two known works by him in public galleries are, 'A Mountainous Landscape,' at Vienna, and a 'Landscape with Mythological Figures,' at Berlin. He died at Antwerp in 1630.

**TILIUS, JAN VAN**, a native of Hertogenbosch, who practised in the second half of the 17th century. He painted conversations in the manner of Gaspar Netscher. There are no particulars of him recorded beyond his reception into the 'Schilders-confrerie' at the Hague in 1683. In the Dresden Gallery there is a picture of a woman sewing, by him. It is inscribed *J. Tilius Pin.*, 1681. 'A Young Man playing Bagpipes,' in the Vienna Gallery, is dated 1680.

**TILL, JOHANN KARL VON**, a German engraver, born at Nuremberg in 1624. He was chiefly engaged in engraving portraits and other plates for books. An indifferent etching of a bust of Ferdinand Talentschger crowned by Minerva, is inscribed *Joh. Carl von Till*, 1644. He died in 1676.

**TILLARD, JEAN BAPTISTE**, (TILLIARD,) a French engraver. We have by him several etchings of the national dresses of the Savoyards and Russians; after St. Aubin, Le Prince, and others. He was born in Paris in 1740, and was a scholar of Fossard, but engraved in much better taste than his master. His works, which are very numerous, are chiefly plates for books. He died in Paris in 1813. Among his illustrative prints may be named:

Some of the views in Choiseul-Gouffier's '*Voyage de la Grèce*.'

Vignettes for an edition of Tasso; after Cochin.

The plates for the quarto edition of Telemachus; after Monnet.

The greater part of the prints for the Abbé Chappe's '*Voyage en Sibirie*.'

A series of Savoyards, with the title '*Mes Commissionnaires, mes Gens*,' &c.

A Portrait of Pope Clement XIV.; after D. Porta.

Hagar in the Desert; after J. Vernet.

Russian Shepherds; after Le Prince.

**TILLEMANS, PIETER**, (TILMANS,) born at Antwerp in 1684, was the son of a diamond-cutter, and was instructed in landscape painting by an

indifferent artist whose name has not been preserved. He visited England in 1708, and first attracted notice by his excellent copies after Borgognone, Teniers, and others. He painted landscapes with small figures, seaports, country-seats, hunts, and races, and drew horses very well. He was favoured with the patronage of the Duke of Devonshire, for whom he painted a view of Chatsworth, one of his best pictures, and was much employed by the fourth Lord Byron, whom he taught to draw. Another important picture by him was that of the Duke of Kingston and a shooting-party, dated 1725. In 1719 he was employed on Bridge's 'History of Northamptonshire,' for which he made nearly five hundred drawings. He died at Norton, in Suffolk, December 5, 1734.

**TILLEMANS, SIMON PIETER**, called **SCHEEN**, born at Bremen about the year 1602, passed the early part of his life in Italy, where he was esteemed as a painter of landscapes. He also painted some excellent portraits, and was invited to the court of Vienna by the Emperor Ferdinand, whom he painted, with several distinguished members of his court. Tillemans died in 1670. His daughter practised as a flower-painter.

**TILSON, HENRY**, born in Yorkshire in 1659, was educated under Sir Peter Lely. After the death of that master in 1680, he went in company with Dahl to Italy, where he resided seven years. He painted portraits, both in oil and pastel, and was likely to make a figure in his profession, when his mind became deranged, and he shot himself in 1695, at the age of thirty-six. He painted his own portrait two or three times.

**TIMAGORAS**, a painter of Chalcis, known only as having defeated Panonius of Athens in a contest at the Pythian games.

**TIMANTHES**, the distinguished and successful competitor of Parrhasius, was, according to Quintilian, a native of Cythnus, in Attica; according to others, of Sicily. He triumphed over Parrhasius with his 'Ajax disputing with Ulysses for the arms of Achilles.' Born at a period when considerable progress had been made in rendering expression, he carried it still farther. Of this he gave proof in his celebrated 'Sacrifice of Iphigenia.' Having represented in the various actors different degrees of sadness, he exhausted his powers in the face of Menelaus, Iphigenia's uncle, and unable to give a still deeper expression to Agamemnon, her father, he covered his features with a veil. Pliny mentions with high praise a picture by Timanthes of a 'Sleeping Cyclops.'

**TIMBAL, LOUIS CHARLES**, painter, born in Paris in 1821, was a pupil of Drolling, and entered the École des Beaux Arts in 1842. He painted chiefly religious subjects, imitating the manner of the old Italian masters. He exhibited frequently at the Salon, from 1847 onwards. He is known not only by his easel pictures, but by mural paintings in the chapel of the Sorbonne, in S. Sulpice, and in the church of Saint Etienne-du-Mont. He died in Paris, November 24, 1880. His 'Agony in the Garden,' and 'The Poet and the Muse,' are at present in the Luxembourg.

**TIMOMACHUS**, a painter of Byzantium, living in the time of Julius Cæsar, who purchased two of his pictures, an 'Ajax' and a 'Medea,' and dedicated them in the Temple of Venus Genetrix.

**TIMOTEO DA URBINO**. See DELLA VITE.

**TINELLI, CAVALIERE TIBERIO**, painter, was born at Venice in 1586. He studied under Giovanni

Contarini and Leandro Bassano, and painted portraits in historical disguises, a proceeding which won him much employment. His small pictures of historical and mythological subjects were also popular. Some of his pictures found their way into the collection of Louis XIII., who conferred on him the order of knighthood. He occasionally painted large pictures and altar-pieces, in which he was less successful than in those of a cabinet size. He resided the greater part of his life at Florence. According to Ridolfi, domestic afflictions drove him into a state of despondency, and he is said to have put an end to his own life in 1638.

**TINGHIUS, A. M.**, was an engraver who flourished about the year 1670. Strutt says he engraved the great 'Templation of St. Anthony' from the drawing by Callot. Zani notices a Florentine engraver of the name *Antonio Meitinghius*, as having flourished in 1627.

\* **TINNEY, JOHN**, an English engraver, born in the early part of the 18th century. He worked in London, where he traded as a printseller, and also for a time in Paris. Anthony Walker, John Browne, and Woollett were among his pupils. He published a treatise on anatomy for artists. He died in 1761. Amongst his plates are :

Eight Views of Kensington and Hampton Court; after *Anthony Highmore*.

The Times of the Day.

Portrait of 'Maitre Chardin.'

- " Catherine Olive; after *Ellys*.
- " George II.; after *Joseph Highmore*.
- " Sir T. Parker.
- " John Wesley.
- " Flora; after *Rosalba Carriera*.

**TINTI, CAMILLO**, born at Rome about the year 1738, was employed by Gavin Hamilton to engrave some of the plates for his 'Schola Italica'; among these were the following :

The Marriage of St. Catherine; after *Parmigiano*.  
 Meleager and Atalanta; after *Polidoro da Caravaggio*.  
 Christ on the Mount of Olives; after *Lafranco*.

**TINTI, GIOVANNI BATTISTA**, an Italian painter of the 16th century, studied first under Samacchini at Bologna, and subsequently established himself at Parma, where he took Tibaldi, Correggio, and Parmigiano for his models. He painted many works for his adopted city, amongst others, a large 'Assumption,' of many figures, for the cathedral. He flourished about 1590.

**TINTI, LORENZO**, an Italian painter and engraver, born at Bologna in 1626, (1634,) was a scholar of Gio. Andrea Sirani, and painted some altar-pieces for the churches at Bologna in the style of his master, of which the best are, his 'Scourging of Christ,' in the church of La Madonna del Piombo; and the 'Virgin and Child, with several Saints,' in S. Tecla. Tinti etched several plates after painters of the Bolognese school. Bartsch ('Peintre Gravure,' tom. xix.) describes nine plates by him, two of which, a Holy Family and an Allegory, are after Elisabetta Sirani; the rest are portraits and frontispieces to books. One has the date 1671. Gori mentions two others, a 'Virgin and Child,' after Guido, and a portrait of Dr. J. C. Claudius, after Domenico Ambrogi. Tinti died in 1672.

**TIRPENNE, JEAN LOUIS**, painter, lithographer, and writer, was born at Hamburg of French parents in 1801. He was a pupil of Bouton, Daguerre, and Remond. He exhibited many landscapes at the Salon from 1831 onwards, but devoted himself

later to the illustration of works on sculpture and architecture. He was the author, jointly with Chalet, Deveria, Maurin, Redouté, and Victor Adam, of 'La Méthode Tirpenne,' and also wrote several plays.

**TISCHBEIN, JOHANN ANTON**, painter, born at Hayna in 1720, was originally a clerk. He studied in Paris and Rome, settling afterwards in Hamburg, where he opened a Drawing School. He painted landscapes, historical pictures, and portraits; and died in 1784.

**TISCHBEIN, JOHANN FRIEDRICH AUGUST**, portrait painter, was born at Maestricht in 1750. His early instruction in art was due to his uncle, J. H. Tischbein, but he was enabled to complete his training in France and Italy through the generosity of the Prince of Waldeck. On his return to Germany, his patron appointed him court painter and councillor. He subsequently practised at the Hague, at Dessau, and at Leipzig, where in 1800 he was appointed Director of the Academy. He died at Heidelberg in 1812. There are by him :

Amsterdam. *Rijks Museum*. A series of Portraits of Prince of the House of Orange.

Berlin. *National Gallery*. Lady playing the Lute.  
 Brunswick. *Gallery*. Pr. Charles of Brunswick.  
 Frankfurt. *Städt. Instit.* Two Portraits.  
 Leipzig. *Museum*. Portrait of Schiller.

**TISCHBEIN, JOHANN HEINRICH**, the elder, historical painter, born at Hayna in 1722, was the son of a baker. He was first apprenticed to a locksmith, then to a designer of wall-papers, and lastly studied under the court painter Van Freese. In 1743 he went to Paris, with the aid of Count von Stadion, and spent five years in Vanloo's atelier; thence he went to Venice, and worked for a time under Piazzetta. After continuing his studies in Florence, Bologna, and Rome, he returned to Germany in 1751, and was appointed court painter to Wilhelm VIII. of Hesse. In 1776 he was made Director of the newly founded Academy at Cassel. He painted chiefly mythological pictures and portraits, showing in his works strong traces of the study of the Italians, and may be looked upon as having been first among the modern Germans to follow after the great Venetian colourists, and to direct attention to their method. He died at Cassel in 1789. Works :

Berlin. *Nat. Gal.* Portrait of Lessing.  
 Cassel. *S. Michael's Ch.* The Resurrection.  
 " *Lutheran Ch.* The Transfiguration.  
 " *Catholic Ch.* Ecce Homo; and other pictures.

The Triumph of Arminius after the Defeat of Varus.

Tischbein etched several plates from his own designs, among them the following :

Cupid stung by a Bee complaining to Venus.  
 Nymphs Bathing.  
 Hercules and Omphale.  
 Menelaus and Paris.  
 Thetis and Achilles.  
 The Resurrection; after a picture painted for the church of St. Michael, Hamburg.

**TISCHBEIN, JOHANN HEINRICH**, the younger, the nephew of Johann Heinrich the elder, was born at Hayna in 1742, and was taught the rudiments of design by his uncle. His genius led him to picturesque landscape, though he occasionally practised portraiture. In 1775 he became Director of the Cassel Gallery. He engraved a number of

plates both with the point and in aquatint, after his uncle, and after Berchem, Rembrandt, &c., among his plates are the following :

*Acis and Galatea; after Jacob Moore.*  
*Bacchus and Ariadne; after the same.*  
*A Stag-hunt; after Rutiland.*  
*A Landscape, with Cattle; after P. Potter.*  
*A Mountainous Landscape; after Rembrandt.*  
*A Landscape with Animals; after J. H. Roos.*

He died at Cassel in 1808.

**TISCHBEIN, JOHANN HEINRICH WILHELM**, painter and engraver, was born at Hayna in 1751. After studying for a time with his uncle, Johann Heinrich Tischbein, he went, in 1776, to Hamburg, to Johann Jakob Tischbein, who employed him in restoring old pictures, and in copying the works of Berchem and Wouwerman. In 1770 he went to the Hague and to Rotterdam, where he improved himself by study of the old masters. In 1773 he returned to Cassel and began to paint portraits, working at the same time on commissions from Rembrandt and Van Dyck, and making studies of animals. In 1777 he visited Dresden and Berlin; in the latter city he painted many portraits, including one of the Queen of Prussia; in 1779 he went as a pensioner of the Court of Hesse to Rome, where he studied Raphael and the antique. In 1781 he was in Switzerland making drawings for Lavater. In 1782 the Duke of Gotha provided him with funds for a visit to Rome, and he there painted the 'Conradin,' now in Schloss Friedenstein, for his patron, and made the sketches for his 'Brutus,' 'Sophonisba,' and 'Helen.' In 1787 he accompanied Goethe to Naples, where he was made director of the Academy two years later. At Naples he became acquainted with Sir William Hamilton; he painted a portrait of the Ambassador's beautiful wife, and carried out the admirable engravings in outline from the Greek vases belonging to Sir William. This work was published at Naples in 1791, in three volumes folio, under the title of 'The Hamilton Vases.' On the occupation of Naples by the French he returned to Cassel, and settled later at Hamburg. In 1808 he removed to Eutin, where he was chiefly occupied in painting portraits and heads of animals. He died at Eutin in 1829. Among his chief works are the following :

*Goetz von Berlichingen. 1781.*  
*Suffer Little Children to come unto Me. (St. Ansgarii Kirche, Bremen.)*  
*The Rape of Cassandra.*  
*The Parting of Hector and Andromache.*

He has left 147 etchings, 81 of which are in illustration of Homer.

**TISCHBEIN, KARL LUDWIG**, painter, born at Dessau in 1797, son and pupil of Johann Friedrich August Tischbein, also studied under Hartmann at Dresden. In 1819 he went to Italy, where he painted portraits and poetically-conceived genre pictures. He was from 1825 Professor of Drawing at the Roman Academy. He afterwards travelled in the Netherlands, and finally settled in Buckeburg, where he died in 1855.

**TISCHLER, ANTON**, a German engraver, who flourished about the year 1750. He engraved some of the plates for the collection of prints from pictures in the cabinet of Count Brühl. He was living in 1774.

**TISI, BENVENUTO**, (TISIO,) commonly called **GAROFALO**, from the native village of his family, Garofalo, in the district of Polesina, on the Po.

In allusion to this origin, a clove-pink (*garofalo*) figured in his family arms, and he sometimes painted one in the corner of his pictures. Tisi was born at Ferrara in 1481, and received the first part of his education under his uncle, Soriani, and Domenico Panetti; but he was afterwards apprenticed to Boreacci Boreaccino, at Cremona. Not satisfied with the instruction of his master, he ran away to Rome in 1499, and there studied under Baldini. His father's illness recalled him to Ferrara, where he was employed by the Duke, and for the churches. He visited Bologna, where he came under the influence of Lorenzo Costa, and it is probable that from 1510 to 1512 he was again in Rome, whence the traces of Raphaelesque feeling in some of his works. Various records show that from 1517 to 1550 he was established at Ferrara. The works of Garofalo occasionally approach Raphael in expression, and are very correct in design. His colour is warm, and his chiaroscuro vigorous. The churches of Ferrara possess several of his larger works, both in oil and in fresco; and his small pictures are found in most of the finer collections of Europe. He may be said to share the headship of the Ferrarese school with Dosso Dossi. He became blind, and died at Ferrara, September 6, 1559. Works :

Amsterdam.	Museum.	Adoration of the Kings.
Berlin.	Museum.	S. Jerome.
"	"	The Ascension.
"	"	The Annunciation.
"	"	The Adoration of the Magi.
"	"	<i>Idem</i> , another version.
"	"	The Entombment.
Bologna.	S. Salvatore.	S. Zacharias and Saints.
Dresden.	Gallery.	Virgin and Sais.
"	"	Virgin holding the Child Jesus to S. Cecilia.
"	"	Mars and Venus.
"	"	Nuptials of Bacchus and Ariadne, and three others.
Edinburgh.	Nat. Gallery.	Christ clearing the Temple.
"	"	Figures in a Landscape.
Ferrara.	Cathedral.	Madonna and Saints.
"	"	SS. Peter and Paul.
"	S. Domenico.	Finding of the Cross.
"	"	Martyrdom of St. Peter.
"	S. Francesco.	The Nativity.
"	"	Raising of Lazarus.
"	"	Christ in the Garden.
"	Pinacoteca.	Christ on the Mount of Olives.
"	"	The Triumph of Religion.
"	"	Virgin in Adoration ( <i>ascribed to L'Ortolano</i> ).
"	"	S. Nicholas of Tolentino saying Mass.
"	"	Virgin enthroned with Saints.
Glasgow.	Gallery.	S. Catharine.
"	"	S. Barbara.
London.	Nat. Gallery.	Madonna and Saints.
"	"	The Vision of S. Augustine.
"	"	The Holy Family.
"	"	The Agony of Christ.
Milan.	Brera.	The Crucifixion.
"	Morelli Coll.	His own portrait.
Modena.	Gallery.	Virgin with Angels and Saints.
"	"	Portrait of a Young Woman in Black.
Munich.	Pinakothek.	Pietà.
"	"	Virgin and Child.
"	"	Virgin and Child with Saints.
Naples.	Museum.	The Deposition from the Cross.
Paris.	Louvre.	The Circumcision.
"	"	Holy Family. ( <i>Two</i> .)
"	"	Sleep of the Child Jesus.
"	"	Madonna.
Petersburg.	Hermitage.	Adoration of the Shepherds.
"	"	A Holy Family.
"	"	Christ bearing the Cross.
"	"	The Entombment.



Rome.	Capitol.	The Annunciation.
"	"	Marriage of S. Catharine.
"	"	Adoration of the Magi.
"	Pal. Quirinale.	Augustus and the Sibyl.
"	Pal. Borghese.	The Entombment.
"	"	Raising of Lazarus.
"	Pal. Corsini.	Christ on the way to Calvary.
"	Pal. Doria.	The Visitation.
"	"	The Nativity.
"	Pal. Sciarra.	The Vestal Claudia.
Venice.	Academy.	Boar Hunt.
Vienna.	Galleriey.	Virgin in Glory with Saints.
		Madonna with the Lily.

**TISOIO, ANTONIO DA**, lived in Belluno in the 16th century, and is the author of a mutilated altar-piece in the church of Orzes, representing the 'Virgin and Child between SS. John the Baptist, Andrew, Sebastian, and Michael,' signed and dated 1512. It has been suggested that he is identical with Antonio da Cosa. Other works:

Belluno.	Casa Papani.	Virgin and Child.
"	Conte Agosti.	Three Fragments, each with an Angel upon it

**TISSIER, JEAN BAPTISTE ANGE**, a French portrait and historical painter, was born in Paris in 1814. He studied in the Ecole des Beaux Arts, under Ary Scheffer and Paul Delroche. His works appeared at the Salon from 1838 to 1876. He died in Paris in the latter year. Several of his portraits are at Versailles, notably one of Abd-el-Kader.

**TISSOT, AMÉDÉE ANGELOI**, a French landscape painter, who exhibited water colour views at the Salon between 1835-1845. He died in 1867.

**TITIAN.** See **VLCCELLI**.

**TITO, POMPILO**, an obscure engraver, who was at work in Rome about the year 1685. His prints are said to be marked with the initials P. T.

**TITO, SANTI DI**, painter, born at Borgo S. Sepolcro, in the Florentine state, October 6, 1536, was first a disciple of Agnolo Bronzino, but, according to Baldinucci, afterwards became a scholar of Baccio Bandinelli. He also studied hard from the antique at Rome, and from the works of the Roman masters. He returned to Florence a correct draughtsman, and distinguished himself in everything but colour. Vasari says he finished a picture of Soglianini's for S. Domenico, at Fiesole; also that he painted in the Belvedere of the Vatican, and on the catafalque of Michelangelo. He excelled in architectural perspectives, with which he gave dignity and variety to his compositions. Among his best works are: 'Christ with the Disciples at Emmaus,' in the church of S. Croce, at Florence; the 'Resurrection of Lazarus,' in the cathedral of Volterra; the 'Madonna,' in S. Salvatore, Florence; the 'Burial of Christ,' in S. Giuseppe; a 'Baptism of Christ by St. John,' in the Corsini palace, Florence; as well as portraits in the Uffizi and in the Torrigiani collection. Santi died at Florence, July 23, 1603.

**TITO, TIBERIO DI, (VALERIO)** the son of Santi di Tito, was born at Florence in 1573, and instructed by his father. He did not, however, follow the same style, but devoted himself to portrait painting, which he practised with success. He also excelled in small pencil portraits, on which he was much employed by Cardinal Leopoldo de' Medici. A considerable collection of heads drawn by him for that prince, are preserved in the Florentine Gallery. He died in 1627.

**TIVOLI, ROSA DI.** See **ROOS**.

**TIZIANO, GIROLAMO DI.** See **DANTE**.

**TKADLIK, FRANZ, (KADLIK)** born at Prague in 1786, was destined for the church, and became a painter late in life. At Prague he studied under Bergler. In 1817 he entered the Vienna Academy, and in 1825 he was sent to Rome as a pensioner of the Emperor. On his return to Prague he became Director of the School of Fine Arts. He died at Prague in 1840.

**TOBAR, DON ALONSO MIGUEL DE**, an historical painter, and copyist of Murillo, was born at Higuera, near Aracena, in 1678. He went young to Seville, and placed himself under a painter of very little ability, named Juan Antonio Faxardo. He applied himself to copying the easel pictures of Murillo, and became so great an adept that many passed even in his own time as originals. In the church of St. Isidro, at Seville, are two pictures, one representing 'The Good Shepherd,' and the other, 'The young St. John,' which are copies, with variations, of the two so well known in England, the latter of which is in the National Gallery. In 1729, Tobar succeeded Teodoro Ardemanns as painter to Philip V., and removed to Madrid, where he painted a great number of portraits. Of his own creations, the best, perhaps, are, 'Our Lady of Consolation,' in the cathedral of Seville, and 'The Divine Shepherdess,' in the Royal Collection, Madrid. Of his copies after Murillo, the most celebrated, as such, is one in the church of Santa Maria la Blanca de Sevilla; which passed for a Murillo till the original was discovered in the palace at Madrid. Tobar died at Madrid in 1758.

**TOBIN, J.**, an obscure English engraver, who, about the year 1770, etched several landscapes after H. Grimm, Both, Ostade, and other masters. Some of his plates were printed in colour.

**TOCCAGNI.** See **PIAZZA, ALBERTINO**.

**TOCQUE, LOUIS, (TOUCQUEI)**, a painter, born in Paris in 1696, was first a scholar of Nicolas Bertin, and afterwards of Hyacinth Rigaud. Tocqué devoted himself chiefly to portraits. He became a member of the Paris Academy in 1734. He was invited by the Empress Elizabeth to the Russian court, where he painted the portrait of that princess, and met with general encouragement. He spent two years at St. Petersburg, moving thence to Copenhagen, where he painted several members of the Royal Family of Denmark. He married the daughter of the painter Nattier, and died in Paris, February 10, 1772. The following examples of his art are in public galleries:

Amiens.	Museum.	Portrait of a Young Man.
Bayeux.	"	Portrait of a Lady and her Daughter.
Marseilles.	"	Portrait of the Comte de Saint Florentin.
Nantes.	"	Portrait of a Lady.
Paris.	Louvre.	Portrait of Marie Leczynska.
"	"	Portrait of the Dauphin Louis, son of Louis XV.
"	"	Portrait of Mme. de Graffigny. And four in the La Caze Collection.
Versailles.	Mus. Hist.	Portrait of the Empress Elizabeth of Russia.
"	"	Portrait of the Poet Gresset. And three others.

**TOEPUT, LODEWYK, (POZZO, POZZO-SERRATO)**, was born at Mechlin in 1550. According to Descamps, he went at an early period of his life to Italy, where he passed the remainder of his days. He won some reputation as a painter of landscapes, fairs, and markets. He also had some repute as a poet. He chiefly resided at Trevigi, in the Venetian State, where he was still living in 1604.

**TOFANELLI, STEFANO**, painter, born at Lucca in 1760, was a pupil of Niccolò Lapioccola in Rome. He was employed by the first engravers of the day to make drawings for them, and among other things drew for Volpato, Raphael's 'Parnassus,' a 'Sibyl and two Prophets,' by Michelangelo, Guido Reni's 'Martyrdom,' Guercino's 'Aurora' and 'Day and Night,' and a Landscape by Claude Lorraine; for Morghen, Poussin's 'Dance of the Hours,' Raphael's 'Jurisprudence,' 'The Transfiguration,' and 'Miracle of Bolsena;' and Murillo's 'Magdalene.' He also worked for Bettelini, Fontana, and Folo, and himself painted altar-pieces, portraits, and some mythological scenes. In 1781 he opened an Art School in Rome, but he afterwards returned to Lucca, and in 1802 became Professor of Drawing at the University of S. Frediano. He died at Lucca early in the 19th century.

**TOGNONE, ANTONIO**, a fresco painter of Vicenza, who was instructed by Zelotti, during his stay in that city (*circa* 1580), where certain frescoes by Tognone still remain. He died young at Vicenza.

**TOL, DOMINICUS VAN**, was born at Bodegrave, between 1631 and 1642. He was the nephew and scholar of Gerard Dou, and one of his most successful imitators. Some of his interiors partake of the manner of Brecklenkum. He practised for a time at Amsterdam, but most of his life was passed at Leyden. He died there in 1676. A David and a Peter van Tol have been mentioned, but there is reason to believe them identical with Dominicus. Works:

Amsterdam.	<i>Rijks Museum.</i>	The Mouse-trap.
"	"	Portrait of Hendrick Spiegel.
"	"	A Family Scene (copy after Dou).
Oopenhagen.	<i>Gallery.</i>	A Savant in his Study.
Dresden.	<i>Gallery.</i>	An Old Man eating a herring.
"	"	An Old Woman winding yarn.
Leyden.	<i>Museum.</i>	A Woman cooking pancakes.
London.	<i>Bridgewater Gal.</i>	An Old Man reading
"	"	An Old Woman with a Book.
"	"	Woman caressing a Dog.
Petersburg.	<i>Hermitage.</i>	The Lace-maker.
"	"	The Bird's Nest.

**TOLEDO, JUAN DE**, a Spanish painter, was born at Lorca, Murcia, in 1611. He was the son and pupil of Miguel de Toledo, an obscure artist. According to Palomino, he went to Italy when young, and studied under Annio Falcone at Naples. He afterwards went to Rome, where he became the disciple and friend of Michelangelo Caravaggio, called delle Battaglie. On his return to Spain he established himself at Granada, and acquired a distinguished reputation as a painter of battles and sea-pieces, and also of history. There are several of his works in the churches at Granada, Talavera de la Reyna, Madrid, and Alcalá de Henares. At some time in his life he served in the army, and was commonly known as *el capitán*. He died in 1665.

**TOLEDO, JUAN DE**, a pupil of Luis Tristan, flourished from 1641 to 1645, and painted a number of pictures in the cathedral of Toledo; a small 'Virgin, Christ, and St. John' by him is preserved in the sacristy of the Capuchin Church at Toledo.

**TOLENTINO, FRANCESCO DI**, a painter of the 16th century, who worked in the style of Pinturicchio. He was probably the author of the frescoes in S. M. Nuova, Naples, from the life of Christ; of a 'Pieta,' an 'Adoration of the Kings,' eight scenes from the life of St. Barbara, and a 'Virgin

with Saints and Angels' in the cloister church of Liveri, near Nola.

**TOLMEZZO, DOMENICO**, and **MARTINO DI CANDIDO DA**, two brothers, who worked at Udine in 1479, as painters and statuary, overlaying their figures with feigned draperies in paint. Messrs. Crowe and Cavalcaselle attribute frescoes in the following churches to Domenico: Sant' Antonio, at Mione; Santa Catarina, at Luini; San Vito, at Liaris; San Leonardo, at Osais; San Floriano, at Forni di Sopra, and San Leonardo, at Forni di Sotto. A more fully authenticated work by him is an altar-piece in the Duomo of Udine—a 'Madonna with Saints' above, and an 'Entombed Christ with Angels' below—signed '1479. Opus Dominici de Tumezio.'

**TOLMEZZO, GIOVANNI FRANCESCO DA**, a painter of Udine, was the son of one Oderico di Daniele of Sacchieve. He flourished towards the close of the 15th century, and though not related in any way to Domenico da Tolmezzo, was one of the journey-men associated with him in the carrying out of certain frescoes (see preceding article). In 1489 he painted the frescoes in the church of S. Antonio at Barbanò, which still remain, though much damaged in parts; in 1493, those in San Martino at Sacchieve; there is also in this church an altar-piece representing the patron saint dividing his cloak, evidently painted by the same hand. At the entrance there is the following inscription on a pilaster: *Opera di Zuane Francesco de Tolmezzo dependo fu de M. Duri, Daniel d. Socloer de la Ghazada de quelli del Zoto*, 1493. He was further the author of frescoes, now partly obliterated, in the church of Provesano. A picture on panel of a 'Virgin and Child with Angels,' is also known as his work, and is in the possession of Signor C. Astori at Udine.

**TOLOSANO.** See **BARON, JEAN**.

**TOMASI, NICOLA**, called **COLANONIO DEI FIORE**, lived in the middle of the 14th century, and was the contemporary and acquaintance of Andrea Orcagna. He was one of the first promoters of the Guild of Painters at Florence. In S. Antonio Abbate, at Naples, is an altar-piece by him painted in 1371. It was originally a triptych, having in its centre, 'St. Anthony, the Abbot, enthroned between Saints.' Of this artist's birth or death nothing is known.

**TOMBE, LA.** See **LA TOMBE, NICOLAAS**.

**TOMÉ, DIEGO**, an engraver of Toledo, who executed, in 1726, a title-page representing 'St. Ildefonso receiving the Marian chasuble,' surrounded with an architectural design by Narciso Tomé.

**TOMÉ, LUCA DI.** See **THOMÉ**.

**TOMKINS, CHARLES**, painter and engraver, was the eldest son of William Tomkins, A.R.A., and brother of Peltro Tomkins. He was born in London about 1760, and in 1776 gained a premium from the Society of Arts. He exhibited several landscape views at the Academy, some of which he subsequently engraved. In 1782 he engraved, jointly with Jukes, Cleveley's 'Floating Batteries before Gibraltar,' and in 1796 published 'A Tour in the Isle of Wight,' containing a series of eighty views, engraved from his own drawings. Other works by him are: 'Review in Hyde Park,' 1799 (printed in colours); 'Views of Reading Abbey,' and 'Illustrations to Petrarch's Sonnets,' the two last published in 1805. He died about 1810.

**TOMKINS, PELTRO WILLIAM**, an English engraver in the chalk and dotted manner, and a distinguished scholar of Bartolozzi, was born in

London in 1760. Many of his early works were after Angelica Kauffman, and other painters of the time; but his best plates are those after Italian and Dutch masters for the publication entitled 'The British Gallery of Pictures,' and for the 'Stafford Gallery.' Of the latter some impressions were printed in colours. He also engraved the plates for 'Original designs of the most celebrated masters of the Bolognese, Roman, Florentine, and Venetian schools' (1812); for Tresham's 'Gallery of Pictures' (1814); for 'Illustrations of Modern Scripture' (1832); for a splendid edition of 'Thomson's Seasons,' after pictures by W. Hamilton; and for 'The Birth of Love,' by Bland Burgess, from designs by the Princess Elizabeth of England. He engraved, too, some plates from his own designs, among them 'Innocent Play' and 'Love and Hope.' One very rare private plate by him is the portrait of

Margaret Audley, Duchess of Norfolk; after Lucas de Heere.

Many small ornamental prints for publications of the day, which were probably engraved by scholars under his direction, bear his name. He died in London, April 22nd, 1840.

**TOMKINS, WILLIAM, A.R.A.**, an English landscape painter, born in London about the year 1730, was the son of an obscure painter. In 1763 he obtained a premium for a landscape, and was among the first associates of the Royal Academy. He exhibited at the Academy from 1769 to 1790, his subjects being chiefly views, with birds and dead game. Six views of Windsor by him were engraved. He painted numerous landscapes and views of gentlemen's seats in England and Scotland; there are also some copies of Hobbema and other Dutch landscape paintings by him. He died in London, January 1st, 1792.

**TOMLINSON, J.**, an English engraver, who practised in London in the early part of the 19th century. Receiving a good offer of employment in Paris, he settled there, but falling into bad company, he took to drinking and debauchery, and finally drowned himself in the Seine in 1824. His works were principally landscape views.

**TOMMASO D'ANTONIO.** See MANZUOLI.

**TOMMASO, BARILOMMEO DI.** See BARILOMMEO.

**TOMMASO DA MODENA, or MUTINA.** See RABISINO.

**TOMMASO DA SAN GIOVANNI.** See GUIDI.

**TOMMASO DI MARCO**, a native of Florence, and a pupil of Orcagna; none of whose works are known to be extant. Vasari mentions a picture by him painted in 1392, in Sant' Antonio at Pisa, but this has been long destroyed.

**TOMMASO DI STEFANO.** See LAPO.

**TOMMASO DI STEFANO.** See GIORGINO.

**TOMMASO DI STEFANO**, architect, painter, and miniaturist, born at Florence about 1496, was a scholar of Lorenzo di Credi, and the friend of Sogliani. His surname is said to have been Lunetti. He successfully imitated the manner of his master, and excelled particularly in the painting of draperies. He painted an altar-piece for the Villa d'Arcetri, representing the 'Nativity,' which is still to be seen in the chapel of the Capponi della Rovinate family, and carried out many architectural works in Florence and its neighbourhood. He died at Florence in 1564.

**TOMMASO DI VIGILIA.** See VIGILIA.

**TOMMEL.** See TEMMEL.

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**TOMOLIUS, LUCA**, an engraver, whose name is affixed to a small portrait of F. Lanius Contesino, coarsely executed with the graver. He was probably identical with *Lucas Toniolus*, whose name appears on a portrait of Antonius Paulutius.

**TOMPSON, RICHARD**, mezzotint engraver, practised in London towards the close of the 17th century. He kept a shop for the sale of engravings, and also a printing office, which has caused it to be questioned whether the excellent prints which bear his name were really his productions, or merely sold by him. His engravings are chiefly after Kneller and Lely. A print of Nell Gwynne and her two sons, signed by him, is extant. His own portrait, painted by Soest, was engraved by Francis Place. Tompson died in 1693. Other plates:

Elizabeth, Countess of Southampton; after Van Dyck.

Mary Davis, with a guitar.

Prince Rupert, after Lely.

Gilbert Shelton, archbishop of Canterbury.

Lady Ann Montagu, after Lely.

Admiral Sir W. Berkeley.

Admiral Sir Joseph Jordan.

**TOMS, PRIER**, the son of W. H. Toms, was a scholar of Hudson, and diaphany painter to Sir Joshua Reynolds, Cotes, and West. He was one of the first forty Royal Academicians, and also held a situation in the Herald's Office. He went to Ireland to practise as a portrait painter, but not meeting with encouragement, he returned to England. The death of Cotes is said to have so deeply affected him, that he fell into a state of melancholia, and destroyed himself in 1776.

**TOMS, W. H.**, an English engraver, who flourished about the year 1740. He engraved several views and architectural subjects, some plates for books, and a few portraits. He died about 1760. The following are among his best prints:

The Portrait of Sir Philip Peveral, after Van Dyck.

Two Views of Greenwich Hospital, after Lawanson.

Four Views of Gibraltar, after Maci.

A set of eight Views in the Island of Jersey.

A series of English Views, after Chateaux 1747.

A series of perspectives of ancient London churches; after R. West 1736-39.

Twelve Views of Shipping

**TONDUZZI, GIULIO**, painter, a native of Faenza, who flourished in the first half of the 16th century. He was a pupil of Giulio Romano. Lanzi mentions a 'Stoning of S. Stephen' by him in the church at Faenza, which from its resemblance to the works of his master, had been attributed to Romano.

**TONELLI, GIUSEPPE**, an Italian painter of perspectives and theatrical scenery, who flourished about 1668. He was a pupil of Chiavistelli. He worked chiefly at Bologna and Rome.

**TONNO**, —, a Sicilian painter, the servant and pupil, of Polidoro Caravaggio, whom he assassinated in order to get possession of his money. He was executed for this crime in 1543, at Messina.

**TOOKEY, JAMES**, an English engraver in the beginning of the 19th century. Specimens of his work will be found in Church's 'Cabinet of Quadrupeds,' and Bell's 'British Theatre.'

**TOORENBURGH, GERRIT**, born at Amsterdam about 1737, was a scholar of J. Ten Compe, and of C. Pronk. He painted landscapes and views of cities, and his drawings are good. He also decorated the interiors of houses, among them that of the Baron Van Esse, called the Old House of Scheffelaar. Toorenburgh died at Nykerk about

1785. In the Museum at the Hague there is a view of the Amstel at Amsterdam by him.

**TOORENVLIET, ABRAHAM**, son and pupil of Jakob Toorenvliet, was born in 1685. He painted portraits, and died in 1735.

**TOORENVLIET, JAKOB**, (**TORENVLIET**), called **JASON**, was born at Leyden in 1641. He was instructed in design by his father, **ABRAHAM TOORENVLIET**, a glass painter, and for some time applied himself to painting portraits. With these he had acquired some reputation, when, in 1670, he was induced to accompany his friend Nicholas Rosendaal in a journey to Italy. On his arrival at Rome, the works of Raphael became the particular objects of his study. To improve his colour he visited Venice, where he resided some time, and after an absence of six years returned to Holland, where his success was unequal to his hopes. He was the first master of Frans Mieris. He died at Leyden in 1719. Works:

Brunswick.	Gallery.	A party of men and women with books
Dresden.	"	A Woman singing while a man plays the hurly-gurdy.
"	"	A Fishwoman.
"	"	A Jew holding a book.
Vienna.	"	A Butcher's Shop

**TÖPFFER, ADAM WOLFGANG**, born at Geneva in 1765, studied in Paris under Suvée and Delarive, and drew and painted landscapes, genre pictures, and scenes of peasant life, treating the latter with much drollery and humour. He died in 1847.

**TÖPFFER, J. RUDOLF**, a draughtsman and art-writer, born at Geneva in 1799, was the son of Adam Töpffer. He was destined for his father's profession, but a weakness of eyesight prevented his becoming a painter. He devoted himself, however, with great success to draughtsmanship, and published a number of humorous works, illustrated with original drawings. Among these were a 'History of M. Jabot,' a 'History of M. Cispin,' and a pleasantly written book of travels, 'Voyages en Zig-Zag.' He was also the author of various critical writings on art, and was Professor of *Æsthetics* at the Academy of Geneva. He died at Geneva, June 18th, 1846.

**TOPHAM, FRANCIS WILLIAM**, an English subject painter in water-colours, was born at Leeds in 1808. His early years were devoted to the practice of engraving. Coming to London at the age of twenty-one, he gradually devoted himself, self-taught, to painting. He was elected an Associate of the New Water-Colour Society in 1842, and a member in 1843, but resigned in 1847, and was elected an Associate of the Old Water-Colour Society the same year, becoming a full member in 1848. Here his works chiefly appeared, though he occasionally exhibited at the Royal Academy, the British Institution, and the Society of British Artists. His early subjects were much taken from Wales and Ireland, but in his later years, Spanish scenes greatly attracted him, and he travelled much in the Peninsula. He had at one time considerable practice as a draughtsman: amongst the works he illustrated were Mrs. S. C. Hall's 'Midsummer Eve,' Moore's 'Melodies,' 'Burns' Poems,' and his own 'Angler's Souvenir,' for he was a disciple of the gentle craft. He died at Cordova, during one of his Spanish trips, in March 1877. Amongst his pictures we may name:

Dublin.	Nat. Gall.	The Irish Mother.
Liverpool.	Corp. Gall.	Group of Children.

Liverpool. Corp. Gall.

London. S. Ken. Mus.

" " "

" " "

" " "

" " "

Voices of the Sea. } oil.  
The Irish Pattern. }  
Galway Peasants  
Irish Peasant Girl at the foot of a Cross.  
Peasants at a Fountain, Bas Pyrénées. 1858.  
South Weald Church, Essex.

**TOPINO-LEBRUN, FRANÇOIS JEAN BAPTISTE**, born at Marseilles in 1769, is remembered for his picture of the 'Death of Cains Gracchus,' painted in 1797, which was purchased by the government and placed in the Museum at Marseilles. He had been a pupil of David, both in Rome and Paris, and imitated him in painting and politics. In 1793 he became a member of the Revolutionary Tribunal, and was guillotined at Paris in 1801, for conspiring against the life of the first consul.

**TORBIDO, FRANCESCO**, called **IL MORO**, painter, was born in Verona about 1486. His *soubriquet* seems to have been suggested by his personal appearance; for his portrait in red chalk, in the Christ Church collection at Oxford, represents him with thick lips and crisp hair. In his youth he went to Venice to study under Giorgione, but having quarrelled and come to blows with some Venetian, he returned to Verona, where he gained the friendship of Liberale, who made him his heir. From his custom of imitating the manners of various masters, notably Giorgione, Cariani, Palma, and Giulio Romano, his easel pictures are often wrongly ascribed. Crowe and Cavalcaselle point out three conspicuous instances: the 'Flute Player' in the Casa Maldura, Padua, ascribed to Pordenone; the picture called 'General Gattamelata with his Esquire,' in the Uffizi Gallery, and a 'Flute Player crowned with laurel,' in the Paduan Gallery, both ascribed to Giorgione, the latter with a forged signature. The same writers point out that the 'Woman taken in Adultery,' at the Hermitage (No. 12), ascribed in the catalogue to an unknown Venetian master, is by Torbido. The Munich Pinakothek possesses a portrait by him, dated 1516. A portrait of a gray-bearded man is in the Museum of Naples, in the Verona Gallery there is a 'Virgin enthroned' by him, dated 1542, in the church of St. Zeno, at Verona, and in the cathedral of Salò, there are altar-pieces. In 1534 Torbido painted the frescoes of the 'Nativity,' 'Presentation,' and 'Assumption,' in the choir of the Duomo of Verona, from cartoons by Giulio Romano. In 1535 he was at Friuli, where, in the choir of the church of Rosazzo, he left frescoes representing 'SS. Peter and Paul,' the 'Virgin and Child,' the 'Transfiguration,' 'Peter walking on the Sea,' the 'Call of SS. James and Andrew,' and the symbols of the Evangelists. The date of his death is uncertain, but that he was alive in 1546 is proved by a letter of Pietro Aretino's. Torbido was also an engraver. A list of his plates is to be found in Passavant's 'Peintre Graveur.'

**TORELLI, CESARE**, painter, was a native of Rome, and a pupil of Giovanni de' Vecchi. He flourished in the pontificate of Paul V., and was employed both as a painter and a mosaicist in the library of the Vatican, and in the Scala Santa, at San Giovanni Laterano. He painted two sibyls in the church of La Madonna del Orto. He died in 1615.

**TORELLI, FELICE**, a painter of Verona, born in 1670, was of the school of Giangioseffo dal Solo, but had previously studied art under Santo Prunati. His altar-pieces are to be found at Rome, Turin, Milan, and other cities of Italy.

That in the church of the Dominicans, at Faenza, is one of his best works. It represents 'St. Vincent in the act of curing a female Lunatic.' He died in 1748. His wife LUCIA, *née* CASALINI, also painted some pictures for churches, in which she imitated the style of her husband; but her chief excellence lay in portraits. Her own hangs in the Uffizi at Florence. She was born in 1677, and died in 1762.

TORELLI, FILIPPO DI MATTEO, a Florentine miniaturist, who flourished between 1440 and 1468. In the 'Lorenziana' at Florence there is a finely illuminated 'Evangelistarium' by him, with miniatures of the 'Adoration of the Kings,' the 'Crucifixion,' the 'Resurrection,' &c. In conjunction with Zanobi Strozzi, he illuminated some choir-books for the Duomo and for San Marco, at Florence. These miniatures were at one time wrongly attributed to Fra Bonedetto, the brother of Fra Angelico.

TORELLI, GIACOMO, Cavaliere, a celebrated painter of architecture and theatrical scenery, was born at Fano in 1608. He was the first, it is said, to invent shifting scenes and machinery for dramatic representations, and, for the surprise they occasioned, was named *il gran Stregone*, the great magician. He died at Fano in 1678.

TORELLI, STEFANO, painter, was born at Bologna in 1712. He studied first under his father, Felice Torelli, and then under Francesco Solimena. Augustus III., the future King of Poland, brought him to Dresden in 1740, and he there painted altar-pieces and ceiling decorations, many of which were destroyed in the Seven Years' War. He painted the figures in Canaletto's twenty-nine views of Dresden (1741). In 1762 he was summoned to the court of Petersburg, where he painted ceilings in the Royal Palace, and some portraits, among the latter one of the Empress Elizabeth in armour. He was a clever caricaturist, and etched a few plates. He died at Petersburg in 1784.

TOKENBURG. See TOORENBURGII.

TORENVLIKT. See TOORENVLIKT.

TORESANI, ANDREA, an Italian painter, and native of Brescia, who flourished between 1727 and 1760, practising chiefly at Venice and Milan.

TORNIOLI, NICCOLÒ, was born at Siena, and flourished about the year 1640. He resided some time at Bologna, where he painted two pictures for the church of S. Paolo, a 'Cain slaying Abel,' and a 'Jacob wrestling with the Angel.' Some of his pictures are on variegated marble.

TORBOND, —, an English engraver and humorous draughtsman, practising about the middle of the 18th century, of whom nothing is known.

TORRE, BARTOLOMMEO, a fresco painter of Arezzo, who flourished about the beginning of the 17th century, and died young.

TORRE, FLAMINIO, called DEGLI ANGINFILI, born at Bologna in 1621, was first a scholar of Jacopo Cavedone and Guido Reni, but afterwards studied under Simone Costantini. His chief excellence was as a copyist. He painted, however, some pictures of his own for the churches at Bologna; the best is a 'Deposition from the Cross,' in S. Giorgio. Bartsch describes the following seven prints by Flaminio Torre:

Samson; after Guido.

The Virgin accompanied by the Infant Jesus and St. John; from his own design; dated 1639.

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The Virgin with St. Jerome and St. Francis; after Lodovico Carracci.

The Virgin with the patron Saints of Bologna; after Guido.

St. John the Evangelist; from his own design. Signed F. T. F.

Three Children bearing a Plateau, on which are two vases; and a glass; signed G. R. T.

Pan conquered by Cupid; after Ag. Carracci.

Flaminio Torre died at Modena in 1661.

TORREGIANI, BARTOLOMMEO, a pupil of Salvatore Rosa, painted landscapes and portraits. He is supposed to have died in 1674.

TORRENTIUS, JOHANN, born at Amsterdam or Haarlem in 1589, was not less remarkable for the talents he possessed as a painter, than for the depravity of his morals. In the early part of his life he painted conversations, domestic subjects, and still-life; and his pictures were greatly admired for beauty of finish and delicacy of colour. But he afterwards fell into a dissolute course of life, and selected obscenity for his subject. To profligacy he added impiety, and attempted to justify his art by preaching tenets subversive of every moral principle. He was accused of being a leader of the Rosicrucians, was arrested, 'questioned,' and sentenced to twenty years imprisonment. By the intercession of some persons of consideration, among whom were Sir Dudley Carleton and Charles I., who addressed a letter on his behalf to the Prince of Orange, he obtained his liberty, and, after an unsuccessful visit to England, lived in hiding at Amsterdam till his death in 1640. Two pictures by him are mentioned in the Whitehall Catalogue. They were presented to Charles I. by Sir Dudley Carleton.

TORRES, CLEMENTE DE, born at Cadiz in 1665, was a pupil of D. Juan de Valdes Leal, in Seville. By his talent and application he became one of the best painters of his time, both in oil and fresco. In the latter manner he painted the S. Fernando over the principal door in the convent of St. Paul, Seville, and three colossal Apostles, with groups of angels above each, in other parts of the same convent. For the Mercenarios Calzados, he painted in oil the two Saints John, and the Virgin. He went to Madrid about 1724, where he formed a friendship with Antonio Palomino, in whose praise he wrote a sonnet: Palomino returned the compliment by describing him as a distinguished painter, and a learned scholar of the Muses. In the church of S. Felipe Neri, Cadiz, he painted a 'God the Father.' In the Hermitage there is a 'St. Joseph with the Infant Christ' by him. He died at Cadiz in 1730.

TORRES, MATIAS DE, born at Espinosa de los Monteros in 1631, studied under his uncle, an indifferent painter, and in the Madrid Academy. He also received lessons from the younger Herrera. He imitated and exaggerated the style of Caravaggio. He, however, painted landscapes, and battle-pieces, in a graceful and free manner, which were esteemed by the amateurs of his time. He died in 1711.

TORRITI, JACOBUS, (TURRITI,) is known by his signature on mosaics in San Giovanni Laterano, and Santa Maria Maggiore, Rome. Those in the Lateran were carried out in conjunction with the Franciscan monk, Jacobus de Camerino. They were executed between the years 1287 and 1292, and though in imitation of the style of Cimabue, they display a great advance on the old mosaicists of Rome.

**TORTEBAT, FRANÇOIS**, painter and engraver, was born in Paris in 1616. He was a disciple of Simon Vouet, whose daughter he married, and became a reputable painter of portraits. He was received into the Academy in 1663, his reception picture being a portrait of Vouet, now at Versailles. There are twenty-five spirited etchings by Tortebat, executed in a style resembling that of Michael Dorigny. He engraved the plates for 'L'Anatomie des Peintres,' by De Piles, from designs by Johannes Calcar. The following independent plates are also by him :

Peace descending upon earth; *after S. Vouet.*

St. Louis carried up to Heaven by Angels; *after the same.*

Samson breaking the Pillars of the Temple of the Philistines; *after the same.*

He died in Paris, June 4, 1690.

**TORTEBAT, JEAN**, painter, one of the twenty-nine children of François Tortebat, was born in Paris in 1652. He became a member of the Academy in 1699. His reception picture, a portrait of Jouvenet, is now at Versailles. He was a successful portrait painter, and many of his works were engraved by Edelinck. He died in Paris, November 10, 1718.

**TORTIROLE, GIOVANNI BATTISTA**, painter, was a native of Cremona, and flourished in the first part of the 16th century. He was a pupil of Mainardi, and worked for a time both at Rome and at Naples. He died at the age of thirty.

**TORTOLERO, PEDRO**, a Spanish painter and engraver, was born at Seville about the beginning of the 18th century, and died from an accident in 1766.

**TORTOREL, JEAN**, a native of France, who flourished about the year 1570, and engraved both on wood and on copper. In conjunction with Jacques Perissin, he executed a set of twenty-four large prints, representing the 'War of the Huguenots.' They are engraved coarsely, but not without some spirit.

**TORY, GODEFROID**, a famous miniaturist, draughtsman, engraver, and printer, was born at Bouges about 1480. He began life with the study of philosophy and letters, and was a professor in various colleges. Determining to devote himself to art, he visited Italy, and, on his return to Paris, set up a printing-press, and published a number of translations from Greek and Latin authors, with illustrations by himself. He took for the sign of his house a broken jar, which he frequently placed on his plates. Hence he is known as the "Maître au pot cassé." He was appointed printer to the king, and is looked upon as a reformer of typography in France. A 'Caesar's Commentaries' and a 'Petrarch's Triumphs,' with miniatures by him, are still extant. To his brush is also ascribed a miniature at the head of a Codex of Diodorus Siculus. He died in Paris in 1533.

**TOSCANI, GIOVANNI DI FRANCESCO**, (TOSCANI,) a painter of the 14th century, was the pupil of Giotto, in whose style he painted. His masterpiece is said to have been an 'Annunciation,' in a chapel of the Bishop's palace at Arezzo. It was restored by Agnolo di Lorenzo, and later by Vasari. Toscani died May 2, 1408, and was buried in Santa Maria del Fiore.

**TOSCHI, PAOLO**, draughtsman and engraver, born at Parma in 1788, studied in Paris under Bervic, and first made a reputation by a fine etching of Henry IV., after Gérard. In 1837 he

was appointed Professor of Engraving and Director of the Academy of Parma, and shortly afterwards was commissioned to carry out the reproduction of Correggio's and Parnigiano's injured frescoes in S. Giovanni, and in the Della Staccata at Parma, in water-colour and engraving. The results were published in forty-eight plates. Other fine plates by Toschi were :

In Spasimo; *after Raphael.*

The Madonna Della Tenda; *after the same.*

The Descent from the Cross; *after Daniele da Volterra.*

The Madonna della Scodella; *after Correggio.*

Venus and Adonis; *after Albano.*

Portraits of the Grand Duke of Tuscany; the Due Descazes; Machiavelli; Alfiori.

He died at Parma, July 30, 1854.

**TOSCHI, PIER FRANCESCO D' JACOPO DI DOMENICO**, was the son of a painter living outside the Porta Romana at Florence. He was a pupil of Andrea del Sarto. Three pictures by him, an 'Assumption,' a 'Transfiguration,' and a 'Resurrection,' are in the church of S. Spirito, Florence. He was also much engaged on decorative work. He died on September 17, 1567, and was buried in S. Spirito.

**TOSS, J.** The name of this artist is affixed to a spirited etching, representing the adoration of the Shepherds; *after C. Hochfeld.*

**TOTO, ANTHONY**, painter and architect, was an Italian by birth, but came to England about 1531, and was naturalized in 1543. Henry VIII. appointed him Serjeant-Painter. None of his works are known.

**TOUR, MAURICE QUENTIN DE LA.** See DE LA TOUR.

**TOURFAUT, LÉON ALEXANDRE**, engraver, was a native of Paris, and a pupil of Sotain. He engraved chiefly on wood, and reproduced portraits, etc., for 'Le Monde Illu're,' and other publications, principally after designs by contemporary artists. He committed suicide by hanging himself, November 16, 1883.

**TOURNEMINE.** See VACHER DE TOURNAMINE.

**TOURNEUX, JEAN FRANÇOIS**, painter, was born at Banthouzel (Nord) in 1809. He was a pupil of Maréchal, at Metz, and painted realistic pictures with a certain vigour. He was also the author of several volumes of verse. In the Metz Museum there is a pastel picture by him, 'The Gipsy Camp,' and at the Grenoble Museum, an 'At the Organ.' He died in Paris in 1867.

**TOURNIER, —**, a French painter, born at Toulouse about 1604. He was a pupil of Valentin, and is said to have afterwards studied in Italy under Caravaggio, whose blackness he imitated to an absurd degree. In the Toulouse Museum there are two pictures by him; a 'Descent from the Cross,' and an 'Entombment.' He died about 1670.

**TOURNIER.** See TOURNIÈRES.

**TOURNIER, JEAN JACQUES**, a French engraver of the 17th century, a native of Toulouse. He engraved several plates for 'Les Édifices Antiques de Rome,' by Antoine Desgodets. He also engraved a set of vases from the designs by Charles Errard, and some Madonnas, after Guido.

**TOURNIÈRES, ROBERT**, born at Caen, in Normandy, in 1668. He received his first instruction from Lucas de la Haye, a Carmelite friar, but went young to Paris, and entered the school of Bon Boullongne. In 1702 he was received by the Academy as a portrait painter, and in 1716 as a painter of history. He was made professor in 1735. He painted several large pictures for churches, and



the portraits of some persons of distinction; but he also imitated the manner of Gerard Dou and Godfrey Schalcken, and his little genre pictures became so popular, that he eventually gave up historical painting. He exhibited occasionally at the Salon between 1704 and 1748. He was a favourite with the Regent Duke of Orleans, who took great delight in seeing him paint. Several of his works have been engraved. In 1750 Tournières returned to Caen, where he died in 1762. Among his pupils were Huliot the younger, Romagnesi, and Le Moine. His 'Origin of Painting' is in the Louvre, and his portraits of the Maupertuis family in the Nantes Museum.

**TOURNAY, JOSEPH-GABRIEL**, a water-colour painter and engraver, who was born in Paris in 1817, studied under Martinet, and became *tapisserie* at the Gobelins in 1836. He gained the 'prix de Rome' for engraving in 1846, and then took up his residence in the Papal city. While in Italy he made many copies in water-colour of paintings by the old masters. He was also successful as a portrait painter. He died at Montpellier in 1880.

**TOURSEL, AUGUSTE**, a French painter of landscapes and historical subjects, born at Arras in 1812. He was the pupil of Lordon and of Gros. He exhibited a few pictures at the Salon between 1840-50, and there are several of his works in the museum of his native town. He died in Paris, February 12, 1883.

**TOUSSAINT, AUGUSTUS**, an English miniature painter, born in London towards the middle of the 18th century. He studied under James Nixon, and was awarded a prize in 1766 by the Society of Arts. From 1775 to 1788 he exhibited miniatures at the Royal Academy, but, succeeding to property on the death of his father, a jeweller, he retired to Lymington, where he died towards the close of the century.

**TOUZE, JIAN**, born in Paris in 1747, was a pupil of Greuze, whose manner he successfully imitated. He painted domestic scenes, and was also much employed in making drawings for engravers. He died in Paris in 1809.

**TOWNE, CHARLES**, an English landscape and cattle painter, born in the latter part of the 18th century. His works were occasionally exhibited at the Royal Academy and at the British Institution between 1795 and 1828, after which he settled at Liverpool for some years, and became Vice-President of the Liverpool Academy in 1813. He is supposed to have returned to London and to have died about 1850. There is a picture of Everton village by him in the Liverpool Corporation Gallery.

**TOWNE, FRANCIS**, an English landscape painter, born in 1740. He studied under W. Parns, and was awarded a prize by the Society of Arts in 1759. His works first appeared at the Free Society and in Spring Gardens, but he afterwards exhibited at the Academy and at the British Institution. He spent several years of his life in Italy and Switzerland. He died in London in 1816.

**TOWNLEY, CHARLES**, an English painter and mezzotint engraver, was born in London in 1746. He studied in Rome and Florence, and engraved portraits and historical subjects. He also painted portraits, both in oil and pastel; some of the latter were exhibited with the Free Society in 1782. In 1789 he visited Berlin, where he painted miniatures and engraved portraits, among the latter those of Frederick William II., Catharine II., and Zietzen.

He was appointed court engraver at Berlin. In 1790 he went to Hamburg, and thence returned to England. He died about 1800. Among his plates are the following:

#### PORTRAITS.

Leonardo da Vinci; *after a picture ascribed to the master.*  
Annibale Carracci; *after himself.*  
Domenichino; *the same.*  
Peter Paul Rubens; *the same.*  
Rembrandt; *the same.*  
Sir Joshua Reynolds; *the same.*  
Percival Pott, Surgeon, F.R.S.; *after Reynolds.*  
Joseph Allan, M.D.; *after Romney.*  
Sir Hyde Parker, Vice-Admiral; *after the same.*

#### SUBJECTS.

Agrippina weeping over the Tomb of Germanicus; *after Cosway.*  
Bulls fighting; *after Stubbs.*  
And others *after Hoppner, Opie, and Dance.*

**TOWNSHEND, GEORGE**, Marquis, amateur etcher, had a great reputation for his humorous sketches and caricatures, some of which he etched himself. He was born in 1724, and in 1767 became Lord-Lieutenant of Ireland. It was during his term of office that many of his best drawings were made, notably a clever caricature of the Duchess of Queensberry. He died in 1807.

**TRABALLESI, FRANCESCO**, a native of Florence, flourished at Rome in the pontificate of Gregory XIII. (1572—1585). In the Chiesa de' Greci, which was founded by that pope, are two altar-pieces by this painter, an 'Annunciation,' and a 'Christ disputing with the Doctors.' His brother BARTOLOMEO was an assistant of Vasari.

**TRABALLESI, GIULIO**, (GIULIANO,) an Italian designer and engraver, born at Florence in 1726. He made most of the drawings for the collection of portraits of illustrious Florentines, which were engraved by Allegrini and others. We have several etchings by him, after Bolognese painters; among them are the following:

The Communion of St. Jerome; *after Agos. Carracci.*  
The Conversion of St. Paul; *after L. Carracci.*  
St. Alò and St. Petronius kneeling before the Virgin; *after Cavedone.*  
The Circumcision; *after Guido.*  
The Communion of St. Catharine; *after F. Brizzio.*

Trabalesi died in 1796.

**TRAIES, WILLIAM**, an English painter, born at Crediton in 1769. In his early years he was a clerk in the Post Office. He at length devoted himself entirely to art, and gained a considerable local reputation as the "Devonshire Claude." His atmospheric effects are good, but his foliage is heavy. He formed a close friendship with Gendall, another Devonshire painter, with whom he sketched much. Only four of his works appeared at the Royal Academy. He died at Exeter, April 28, 1872. There is a landscape, 'On the Ockment,' by him in the South Kensington Museum.

**TRAINI, FRANCESCO**, a native of Pisa, who flourished in the 14th century, was a distinguished disciple of Andrea Orcagna. Vasari mentions a picture by him, in the church of S. Catarina at Pisa, representing 'S. Thomas Aquinas triumphing over heresy,' which is still *in situ*. The other works of this artist are: four scenes from the life of S. Dominic, in the Academy of Florence, *once* an altar-piece; it was completed in 1346; and the banner of the Fraternità della Lauda, painted for the church of S. Maria Maggiore at Pisa, in 1341.



**TRAMAZZINO, FRANCO**, is noticed by Florent le Comte as the engraver of a print, dated 1561, representing a solemn entry into the city of Rome.

**TRAMBLIN, DENIS CHARLES**, was scene-painter to the king's private theatre and to the opera in Paris, and flourished towards the middle of the 18th century. In 1761 he became a member of the Academy of St. Luke; and in 1762 he was appointed to a post at the Gobelins in succession to his father-in-law, De Neumaison.

**TRAMULLES, FRANCISCO**, born at Perpignan at the commencement of the 18th century, was the son of a Catalonian sculptor, who was employed at the time in the cathedral of Perpignan. He was first sent to Paris to study painting, and afterwards to Barcelona to the elder Viladomat. After devoting two years to copying the works of the old masters at Madrid, he returned to Barcelona, opened a school of design, and obtained a great number of scholars. He was employed to paint three large pictures for the cathedral at Perpignan. He also painted for the city of Gerona, and for Barcelona. He died in the latter city about 1760, in the fifty-sixth year of his age.

**TRAMULLES, MANUEL**, born at Barcelona in 1715, was the elder brother of Francisco. Like him, he studied under Antonio de Viladomat, whose manner he closely imitated. Like his brother, he opened a school, which was frequented by many scholars. He was very studious, and very patient in his teaching. He died July 3, 1791. His chief works are in the churches and convents at Barcelona; and there are a few at Tarragona and Gerona.

**TRANFURNARI**. See TZANFURNARI.

**TRASI, LUDOVICO**, painter, born at Ascoli in 1634, was a scholar of Andrea Sacchi, at the same time with Carlo Maratti; and afterwards became the disciple of his fellow-student. In his easel pictures he resembles Maratti; but in his larger works and altar-pieces he imitated the less laboured manner of Sacchi. His 'S. Niccolò,' in the church of S. Cristoforo, at Ascoli, is esteemed his best work. He died about 1694.

**TRAUT, HANS**, a Nuremberg painter of the 15th century, the contemporary of Wolgemut, in whose manner he painted. His name occurs in the city rate-books in 1477. His principal work, the decoration of the cloisters of the Augustine Convent, into which he introduced portraits of many famous Nurembergers, is no longer in existence. But an example of his art is preserved in the University Collection at Erlangen. It consists of a large coloured drawing, the painter's name written upon it by Dürer.

**TRAUT, WOLFGANG**, an engraver on wood, was a native of Nuremberg, but practised chiefly at Frankfort a.M., where he settled in 1647. He died in 1662. Of his forty-four fine and rare prints the best are: 'The Scourging of Christ,' 'The dead Christ with an Angel,' 'Head of Christ,' and 'A Head of the Virgin.'

**TRAUTMANN, JOHANN GEORG**, painter, born at Zweibrücken in 1713, studied at first with F. F. Beller at Zweibrücken, and then under Schlegel and Kiese Wetter at Frankfurt, and in 1761 was made painter to the court of the Palatinate. He painted principally pictures with fire-light effects, such as his 'Burning of Troy,' portraits in eastern costume, and peasant gatherings. Examples of his art are to be found in the Städel Institute at Frankfort, and in the Augsburg and Cassel Galleries. He sketched six plates, and made a number of pen

and ink drawings. He died at Frankfort in 1769. His son, JOHANN PETER TRAUTMANN, born in 1745, painted in the style of his father. He died in 1792.

**TRAUTMANN, KARL FRIEDRICH**, landscape painter, born at Breslau in 1804, studied at the Academy of Berlin. He worked for some time in the duchy of Cassel, and from 1844 alternately in Breslau and Waldenburg. He also practised as a lithographer. In the Berlin National Gallery there is an 'Oak Forest' by Trautmann. He died at Waldenburg, in Silesia, in 1875.

**TRAUTSCHOLD, WILHELM**, painter, was born at Berlin in 1815. He studied at the Düsseldorf Academy, and painted a few genre pictures, but was best known as a portraitist. He died in 1876. His best work is a portrait of Liebig. There is a chalk-drawing of Black Forest scenery by him at South Kensington.

**TRAVI, ANTONIO**, born at Sestri, in the Genoese territory, in 1613, was generally known by the name of Il Sordo di Sestri, on account of his deafness. He was originally a colour-grinder to Bernardo Strozzi, who instructed him in design, and he afterwards studied landscape painting under Godfrey de Waals. He died in 1668. His son ANTONIO was also a landscape painter.

**TRAVIES, CHARLES JOSEPH**, painter and lithographer, was born at Wintherthur, in Switzerland, of French parents, in 1804. He studied first at Strasburg, and went later to Paris, where he worked for a time at the École des Beaux Arts, and under Heim. He made his *début* as a portrait painter, but finding that his bent lay rather towards caricature, he devoted himself almost entirely to drawings of that class. He was a prolific contributor to the 'Charivari' and 'La Caricature,' and assisted in the illustration of Balzac's novels. His burlesque studies of Parisian low life were full of humour and observation, and had a great popularity. He was perhaps best known in this *genre* by his invention of the little hunchback 'Mayeux,' a still popular type. Other works were: 'Les Français peints par eux-mêmes,' 'Les Rues de Paris,' 'Le Miroir Grotesque.' He died in Paris, August 13, 1859.

**TRELLENKAMP, WILHELM**, historical painter, was born at Steikrade, near Ruhrort, in 1826. He began life as a schoolmaster at Crefeld, and afterwards studied art at the Academy at Düsseldorf. He painted a number of sacred pictures, and many portraits. He died at Orsoy on the Rhine in 1878.

**TREML, JOHANN FRIEDRICH**, born at Vienna in 1826, studied at the Academy of that city under Fendi, and painted military scenes in oil and water-colours with much animation. He died at Vienna in 1852.

**TRÉMOLLIÈRE, PIERRE CHARLES**, (TREIMOLLIÈRES,) painter, born at Cholet, Maine et Loire, in 1703. He studied in Paris under Jean Baptiste Van Loo, and in Rome, as king's pensioner. While in Rome he married Isabella Tibaldi, the miniature painter, and sister to Maria Subleyras. On his return from Italy he resided some time at Lyons, where he painted three pictures for the church of the Carmolites, a 'Nativity,' an 'Adoration of the Magi,' and a 'Presentation in the Temple.' In 1734 he returned to Paris, and in 1737 was made a member of the Academy; his reception picture was an 'Ulysses shipwrecked on the Island of Calypso.' He painted several historical and fabulous subjects for the Hôtel de Soubise, and was engaged to prepare

cartoons for a set of tapestry for the king, representing the 'Four Ages of the World,' when he died of consumption, in Paris, May 10, 1739. Trémollière etched a set of studies after Watteau, and had commenced 'The Seven Works of Mercy,' from his own designs, but only lived to finish two.

**TRENCH, HENRY**, an Irish historical painter, born towards the close of the 17th century. He studied in Italy, and gained a medal at the Academy of St. Luke. Settling in England in 1725, he died young in London, in the following year.

**TRENN, EDUARD**, a German landscape painter, born at Sachsenhausen in 1839. He studied at the Berlin Academy, and under Eschke. In 1866 he accompanied an exploring expedition into the interior of Africa, and was killed in an attack made upon his party by the natives.

**TRENTO, ANTONIO DA (ANTONIO FANTUZZI; ANTOINE FANTOSE)**, engraver, was born at Trent, in the Venetian States, about the year 1508. He studied painting for a time under Parmigiano, but, on the recommendation of that master, turned to the art of engraving on wood, in the manner known as *chiaroscuro*. It is supposed that he was instructed in this process by Ugo da Carpi, its reputed inventor. His practice was to use three blocks to each print; the first for the outline, the second for the dark shadows, and the last for the demitint. He continued to work at Bologna under Parmigiano for some time, and about 1530 he engraved several blocks after designs by his master. But shortly afterwards he disappeared from Parmigiano's *atelier*, carrying off a number of drawings, engravings, and wood-cuts. Henceforth we hear no more of him in Italy. But in France there appeared among the workers at Fontainebleau one ANTOINE FANTOSE, who designed *groteschi* for the decoration of the Gallery, and etched a number of plates upon copper. There seems little doubt as to the identity of the two, and Bartsch and others base their opinion to that effect upon the agreement of names and dates, and upon—(1) the strong resemblances in style observable between the Italian wood-cuts and the French etchings, (2) the similarity between the monograms on the wood-cuts and those on etchings dated 1540, 1542, 1544, and 1545; (3) the partiality shown by the French artist for subjects after Parmigiano. Zani, however, dissents from this view, pointing out that Fantose confined himself to reproductions upon copper, and that these are inferior in quality to the Italian wood-cuts. Fantose died after 1550. The following list gives some of the best both of the wood-cuts and etchings. Wood-cuts:

The Virgin embracing the Infant Jesus; *after Beccafumi*.

The Holy Family; *after A. del Sarto*.

The Martyrdom of St. Peter and St. Paul, *after Parmigiano*.

The Tiburtine Sibyl showing the Virgin and the Infant Christ to the Emperor Augustus; *after the same*.

Circe receiving the Companions of Ulysses; *after the same*.

Psyche saluted by the People as a Divinity; *after Salvatori*.

St. John in the Wilderness; *after the same*.

The Philosopher; *after the same*.

The Lute Player; *after the same*.

A Naked Man, seated, with his back turned.

Among his best etchings we may name:

Hercules; *after Primaticcio*.

The Draught of Fishes; *after Raphael*.

The Fight between the Horatii and the Curiatii; *after G. Romano*.

Regulus; *after the same*.

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**TRESHAM, HENRY**, was born at Dublin about 1749. He received his first instruction in the rudiments of art in West's academy, in his native city. He came to England in 1775, and was for some time employed in drawing small portraits. He afterwards won the patronage of Lord Cawdor, and was invited to accompany that nobleman in his travels to Italy. During a residence of fourteen years on the continent, chiefly at Rome, he prosecuted his studies with success. He had produced designs for some of the principal publications of his time, when Boydell formed his Shakespeare project and invited Tresham to paint three scenes from 'Antony and Cleopatra.' In 1791 he sent three pictures to the Academy, an 'Adam and Eve,' a 'Phryne,' and a subject from St. Luke's Gospel. After this he was elected an A.R.A. In 1799, when he became an R.A., he contributed a 'Christ and Nicodemus.' In 1807 he was appointed Professor of Painting, a post he resigned two years later on account of ill-health. Tresham was a better designer than painter; his drawings in ink and black chalk are his best productions. On his return from Rome he devoted much of his time to amateur picture-dealing, and had a gallery, in which the connoisseurs of the day might find Correggios, Raphaels, and Carraccis always on sale. He was also a writer of some reputation, and, till his death, edited for the Longmans the publication known as the 'British Gallery,' and wrote descriptions for it. Soon after his return from Italy, his health became considerably impaired, and for years before his death he was reduced to a state of infirmity which incapacitated him for any arduous undertaking. He died in London, June 17, 1814.

**TREU, JOHANN NIKOLAUS, (TREY,)** was born at Bamberg in 1734. He studied science and painting under his father Marquard Treu, and later under Van Loo and Pierre in Paris. He subsequently became court painter at Wurzburg. Thence he went to Rome, where he lived several years, painted a portrait of Pope Pius VI., and was crowned by the Academy of St. Luke. On his return to Wurzburg he painted portraits and pictures for churches. He died at Wurzburg in 1768.

**TREU, JOSEPH CHRISTOPH, (TREY,)** born at Bamberg in 1738, was another son and pupil of Marquard Treu. He painted landscapes and sea-pieces. In 1780 he was appointed inspector of the gallery of Pommersfelden. He died at Bamberg in 1798.

**TREU, (TREY,) KATHARINE**, painter, was born at Bamberg in 1743. She was the daughter of Marquard Treu, and at a very early age showed talent in the representation of flowers, fruit, and insects. In 1764 she was appointed painter to the Court Palatine at Mannheim, and later became professor of painting at Dusseldorf. She died at Mannheim in 1811.

**TREU, MARQUARD**, painter, born at Bamberg in 1712, was a Jew by birth, but while studying at Prague embraced the Catholic faith. In the Augsburg Gallery there is a picture by him. He died in 1796.

**TREU, MARTIN**, a German engraver, who flourished about the year 1540. He was contemporary with Johann Sebald Beham and Heinrich Aldegrever, and, from the small size of his prints, is sometimes placed among what are called the little masters. His plates are from his own designs, and they prove him to have been a man of some genius. He appears to have attentively studied Lucas van

Leyden. He sometimes marked his plates with the initials *M. T.* with the date, and sometimes with a monogram composed of those letters, thus,

**M**. He engraved moral and allegorical subjects, to the number of about sixty in all. The following are among the best :

The Judgment of Solomon. 1540.  
The Five Wise Virgins. 1540.  
History of the Prodigal Son; *twelve plates*. 1541–1543.  
Peasants Dancing; *twelve (?) plates*. 1542.  
Gentlefolks Dancing; *twelve plates*. 1542.  
The Surprise—Peasant finding his wife in the arms of a Monk. 1540.  
'La Polisse merie.' 1540.  
The ill-used Husband.  
Design for a Dugger Sheath. 1540.  
A Poniard in its Sheath. 1540.

Thirteen plates of Christ and His Apostles, with the mark **M**. may also be by Treu. [It is to

be noted that the identity of one Martin Treu with the 16th century master whose prints are signed *M. T.*, rests entirely on the somewhat arbitrary decision of Professor Christ.]

TREU, ROSALIE. See under DORN, JOSEPH.

TREVETT, ROBERT, an English draughtsman and engraver, born towards the close of the 17th century. He was master of the Paper-Stainers' Company, and worked in conjunction with Vertue. He died in 1723, leaving unfinished a work illustrating St. Paul's cathedral, and a large view of London from Southwark.

TREVIGI, GIROLAMO DA. See PENNACCHI.

TREVIGI, LODOVICO DA. See TORRETT.

TREVIGLIO, BERNARDINO ZENALE DA. See MARTINI, BERNARDINO.

TREVILLIAN, WILLIAM. The name of this engraver is affixed to a portrait of Oliver Cromwell's porter, dated 1650.

TREVINGARD, ANNA, an obscure painter, practised in London in the second part of the 18th century.

TREVISANI, ANGELO, born at Venice in 1669, was a pupil of Celesti. Though he occasionally painted historical subjects, he was more employed as a portrait painter, by which branch of art he acquired both fame and fortune. Among his subject pictures were: 'The Expulsion of the Money-Changers from the Temple,' in SS. Cosmo e Damiano, Venice; 'The Dream of S. Theresa,' in San Pietro in Oliveto, at Brescia; and a Madonna, in the Gallery at Madrid. He died about 1753.

TREVISANI, FRANCESCO CAVALIERE, painter, born at Capo d'Istria in 1656, was the son of Antonio Trevisani, an architect of some reputation, by whom he was instructed in the first rudiments of design. He afterwards became the disciple of Antonio Zanchi, at Venice. He visited Rome, where he studied under Muratti, and was favoured with the patronage of Cardinal Chigi. Chigi employed him in several considerable works, and recommended him to the protection of Pope Clement XI., who not only commissioned him to paint one of the Prophets in S. Giovanni Laterano, but engaged him to decorate the cupola of the cathedral at Urbino. There he represented, in fresco, allegories of the four Quarters of the World, in which he displayed much invention and ingenuity. The public buildings of Rome abound with his works. He showed talent in imitating the style of the old masters, and was employed by the Duke of Modena, in copying the works of Correggio, Parmigiano,

and other favourite painters. He died at Rome, July 30, 1746. His principal pictures are :

Cassel.	Gallery.	Diana and Endymion.
"	"	Portrait of himself.
Dresden.	"	A Holy Family.
Florence.	Uffizi.	Madonna.
"	"	'Noli me Tangere.'
Paris.	Louvre.	Sleep of the Child Jesus.
Rome.	Pal. Spada.	Antony and Cleopatra.
		And others at Brunswick, Madrid, Munich, Stockholm, and Vienna.

TREVISO, DARIO DA, was living in the 15th century, and in 1446 is mentioned in the account-books of the Santo, Padua, as one of Squarcione's disciples. His only known existing picture is a Virgin of Mercy in the Gallery of Bassano. He was a very poor artist, and seems chiefly to have been employed in decorating the fronts of houses in Serravalle, Treviso, and Conegliano, with designs, mottoes, and arabesques. Many of these still exist. The dates of his birth and death are unknown.

TREVISO, GIROLAMO DA, born of respectable parents, was the brother of Lodovico Aviani, a poet. He finished an altar-piece and frescoes for a chapel of S. Niccolò, Treviso, in 1470; it has since disappeared. A small arched panel with the dead Virgin in the tomb, surrounded by the Apostles, painted by him about 1478, is in the possession of Signor Fabrizio Pieribondi, at Lonigo. In the Duomo of Treviso is an enthroned Virgin and Child with SS. Sebastian and Roch, and two Angels, dated 1487. In 1495 he painted a Madonna with four Saints, in San Salvatore of Colalto. The Casa Rinaldi, Treviso, has a 'Christ at the Column' attributed to him. The dates of his birth and death are alike unknown. Other works :

Montebelluno. *S. Vigilio* Virgin with Saints  
Paese, near Treviso. *Church*. St. Martin sharing his Cloak.

TREVISO, GIROLAMO DA. See PENNACCHI.

TREZEL, PIERRE-FÉLIX, painter, was born in Paris in 1782. He was a pupil of Lemire, and painted historical and mythological subjects and saints in the style of Prudhon. In 1830 he accompanied a scientific expedition to the Morea, where he made numerous drawings. He died in Paris, June 16, 1855. Works :

Angers.	Musée.	Phædra.
Bordeaux.	"	Hector and Andromache.
Versailles.	"	Portrait of Lautrec.

TRICOMI, BARTOLOMMEO, a Messinese, who flourished in the first half of the 17th century. He was a scholar of Barbalunga, (Ricci,) and the master of Andrea Zuppa, and is described by Lanzi as an excellent portrait painter.

TRIÈRE, P., an obscure French engraver, who flourished about the year 1780.

TRIMOLET, ANTHELME, painter, born at Lyons in 1798, was a pupil of Revoil, and became professor of drawing in his native town. In the Lyons Museum there is an 'Interior of a Mechanician's Work-room,' and in the Nantes Museum a 'Portrait of a Man,' by him. He died at Lyons in 1866.

TRINGHAM, —, engraved a portrait of the Reverend Samuel Clark, and several plates for books, about the year 1750.

TRIOSON. See GIRODET-DE-ROUSSY-TRIOSON.

TRIQUETI, HENRI DE, painter and sculptor, born at Coustans in 1802, (1804.) studied in Paris under Hersent. In 1831 he painted the 'Condemnation of Galileo,' and sent it to the Salon of that year. He shortly afterwards made his first essays

in sculpture, to which he finally devoted himself. The mosaic decorations in the Albert Memorial chapel at Windsor are by him. He was also the author of a work on 'The Three Museums of London.' He died at Windsor in 1874.

TRISTAN, LUIS, a Spanish painter, born at a village near Toledo in 1586, was a scholar of Domenico Theotocopuli, called Il Greco. He painted a 'Last Supper' for the monks of La Sisle, near Toledo; also a series of pictures for the church of Yepes, in 1616, when he was in his thirtieth year; and in 1619, the portrait of Cardinal Sandoval, Archbishop of Toledo, in which he united the elaborate execution of Sanchez Coello with some of the Venetian spirit. The churches of Toledo possess many of his pictures, and others are to be found at Madrid. He died at Toledo in 1640.

TRIVA, ANTONIO, painter, was born at Reggio in 1626, and studied under Guercino, at Bologna. He was a reputable painter of history, and distinguished himself by some pictures in churches at Reggio and Piacenza, which have been celebrated by the poet Boschi. He visited Venice, taking with him his sister and assistant FLAMMINIA. He was invited to the court of the Elector of Bavaria, and died at Munich about 1699. He painted as well with his left hand as with his right, and was a good etcher. Bartsch has described four etchings by him with the following titles: 1. Susanna and the Elders. 2. A Repose in Egypt. 3. The Virgin, half-length, seated, holding the Infant Jesus in her arms. 4. An Allegory; a young Man looking in a Mirror, and seeing Sensuality, the Furies, and Death. All these are signed with his name. Füssli mentions five more; four views in Italy, and a frontispiece to a book.

TROGER, PAUL, a German painter and engraver, born at Zell, in the bishopric of Brixen, in 1698. After acquiring the rudiments of design in his native town, he visited Fiume, and became a scholar of Dom. Giuseppe Alberti, passing afterwards to Venice and Bologna. He finally established himself at Vienna, where he was made Director of the Imperial Academy. Of his pictures, we have, 'Christ on the Mount of Olives,' 'St. Joseph with the Child,' and 'St. Francis in a Cave.' Others are in the cathedral at Brixen, and in the Ferdinandeum at Innsbruck. He has left several original etchings of historical subjects and landscapes. Among them the following:

The Holy Family, *Paul Troger, fec.* 1721.  
St. Joseph embracing the Infant Jesus  
The Dead Christ in the Lap of the Virgin.  
Six Landscapes, with ruins and figures.

Troger died in 1777.

TROGLI, GIULIO, an Italian painter, born 1613, was a pupil of Gessi. He published a work on 'The Paradoxes of Perspective,' which gained for him the nickname of 'Il Paradosso.' He died in 1685.

TROIJEN, JAN VAN, a native of the Netherlands, who flourished about the year 1650. He engraved some of the plates for the 'Teniers Gallery,' from the copies by that master after pictures in the collection of the Archduke Leopold. They are slight in execution, and the drawing is incorrect.

TROIJEN, ROMBOUR, (TROYEN, RONTBOUR,) VAN, painter of the 17th century, was a native of Friesland. He painted landscapes with ruins, palaces, and other buildings in the Italian style. His pictures bear some resemblance to those of Cuylenburg, and, like the works of that artist, have darkened

considerably since they were painted. He also painted portraits; for Suyderhoef engraved one after him. He died at Amsterdam in 1660. There are pictures by him in the Galleries of Brunswick and Augsburg.

TROILI, GUSTAV UNO, a Swedish portrait painter, born at Ransbergsbruk, in 1815, was first a soldier, then studied under Sodermark, and visited Italy in 1845. In 1850 he began to practise portrait painting, and soon achieved success, his works being distinguished by fine colour and keen appreciation of character. He died in 1875. Two of his pictures are in the Stockholm Gallery.

TROLL, JOHANN HEINRICH, born at Winterthur in 1756, studied at Dresden for seven years under A. Zingg, and drew landscapes from nature. He went to Paris and the Hague, in 1794 he travelled through Switzerland, and in 1796 visited Rome. He afterwards returned to Paris, where he published a number of Swiss landscapes in aquatint. Towards the close of his life he practised flower-painting. He died at Winterthur in 1826.

TROMBA, IL. See SANTO RINALDI.

TROMETTA, NICCOLA, (or NICCOLA DA PESARO,) flourished in Italy in the 17th century, and was a pupil of F. Zuccaro. Some of his works still exist in Rome, where he painted in the Ara Coeli. His best picture, however, is a 'Last Supper,' painted for the Church of the Sacrament at Pesaro. He died during the Pontificate of Paul V. (1605 to 1621).

TRONCHON, A—R—, a French engraver, who flourished from 1740 to about the year 1760. He engraved after Noel Nicholas Coypel, and other masters.

TRONO, GIUSEPPE, born at Turin in 1739, was a pupil of Alessandro Trono, but completed his studies in Rome. He was long portrait painter to the court of Naples, and later became court painter at Turin. In 1785 he went to Lisbon in a like capacity, and gained a reputation by his copies of the great masters. He died in 1810.

TROOST, CORNELIS, born at Amsterdam in 1697, was a scholar of Arnold van Boonen. He painted conversations, in which he was faithful to the customs of the people of Holland, and so won the appellation of the Dutch Watteau. He also distinguished himself as a portrait painter, being much employed on groups for the halls of the different companies in Amsterdam. He worked in pastel as well as in oil. He died at Amsterdam in 1750. Works:

Amsterdam, <i>R. Museum.</i>	Two Portraits of himself.
" "	Alexander the Great at the Battle of the Granicus.
" "	The Anatomy Lesson.
" "	Three Chiefs of the Surgeons' Guild at Amsterdam in 1731.
" "	The Governors of the Asylum called the 'Aalmoezeniersweeshuis.'
" "	Portraits of Inspectors of the Collegium Medicum, Amsterdam. 1724.
" "	Children playing with a Monkey.
Rotterdam, <i>Museum.</i>	<i>L' Accouchée.</i>
The Hague. "	Nine Scenes from Dutch Comedies.
" "	The Meeting at the House of Biberus. (Forming a series of five pictures called the 'Nelri,' from the initial letters of the Latin inscriptions on the frames.)

The Hague. Museum. Portrait of himself.  
" " The Epiphany Singers.  
" " The Love Song.

We have a few plates by Troost, chiefly mezzotints; among them the following:

Portrait of Pietro Locatelli, Painter.  
Bust of an old Man with a Beard. 1734.  
A Girl drawing by the Light of a Lamp.  
A Woman on the Steps of a Door, holding a light, and taking leave of a Gentleman in black.

SARA, the daughter of Cornelius Troost, was born at Amsterdam in 1731. She painted pastel portraits, and made drawings from her father's pictures and from those of Steen, Dou, and Dujardin. She became the wife of Ploos van Ainstel, and died at Amsterdam in 1803.

TROOST, WILHELMUS, portrait and landscape painter, was born at Amsterdam in 1684. He was a scholar of Johann Glauber, but went to Dusseldorf to complete his studies, and there married the daughter of J. Van Nikkelen, painter to the court. After visiting several German courts, he returned to his own country, where he practised for ten years at Haarlem, and afterwards settled at Amsterdam. He occasionally painted portraits, but chiefly devoted his time to landscapes, both in oil and Indian ink; the latter are considered valuable. His style in landscape partakes of that of his first master, Glauber. He died at Amsterdam in 1759. His wife, JACOBIA MARIA VAN NIKKELEN, was also a painter; she had been a scholar of Van der Myn, and excelled in fruit and flower-pieces.

TROOSTWIJK, WOUTER JOHANNES VAN, a landscape and cattle painter, born at Amsterdam, May 28, 1782, studied drawing under Antonie Andriessen, and painting under Jurriaan Andriessen. His pictures have a resemblance to those of Paul Potter, Karel Du Jardin, and Adrian Van de Velde, and some are worthy to rank with theirs. He practised in Amsterdam, where he died September 20, 1810. There are landscapes by him in the Museums of Amsterdam and Rotterdam.

TROPPIA, GIROLAMO, painter, flourished in Italy about 1700. He was a successful imitator and probably a pupil of Maratti. He left many works in Rome, both in oil and fresco, and painted in the church of S. Giacomo delle Penitenti, in competition with Romanelli. In the Copenhagen Gallery there is a 'Penitent Magdalen' by him.

TROSCHER, HANS, a German engraver, born at Nuremberg about 1592, was a disciple of Peter Iselburg, but afterwards studied in Italy under Francesco Villamena. His style, however, is inferior to that of Villamena, and his plates, though neat, are stiff and laboured. He engraved emblems after various Italian masters, as well as frontispieces and other plates for books, together with some portraits; among the latter one inscribed, *Fortunius Licetus, Philosoph.* He frequently marked his plates with a cipher composed of an H and a T,

thus, **HT**. He died in 1633. He sometimes added the figure of a thrush to his monogram, in allusion to his name. Among his works are:

The Conception; after Castelli.  
The Emperor Julian; after Il Pomerancio; and the Portrait of Louis XIV.

TROSCHER, PETER PAUL, son of Hans Troscher, practised at Nuremberg about the year 1650, and appears to have been chiefly employed by the booksellers. He engraved some frontispieces and other book ornaments, which are executed with the graver

in an indifferent style. He usually marked his plates with the initials P. T. He was still living in 1661.

TROST, ANDREAS, engraver and painter of homely subjects, was a native of Carniola, and flourished about the year 1680. He usually marked his plates with the cipher **A**. He was living in 1695.

TROST, CORNELIS. See TROOST.

TROTTER, S—C—, an Irish portrait painter, who flourished in the second half of the 18th century, is chiefly to be remembered for his portraits of Dr. Johnson, one of which was engraved in 1784.

TROTTER, THOMAS, an English engraver and draughtsman, born in London about the middle of the 18th century. Brought up to trade, he preferred art. After some instruction from Blake, he engraved a few plates after Stothard, and obtained a considerable reputation for his portraits. Failure of sight compelled him in his later years to give up engraving, and to devote himself to architectural and antiquarian draughtsmanship. He died at Westminster, February 14, 1803. Amongst his best plates are:

Lord Morpeth; after Sir J. Reynolds. 1787  
Dr. Shipley, Bishop of St. Asaph; after the same. 1792.

TROTTI, GIOVANNI BATTISTA, Cavaliere, called IL MALOSSO, was born at Cremona in 1555, and brought up in the school of Bernardino Campi, of whom he was the most distinguished disciple. He was employed by the court of Parma, in conjunction with Agostino Carracci; and though the works of the latter were preferred, Agostino allowed that he had found in Trotti "a hard bone to crack," on which account he acquired the name of Il Malosso. Perhaps it was from a desire to perpetuate this acknowledgment of his ability by Agostino Carracci, that he inscribed one of his pictures *Jo. Baptista Trotti dictus Malossus Cremon. faciebat an. a partu Virginis, 1594*. Other pictures by him are: 'The Decapitation of St. John the Baptist,' in S. Domenico, at Cremona; a 'Conception,' in San Francesco Grande, at Piacenza; a 'Crucifixion,' in the Duomo at Cremona; and a 'Descent from the Cross,' in the Brera, Milan. His best works are his frescoes in the cupola of S. Abbondi, after designs by Campi, and in the Palazzo del Giordani, at Parma. For these he was rewarded with the title of Cavaliere. One of his last works was a 'Pieta,' in the church of S. Giovanni Novo, at Cremona, which bears the date 1607.

TROTTI, EUCLIDE, a native of Cremona, who lived in the 16th century, was the nephew and pupil of Giovanni Battista Trotti, whose manner he successfully imitated, as may be seen by two pictures in S. Sigismondo at Cremona. An 'Ascension' in S. Antonio at Milan is also ascribed to this artist. He died young in prison, where he was confined on a charge of high treason.

TROUGHTON, THOMAS, draughtsman and painter, practised towards the middle of the 18th century. A voyage to Africa, on which he set out in 1747, resulted in his shipwreck on the coast of Morocco, and his detention in slavery for thirty-three years. On his liberation and return to England he published an account of his experiences. He died in 1797.

TROUVAIN, ANTOINE, a French engraver, born at Montdidier in 1656. His plates are executed entirely with the graver, which he handled with great neatness and dexterity, and his prints pro-

duce a very pleasing effect. He was a pupil of Gérard Edelinck, and became an Academician in 1707. He died in Paris in 1710. Among others, we have the following prints by him :

Pierre Daniel Huet, Bishop of Avranches. 1695.  
 François le Bontellier, Bishop of Troyes.  
 Jean Pesno, Painter and Engraver. 1698.  
 René Antoine Houasse, Painter; after *Toutbat*.  
 Jean Jouvenet, Painter; after a picture by himself.  
 The Chanoine Claude du Moliuet; after a drawing by himself.  
 Armande de Lorraine d'Harcourt, Abbess of Soissons. (His best plate)  
 The Annunciation; after Carlo Maratti.  
 Christ restoring Sight to the Blind; after Ant. Coypel.  
 The Marriage of Marie de' Medici with Henry IV., and the Minority of Louis XIII.; after the pictures by Rubens in the Louvre.  
 Silenus drunk, after Ant. Coypel.

TROUVÉ, NICOLAS EUGÈNE, painter, was born in Paris in 1808. He was a pupil of Bertin and of Picot, and entered the École des Beaux Arts in 1827. He exhibited landscapes and village scenes at the Salon from 1836 onwards, and gained a medal in 1846. He died in 1886.

TROY, FRANÇOIS DE, painter, born at Toulouse in 1645, was the son of Nicolas de Troy, from whom he received the first rudiments of design. He was sent to Paris when young, became a disciple of Nicolas Loir, whose sister he married, and for some time applied himself to the study of historical painting. In 1671, he became a member of the Academy in Paris, painting Mercury and Argus for his reception picture. The brilliant success of Claude Le Fevre as a portrait painter induced him to attach himself to that more lucrative branch of art. In 1693 he was appointed a professor at the Academy, and in 1708 Director. He was sent by Louis XIV. to the court of Munich, to paint the portrait of Maria Christiana, of Bavaria, afterwards Dauphiness of France, which was placed in the Apollo gallery of the Louvre. The portrait of François de Troy, painted by himself, is in the gallery of artists at Florence, his portrait of Mansart is at Versailles, and that of the Duc de Maine at Dresden. The galleries of Angers, Grenoble, Marseilles, Montpellier, Orleans, Rouen, Toulouse, Troyes, and Valenciennes also possess examples of his work. A good example of his art in the Jones Collection at South Kensington is ascribed to Watteau. Very many of his pictures have been engraved, and he himself has left an etching of the Catafalque for the funeral of Maria Theresa, the wife of Louis XIV., which took place in 1683. He died in Paris in 1730.

TROY, JEAN DE, painter, born at Toulouse in 1640, was the eldest son of Nicolas Troy, whom he succeeded as painter to the municipality. It has been asserted by Toulousain historians that he never quitted his native town, but from a statement in the 'Histoire Générale du Languedoc,' it appears that he obtained permission from the States of the Province, and a grant of money, towards the establishment of an Art Academy at Montpellier in 1679, and it is probable that he settled and died there. The date of his death is unknown. At the Toulouse Museum there is a 'Conception' by him; at Montpellier, in the Palais de Justice, 'Louis XIV., supported by Justice and Religion;' and in the Basilique de St. Pierre 'The Charge to Peter,' and 'St. Peter healing the Paralytic.'

TROY, JEAN FRANÇOIS DE, painter, the son of François de Troy, was born in Paris in 1679. After receiving the instruction of his father, until he had

made considerable progress in art, he competed without success for the *prix de Rome*, and his father sent him to Italy at his own cost. His stay was prolonged by the Marquis de Villacerf, who procured him a royal pension for four years. He reluctantly returned to France, by his father's desire, in 1708, and soon afterwards was made a member of the Academy. He was employed by Louis XIV., for whom he painted a series of cartoons for tapestry, representing the history of Esther; and several large allegorical subjects for the Hôtel de Ville. He also carried out some decorative work for the hotels of Samuel Bernard and M. de la Lire, and for the Seigneurial chapel at Passy. In 1719 he became a professor, and in 1727 took part in the competition ordered by the king between the Academicians, sharing a prize with Le Moine. In 1738, the king appointed him Director of the French Academy at Rome, where he completed a second set of tapestry cartoons, consisting of seven scenes from the 'History of Jason.' These were exhibited in the Apollo Gallery of the Louvre in 1748. Some fancied grievance against the court caused de Troy to resign his Roman appointment in favour of Natoire, and he was on the eve of returning to France, when he died suddenly at Rome in 1752. Of his easel pictures the following are in French galleries :

Besançon.	Museum.	Portrait of the Marquis de Marignan; and two other portraits.
Dijon.	"	Plato washing his hands before the People.
Montpellier.	"	Apollo and Diana slaying Niobe's Children.
Nancy.	"	Diana in the Bath.
Nîmes.	"	The Itinerary; and two others.
Orléans.	"	Portrait of the Abbe Desfriches.
Paris.	Louvre.	Henri IV. presiding at the first Chapter of the Ordre du Saint Esprit.
"	La Caze Coll.	A Female Head with powdered hair.
"	"	Portrait of a Man.
"	"	Portrait of an Echevin.
Rouen.	Museum.	Portrait of the Duchesse de la Force.

TROY, NICOLAS DE, painter, was born at Toulouse early in the 17th century, and studied in his native town under Chalette. He subsequently went to Paris, and entering the atelier of Claude Lefebvre, he became a successful painter of portraits. After a sojourn of some years in the capital, he returned to Toulouse, and endeavoured to establish a life-school, but provincial prudery took fright at the idea of nude models, and the enterprise had to be abandoned. Troy nevertheless gathered round him a large circle of pupils, his two sons being among the most distinguished of his scholars. After the death of Chalette, he succeeded to the post of municipal painter. His works, which were numerous in his native town, nearly all perished in the Revolution. In the Toulouse Museum there is a portrait of Pierre Godolin, a poet of Languedoc, by him. The date of his death is not known.

TROYA, FELIX, a Spanish painter, born at San Felipe, near Valencia, in 1660. He was a disciple of Gaspar de la Ilueria, and painted history. His pictures, which are to be found in almost every church and public building in the neighbourhood of Valencia, are more remarkable for vigour of colour than correctness of design. His best works are in the church of St. Agostino, at Valencia, where he died in 1731.



**TROYEN, ROMBOUT VAN.** See **TROIJEN.**

**TROYON, CONSTANT**, a prominent member of the modern French landscape school, was born at Sèvres, in 1810. His father was employed in the porcelain manufactory, and in his early years he worked there himself; but he aimed at higher things, and after a period of study under Riocreux, he devoted himself to landscape and animal painting. At first one **POUPART**, a pupil of Bertin, and member of David's school, had much influence on his proceedings. One day, however, as Troyon was sketching at St. Cloud, he fell in with Camille Roqueplan, who introduced him to Théodore Rousseau, Camille Flers, Diaz, and Jules Dupré. Thenceforward Troyon was a *romantique*, and soon took his place as one of the leaders of the movement. His first appearance at the Salon was in 1833, when he exhibited 'La Maison Colas, Sèvres;' 'Fête at Sèvres;' and 'A Nook in the Park of St. Cloud.' For several years his subjects were taken from the country in the neighbourhood of Paris, and throughout his life his brush was chiefly inspired by French scenery. Trips to Belgium and Holland in the latter part of his career exercised but little influence on his art. He won the usual honours at the Salon and at the Universal Exhibition of 1855. His reputation was not confined to his native country. His works were quickly appreciated in England and in the Netherlands; he was elected a member of the Amsterdam Academy in 1847, and received the Cross of the Belgian Order of Leopold in 1861. His industry was untiring. He seldom devoted himself continuously to a single picture, but had many works in various stages of progress at the same time. So assiduously did he work that at one period his sight was endangered. A few months before his death he lost his reason, and his friends were compelled to place him under restraint. Although he recovered his senses his general health never returned, and he died in Paris, March 20, 1865. Troyon yields to few in the harmony which pervades his works, though this has in some cases, owing to his love for cool tones, produced blackness in his colour. An English critic (W. E. Henley) thus writes of his work: "His drawing is loose and inexact; and he composes not as an inheritor of Claude but as a contemporary of Rousseau. But he had the true pictorial sense; and, if his lines are often insignificant and ill-balanced, his masses are perfectly proportioned, his values are admirably graded, his tonality is faultless, his effect is absolute in completeness. His method is the serene and large expression of great craftsmanship; and with the interest and the grace of art, his colour unites the charm of individuality, the richness and the potency of a natural force." His pictures are at present chiefly in the possession of private collectors. The following works by him are, however, to be found in public galleries: —

Amiens.	Museum.	View from the Parc de Neuilly.
Bordeaux.	"	Oxen going to Work.
Havre.	"	Sheep in a Landscape.
"	"	Landscape at Sunset.
Leipala.	"	Cows at Pasture. 1851.
Idlie.	"	Forest Scene at Fontainebleau.
Montpellier.	"	The Drinking-Place of La Tongue.
"	"	Landscape, with Cattle drinking.
Nantes.	"	Cattle. 1852.
"	"	The Watering-place
Paris.	Louvre.	Oxen going to Labour. 1855.
"	"	The Return to the Farm. 1859.
Rouen.	Museum.	Cows Drinking.

**TROSO DA MONZA.** See **MONZA.**

**TRUCHOT**, —, a French painter of landscapes and architectural views, of whose life little is known; he died in 1823. Among his recorded pictures are, a 'View of Canterbury Cathedral;' 'View of St. Michael's Mount, in Normandy;' 'Abelard reading a letter from Eloisa,' and 'Eloisa in Prayer before an Altar;' 'The Grand Staircase of the Palais Royal;' and 'Henry, Count de Bonchango, in a Cloister.' Some of his pictures have figures by Xavier Le Prince.

**TRUCHY, L.**, a French engraver, was born in Paris in 1731, and settled in London. He engraved twelve plates in conjunction with Guillaume Philippe Benoist, from Joseph Highmore's designs, in illustration of 'Pamela;' 'A Village Dance,' after Toniers, and several plates for Boydell. He died in London in 1764.

**TRUFFIN, PHILIPPE**, (or **PHILIPPO**,) one of the best painters of the school of Tournai, was a pupil of Louis le Duc in 1457. He was received master painter in 1461, and was Dean of the Corporation in 1479 and 1504. In 1474 he engaged to paint an altar-piece for the church of Warclun, which the contract bound him to make in every respect equal to a 'History of St. Anthony' executed by him for the church of St. Catharine at Tournai. The result seems to have failed to satisfy the parishioners, for they cited him to answer for its shortcomings before the magistrates. Truffin had a large following of pupils, who came to his atelier not only from neighbouring cities, but even from Spain. He died at Tournai in 1506 or 1507.

**TRUMBULL, JOHN**, born at Lebanon in Connecticut about 1756, worked at art, and afterwards went to the University of Cambridge, U.S. Shortly after leaving college he painted a 'Battle of Cannae,' which attracted much attention. He served with distinction in the War of Independence as adjutant to Washington and Gates. In 1778 he retired with the rank of colonel, and in 1780 went to London to study under Benjamin West. In London he painted his 'Battle of Bunker's Hill,' and 'The Death of Montgomery at Quebec.' In 1789 he returned to America, where he painted a 'Sortie from Gibraltar,' 'Burgoyne's Capitulation,' 'Cornwallis's Capitulation,' and portraits of many heroes of the War of Independence. He received a commission to paint four historical pictures for the Capitol at Washington, and eventually became President of the Academy of Arts at New York. He died at New York in 1843.

**TSCIAGGENY, EDMOND J. B.**, painter, was born at Brussels in 1818. He was a pupil of E. Verboeckhoven, and became well known for his studies of animals, to which he chiefly devoted himself. Among his best known works are a series of 100 water-colour drawings, entitled 'The Anatomy of Cattle,' 'A Horse in a Burning Stable,' 'Giotto drawing his Sheep,' 'Oxen at a Ford,' 'Arabs with Cattle,' &c. He died at Brussels in 1873.

**TSCHEDRIN.** See **SCHTSEDRIK.**

**TSCHERMEZOW, IWAN**, draughtsman and engraver, was born at Petersburg about 1790. He was a pupil of G. F. Schmidt, and engraved several portraits, among them the Empress Elizabeth, after Tocque; Iwan Schuwaloof, after Rotari; his own portrait; and that of the actor Wolkow.

**TSCHERNEZOW, GREGOR** and **NICANOR**, brother painters, were born in Russia, and studied at the Petersburg Academy. Nicanor visited the Caucasus in 1830-1831, and the Crimea in 1834-1835, and



brought away above five hundred drawings of scenery, buildings, and costumes in these districts. In 1838 the two brothers explored the Volga from Ribinsk to Astrakhan, and in 1841 they visited Italy, painting many pictures in oils and water-colours of Florence, Rome, and Naples. Gregor died at St. Petersburg in 1865.

**TSCHERNINGK, DAVID**, a German engraver, who flourished about the year 1639. He engraved several frontispieces and other plates for books, which are executed with the graver in a slovenly style.

**TSCHERNINGK, JOHANN**, of the same family with David Tscherningk, engraved portraits and other plates for books in a neat, formal style. He was alive in 1634. A portrait painter of the name of Andreas, probably of the same family, flourished in 1660.

**TSCHERNINGK, JOHANN**, engraver and publisher, son of Johann Tscherningk, was living in 1685.

**TSCHESKI, IWAN WASSILIEWITSCH**, engraver, was born at Mohilew in 1770, and became a member of the Imperial Russian Academy. By him we have, 'The Interior of the Temple at Jerusalem,' after Worobiew, and a landscape, after Poussin. He also engraved several plates after designs by Tilesius for Krusenstern's 'Journey round the World.' He died at St. Petersburg in 1848.

**TUAIRE, FRANÇOIS**, painter, was born at Aix, Provence, in 1794, and sent at the age of fourteen to Paris, where he studied under Prudhon, and afterwards worked in Paris as a teacher. He painted a 'Venus and Cupid' for the Empress Josephine, and a 'Psyche in Prison' for which he received a gold medal. In the Aix Museum there is a portrait of Louis XVIII. by him. He died in 1823.

**TUBACH, PAUL**, a Flemish painter of the 16th century, who was attached to the suite of Margaret of Austria, in 1526. He is mentioned in an old document as having made the designs for some glass-paintings in the church of Our Lady of Seven Sorrows, near Bruges.

**TUBIÈRES, PHILIPPE C. A. DE**. See CAYLUS.

**TUCCARI, GIOVANNI**, born at Messina in 1667, was the son and pupil of Antonio Tuccari, an obscure painter. He excelled in painting battles and skirmishes, and possessed extraordinary facility of execution. Many of his works are in Germany. He died of the plague in 1743.

**TUCCI, BIAGIO D'ANONIO**, was a Florentine painter, born 1446, who assisted Perugino in the decoration of the Palazzo della Signoria. He died in 1515.

**TUCCI, GIOVANNI MARIA**, painter, was a member of the school founded at Siena by Sodoma. He accompanied his master to Pisa in 1542, and assisted him in some of his works there. He painted chiefly for the churches of Siena and its neighbourhood, where many of his pictures still exist.

**TUCKER, NATHANIEL**, an English portrait painter, practising in London between 1740 and 1760. Some of his works were engraved by Johan Faber the younger.

**TUDOT, LOUIS EDMOND**, painter and lithographer, was born at Brussels in 1805, of French parents. He was a pupil of Gros, and in 1836 founded the Art School of Moulins (Allier), of which he became the professor. He was the author of several technical manuals, illustrated by his own designs. He died at Moulins, December 8, 1861.

**TUER, HERBERT**, an English portrait painter of the 17th century. He was of good family; his mother was related to George Herbert, the poet. During the Commonwealth, he migrated to Holland, where he practised, and is supposed to have died at Utrecht before 1680. He painted many portraits of his relatives. There are by him:

London. Nat. Portrait } Sir Leoline Jenkins. (Painted at Gallery.) *Nineguen*

Oxford. Jesus College. Sir Leoline Jenkins. (Duplicate of the first)

**TUILERIES, BERNARD DES**. See PALISSY.

**TULDEN**. See THULDEN.

**TULL, N—**, landscape painter, was the master of Queen Elizabeth's School, Borough. He painted portraits and rustic scenes, and made drawings in black and white chalk. He exhibited with the Society of Artists in 1761, and six plates were engraved after him by Vivares and Elliott. He died in 1762.

**TULLIO DA PERUGIA**, an Italian painter of the 13th century, who in 1219 journeyed to Assisi to paint a portrait of Saint Francis. No trace remains of the portrait, which is said to have borne this inscription. *Io Tullio, pittore di Perugia, essendo stato guarito da questo beato huomo, P. Francesco d'Assisi, di una grandissima apoplezia, sono andato quest'anno MCCXIX al capitolo delle store alla M. deli Angeli, et ho futo il presente suo ritrutto sopra di lui per divocione che io ho in questo beato huomo.*

**TUNICA, JOHANN CHRISTIAN LUDWIG**, painter, born at Brunswick in October 1795. After completing his studies at the Dresden Academy under Rösler, he returned to Brunswick to practise, and became painter to the court. He occasionally painted genre, but his principal works were portraits of distinguished living persons and historic characters. Among those of the latter class we may mention his portrait of the Elector Palatine Heinrich, for the 'Kittersaal' at Hanover. His son and pupil, **HERMANN**, is well known in Brunswick as a painter of battle-pieces and horses.

**TUNNER, JOSEPH**, painter, was born at Grätz in 1792. He first studied at the Academy in Vienna, then at Prague under Fuhrich, and afterwards at Rome, where he devoted himself to religious painting. In 1840 he was appointed director of the picture gallery in the "Johanneum" at Graz. His 'Crucifixion' is in the church of S. Antonio at Trieste. He died in 1877.

**TUNNICELLI, JACOPO**, painter, born at Villafranca, near Verona, in 1784, studied under Saverio della Rosa, and at the Academy of Milan, and became one of the first miniaturists of his day. He also painted a few oil pictures. He died in 1825.

**TURA, (or TURRA,) COSIMO**, called **COSMÈ DA FERRARA**, was born at Ferrara about 1420, and became a pupil of Galasso Galassi. He was to the school of Ferrara much what Mantegna was to that of Padua, or Giov. Bellini to that of Venice. He was in the service of the Dukes of Ferrara from 1451 until the close of his life, obtaining a permanent appointment at court in 1458. In 1457 he produced some cartoons for tapestry. He painted in a style characterized by vigour in design, by lumpy, spasmodic forms, by sometimes violent colours, and by a general harshness of effect. His works are common enough. Several remain in the churches and public edifices at Ferrara, and picture galleries out of Italy are not deficient in them. It

has been said, perhaps erroneously, that he was much employed in illuminating missals. Between 1468 and 1471, Tura was employed by Duke Borso of Este, in decorating the Schifanoia palace, a pleasure retreat of the Duke's in a retired part of Ferrara. On this he was associated with Francesco Cossa. Their works, which were in fresco, have now in great part disappeared, but those remaining are of much value for their details of costume and architecture. In 1471 he decorated the library of the Picos of Mirandola, and the new chapel at Belriguardo, the latter with paintings which have now vanished; in 1473 he painted the portraits of the Duke Alfonso and Beatrice d'Este as a present for Lodovico Sforza (Il Moro) of Milan; and in 1481 he executed a series of nude studies in oil for the Duke's study. He also worked for private patrons, but much of what he did for them disappeared. His most important picture is the 'Madonna with Saints,' at Berlin. Many of his works have been assigned to Mantegna, Marco Zoppo, Lorenzo Costa, and others. After a long life he died between 1494 and 1498, leaving large legacies, for some unexplained reason, to the poor of Venice. Works:

Bergamo.	<i>Lochia Cur-</i>	} A Virgin and Child; tempera.
	<i>rara Gall</i>	
Berlin.	<i>Museum.</i>	Madonna and Saints.
Ferrara.	<i>Cathedral.</i>	St. George (on the organ doors).
"	"	The Annunciation.
"	"	The Nativity.
"	<i>"Cappuccini" Gall</i>	Christ praying in the Garden.
"	"	St. Jerome.
"	<i>"Costabili Coll.</i>	Figure of Autumn.
London.	<i>Nat. Gallery.</i>	Christ placed in the Tomb.
"	"	Enthroned Madonna with Angels.
"	"	St. Jerome in the Wilderness
"	"	The Virgin, with a book.
Paris.	<i>"Louvre.</i>	A Deposition
"	"	Lunette of the enthroned Madonna in the National Gallery
"	"	Man in a Religious Habit.
Venice.	<i>Correr Mus.</i>	A dead Christ on the lap of the Virgin.

**TURBIDO.** See **TURBIDO.**

**TURCHI, ALESSANDRO**, called **L'ORBETTO** and **ALESSANDRO VERONESE**, was born at Verona in 1582. He is said to have acquired the name of L'Orbetto, from having been employed, when a boy, as conductor to a blind beggar. A more probable explanation is given by Passeri, who says that he was so called from a defect in one of his eyes. In his poverty he was noticed by Riccio (Brusatorci), who discovered in him so decided a gift for art, that he took him under his protection. On leaving the school of Riccio, he went to Venice, where he worked for a time under Carlo Cagliari, and afterwards to Rome. In competition with Andrea Sacchi and Pietro da Cortona, he painted some pictures in the church of La Concezione, as well as several altar-pieces for other churches, of which the best are, a 'Flight into Egypt,' in S. Romualdo; a 'Holy Family,' in S. Lorenzo in Lucina; and a 'S. Carlo Borromeo,' in S. Salvatore in Lauro. He was much employed on cabinet pictures, representing historical subjects, which he frequently painted on black marble. He died at Rome in 1648 or 1650. His two pupils, GIOVANNI CESCHINI and GIOV. BAT. ROSSI, practised at Verona, the former painting copies of his master's works, which were often taken for originals. Other works:

Dresden.	<i>Gallery.</i>	The Nativity; and two others.
Hagen.	<i>Museum.</i>	Venus, an allegory.
Madrid.	"	A Penitent Magdalene.
"	"	Flight into Egypt.
Milan.	<i>Brera.</i>	Madonna adored by a Pope.

Munich.	<i>Pinakothek.</i>	Hercules and Omphale.
"	"	Hercules Mad.
"	"	Salome.
Paris.	<i>"Louvre.</i>	Samson and Delilah.
"	"	The Woman taken in Adultery.
"	"	Death of Cleopatra.
Petersburg.	<i>Hermitage.</i>	Christ bearing the Cross.
"	"	Bacchus and Ariadne.
Verona.	<i>Museum.</i>	The Nativity; and two others.
Vienna.	<i>Belvedere.</i>	The Entombment.

**TURCO, CESARE**, born at Ischitella, Naples, about the year 1510, was first a disciple of Giovanni Antonio d'Amato, but afterwards studied under Andrea Sabbatini. He painted for the churches and public buildings of Naples. An altar-piece, in S. Maria delle Grazie, representing the Baptism of Christ by St. John; and a 'Circumcision,' in the Jesuits' church, may be mentioned. Turco died at Naples about 1560.

**TURK, THE.** See **LIOTARD.**

**TURNER, CHARLES**, one of the most eminent of English engravers, was born at Woodstock in 1773. He entered the Academy in 1795, and at first worked for Boydell in Bartolozzi's style. He afterwards turned his attention to mezzotint, and acquainted with a partial use of the point, and produced a large number of fine plates. He was particularly successful as an interpreter of Turner, for whom he engraved twenty-three numbers of the 'Liber Studiorum.' In 1828, having already been appointed mezzotinto engraver in ordinary to the King, he was elected an associate engraver of the Royal Academy. He died in London, August 1, 1857. His principal works are:

Charles X.; after *Lawrence*  
 The Duke of York, after the same  
 The Marquis of Anglesey, after the same  
 Lady Georgiana Fane, after the same. (From the picture in the National Gallery)  
 Duke of Newcastle, after the same.  
 James Watt; after the same.  
 Sir Robert Peel; after the same.  
 Sir Walter Scott; after *Raeburn*.  
 Lord Newton, after the same  
 Mme. Malibran as Desdemona, after *Decaisne*.  
 The Cottage Girl; after *Gainsborough*.  
 The Spanish Contrabandista, after *J. F. Lewis*.  
 Rembrandt's Mill, after *Rembrandt*  
 Meehan's Villa; after *Richard Wilson*  
 The Satyr and the Traveller, after *Jordan*.  
 The Choir of Westminster Abbey, during the coronation of George IV.; after *F. Nash*. (Some of these were printed in colour.)  
 The Marlborough Family; after *Reynolds*.  
 The Age of Innocence; after the same.  
 The Little Fortune-Tellers, after the same.  
 The Beggar; after *Owen*.  
 The Wreck, after *Turner*.

The plates in the 'Liber Studiorum' engraved by Charles Turner are the following: Bridge and Cows; Woman and Tambourine; Flint Castle; Basle; Jason; Straw-yard; Oakhampton Castle, St. Gothard; Ships in a Breeze; Holy Island Cathedral; Pembury Mill; Sun between Trees, Dunstanborough Castle; Lake of Thun; The Fifth Plague; Farm-yard with Cock; Falls of Clyde; The Devil's Bridge; Guardianship at the Nore; Morpeth; London from Greenwich; Norham Castle; Inverary.

**TURNER, DAVID**, an English draughtsman and engraver, was born in the latter part of the 18th century. He learnt his art from John Jones, and devoted himself to landscape, architectural, and antiquarian subjects, occasionally exhibiting at the Free Society and the Academy between 1782 and 1801. The subjects of his exhibited pictures were mostly taken from London and the Thames. Nothing is known of him after 1801. He left a few

etchings of Scottish castles and abbeys, one of Peterborough Cathedral, and one of St. Ouen, Rouen.

**TURNER, JAMES**, an English portrait painter, who practised between 1760 and 1806. He frequently exhibited with the Society of Artists after 1760. In 1806 his name appears in a catalogue for the last time.

**TURNER, JOSEPH MALLORD WILLIAM**, was born April 23, 1775, at 26, Maiden Lane, Covent Garden. His father, William Turner, was a barber; of his mother, *née* Mary Marshall, it has been asserted, upon no grounds that can be verified, that she was of gentle blood. Her sister was married to the Rev. — Harpur, curate of Islington, and grandfather to that Mr. Henry Harpur who was one of Turner's executors. It is believed that Mrs. Turner died mad, and that she was identical with one Mary Turner, admitted into Bethlehem Hospital in 1800, and discharged uncured a few months later. Turner began his career as a sort of infant prodigy in his father's shop. His earliest known drawing is one of Margate Church, made when he was nine years old. Shortly afterwards he went to his first school, at New Brentford, where he drew trees and poultry while his school-fellows did his sums. About this time, too, he began to make copies of engravings, which were exposed for sale in the barber's window. These indications of a call to art determined his father to give him such facilities as he could. There is a vague tradition that he spent £200 in placing his son with an architectural draughtsman, perhaps Malton. On the whole it is not surprising that Turner never had any facility in the use of an educated man's instrument, language. Early in his teens he was employed in colouring prints for John Raphael Smith; in making drawings at Dr. Monro's, in the Adelphi, and in the fields and streets, with Girtin; and in washing in backgrounds for Mr. Porden. For a time he was in the studio of Thomas Malton, junior, the architect, who dismissed him for incapacity to learn perspective—a curious commentary by anticipation on his appointment, many years afterwards, as Professor of Perspective to the Royal Academy. The most interesting passage in Turner's early life is his friendship or acquaintance with Girtin, and his intense admiration for that artist's work. How great the degree of intimacy may have been between them it is now impossible to say, and so with Turner's patron and "true master," as Mr. Ruskin calls him, Dr. Monro. Mr. Cosmo Monkhouse sums up the education of Turner thus: "He learnt reading from his father, writing and probably little else at his schools at Brentford and Margate, perspective (imperfectly) from T. Malton, architecture (imperfectly and classical only) from Mr. Hardwick, water-colour drawing from Dr. Monro, and perhaps some hints as to painting in oils from Sir Joshua Reynolds, in whose house he studied for awhile." Like other men of those pre-photographic days, he spent much of his time in making topographical drawings, to be reproduced in magazines, and he was less eager to shake himself free from such work than one might have expected. In 1789 he became a student of the Royal Academy, and the year after exhibited a 'View of the Archbishop's Palace at Lambeth.' Four years later he received a commission from J. Walker, the engraver, to make drawings for his 'Copperplate Magazine.' This was the first of the long series of engraved works for which he supplied material. Acting, perhaps, on the strength of this commission,

he took a studio, in Hand Court, Maiden Lane, close to the paternal shop. There he remained until his election as an Associate of the Academy, in 1799. Between 1790 and 1797 he explored nearly all England south of the Humber, as well as Wales, in search of subjects for his drawings. So far he had given proof of taste rather than of any more robust artistic faculty, but a tour in the North in 1797 stimulated his powers into stronger display. Either during this tour, or as a result of it, Turner made the acquaintance of many who were afterwards among the best of his friends: Dr. Whitaker the historian of Whalley, Mr. Fawkes of Farnley, Lord Harewood, Sir John Leicester, afterwards Lord de Tabley, and Mr. Lister Parker of Browsholme Hall.

After Turner's election to the R.A.-ship in 1802, he practically ceased to make drawings for engravers, and until the commencement of the 'Southern Coast,' fifteen years later, confined himself to a heading for the Oxford Almanac and to a few drawings for books. He marked too his sense of his changed position by migrating from Hand Court to 64, Hailey Street. It is to the work of these few early years of the century that Mr. Ruskin applies the curious statement that Turner's manner "is now stern, reserved, quiet, grave in colour, forceful in hand. His mind tranquil; fixed, in physical study, on mountain subjects; in moral study, on the Mythology of Homer, and the Law of the Old Testament." A sonorous pronouncement, but difficult in the application. The truth of this time, seems to have been, that conscious of low birth, of an unattractive person, of an ill-furnished mind, he deliberately set himself to conquer fame by those gifts of imagination, of perception, of manual skill, that he also knew to be his, and that, with the narrowness of his class, he could not separate success for himself from the conquest of his rivals. Claude, Wilson, Nicolas and Gaspar Poussin, Titian, and Vandewelde, even Louthembourg, had one by one to be equalled or surpassed. This is the key to his choice of subjects and their treatment from the first year of the century down to about 1830. In 1801 he appears to have paid an unrecorded visit to Scotland, for the Academy of 1802 contained three Scotch Views. In 1802 he made his first tour on the continent, and the year afterwards exhibited six pictures of foreign subjects, one of which was the 'Calais Pier,' in the National Gallery. In 1807 he began the 'Liber Studiorum,' a confessed but completely illogical stroke at Claude's 'Liber Veritatis.' This, according to his own prospectus, was intended "as an illustration of Landscape Composition, classed as follows: Historical, Mountainous, Pastoral, Marine, and Architectural." His method was to make sepia drawings of the subjects, and then partly with his own hand, partly with the help of professional engravers, to transfer them to copper by a mixed process of etching and mezzotint. The whole series forms the most satisfactory monument of Turner's genius. Forced into concentration in his own despite, he creates with a certainty not to be found in his oil pictures or his water-colour drawings, while the *métier* leaves no room for that proneness to exceed the limits of his material which lessens our pleasure in his pictures. Commercially, the 'Liber' was unsuccessful, as indeed it was foredoomed to be by Turner's methods of doing business. The publication dragged on intermittently until 1819, when it was allowed finally to drop. The original plan was for a hundred

plates, excluding the frontispiece. Of these seventy were published, while of the remaining thirty, some were finished, some were only etched, and a few stopped short at sketches. Perhaps the most faultless work Turner ever did is to be found in the etchings for these plates. The engravers employed for the mezzotinting were Charles Turner, William Say, Dunkarton, Clint, Easling, Lupton, Dawe, S. W. Reynolds, W. Annis, and Hodgetta. The first plate executed, however, 'A Bridge and Goats,' is an aquatint, by F. C. Lewis.

From 1808 to 1811, Turner had a house at Hammersmith. In 1812 he moved to Queen Anne Street West, to a house near the corner of Harley Street, which has lately (1887) been pulled down and rebuilt. This remained his official address to the end of his life, although Soham, or Sandycombe, Lodge, at Twickenham, is also given in some of the catalogues. In the years between 1803 and 1815, the wars with Napoleon compelled him to depend on his own country for his subjects, and his yearly excursions were into Devonshire and other rich corners of England. During these years he spent much of his time with the Trimmers, at Heston, about three miles from Sandycombe. In 1819 he paid his first visit to Italy, and from that moment dates the commencement of his bolder excursions into colour. Just before it he had exhibited such pictures as the 'Apuleia and Apuleius,' and had seemed, for the moment, to be falling into a unmannered key. But the sight of the Venetians at home seems to have lifted him from this at once, and after his return he began the series of works, in oil and water-colour, on which his fame as a colourist must chiefly depend. Much of the best work of these years was done for Dr. Whitaker's 'History of Richmondshire' (1823), and for the 'Rivers of England' (1824). In 1823 he sent the 'Bay of Baia, with Apollo and the Sibyl,' to the Academy. Together with the 'Caligula's Palace and Bridge' (1831), and 'Childe Harold's Pilgrimage' (1832), it may be taken as the summing up of the impression left upon him by Italy. In 1826 Turner gave up Sandycombe Lodge, and thenceforward spent more of his time in Queen Anne Street, with no company but his father and Mrs. Danby, his 'house-keeper' from 1801 to his death. His 'Southern Coast' was the chief publishing enterprise with which he was at this time concerned, and his disputes over it with Mr. W. B. Cooke are among the most unpleasant episodes in his life. In 1827 the first part of his most important series, 'England and Wales,' was published, and a year later he was again in Italy. In 1829 he exhibited his greatest colour dream, the 'Ulysses deriding Polyphemus.' In 1830 occurred the death of his father, the greatest shock, perhaps, of his life. In this same year the illustrated edition of Rogers's 'Italy' was published, to be followed in 1834 by the 'Poems,' both with Turner's designs. In 1830, too, his first subjects from Venice were exhibited. In 1834-5 he was at work on the series known as the 'Rivers of France,' and four years later, in 1839, he sent the last picture to the Academy in which his full power was shown, namely, the 'Fighting Téméraire tugged to her last Berth.'

During the last ten years of his life, Turner's powers failed gradually by losing their health. It was not a case of diminution so much as of perversion. His judgment as an artist disappeared, and although he could still—he could perhaps even more than ever—astonish by the splendour of his

dreams, he could no longer weigh and create. During these last years his interest was awakened by the new art of photography, and he paid several visits to Mr. Mayall's studio, incognito, calling himself a Master in Chancery. He carried his interest in his new acquaintance so far as to lend him, unasked, a sum of £300 at a time when litigation about patents had brought him into some financial embarrassment. About the same time he received two offers of £100,000 for the contents of his house in Queen Anne Street, as well as a large offer for his two pictures of Carthage, from a committee which numbered Sir Robert Peel and Lord Hardinge among its members. But having already willed his picture to the nation, he declined this flattering proposal, very much to his honour. For years before he died, Turner had, as many of his colleagues divined rather than knew, an unacknowledged retreat to which he was accustomed to betake himself. Not even Mrs. Danby, his house-keeper in Queen Anne Street, knew its whereabouts. Toward the end of 1851, however, she discovered that he was living, under the name of Booth, in a small house at Chelsea, and there, on her hints, he was found by his cousin and executor, Mr. Harpur. This was on December 18, 1851, and on the 19th Turner died.

Turner's will turned out to be so confused a document that its provisions were to a great extent set aside. After years of litigation, in which a large part of his wealth was made over to the lawyers, it was decided by the courts that the bulk of his funded property and his rights in engravings should go to the next of kin, that the Royal Academy should have £20,000, and that all his pictures and drawings should go to the nation. By this decision the National Collection came into possession of some hundred oil pictures and about nineteen thousand drawings in water-colour and sketches. The following list is restricted to his more notable pictures, in the order of their production:

- 1802. Dolbadern Castle. (*Royal Academy; Diploma picture*)
- " Kileburn Castle.
- (?) His own Portrait. (*National Gallery*.)
- 1803. Calais Pier. (*National Gallery*)
- " The Holy Family. (*Do*)
- 1805. The Shipwreck. (*National Gallery*.)
- " Storm at Sea. (*Bridgegate House*)
- 1806. The Goddess of Discord in the Garden of the Hesperides. (*National Gallery*)
- 1807. Sun rising in a Mist. (*Do*.)
- 1808. Death of Nelson. (*Do*.)
- 1809. Spithead: boat's crew recovering an anchor. (*Do*.)
- 1811. Apollo killing the Python. (*Do*.)
- 1812. Snowstorm: Hannibal crossing the Alps. (*Do*.)
- 1813. A Frosty Morning. (*Do*.)
- 1814. Dido and Aeneas leaving Carthage for the Chase. (*Do*.)
- " Apuleia in search of Apuleius. (*Do*.)
- 1815. Bligh Sand, Sheerness. (*Do*.)
- " Dido building Carthage. (*Do*.)
- " Crossing the Brook. (*Do*.)
- 1816. Temple of Jupiter, at Ægina.
- 1817. Decline of Carthage.
- 1818. The Field of Waterloo. (*National Gallery*.)
- 1819. The Meuse; orange merchantman going to pieces on the bar. (*Do*.)
- " Richmond Hill, on the Prince Regent's birthday. (*Do*.)
- 1820. Rome from the Colosseum. (*Do*.)
- 1823. Bay of Baia, Apollo and the Sibyl. (*Do*.)
- 1826. Cologne; evening. (*John Naylor, Esq.*)
- 1827. Now for the Painter! passengers going on board.
- " Port Royal (I.).
- 1828. The Birdage. (*National Gallery*.)

1828. Dido building the Fleet. (*National Gallery.*)  
 " East Cowes Castle, with the Regatta. (*South Kensington Museum.*)  
 1829. Ulysses deriding Polyphemus. (*National Gallery.*)  
 " Vision of Medea. (*Do.*)  
 " The Loretto Necklace. (*Do.*)  
 1830. Pilate washing his hands. (*Do.*)  
 " Orvieto. (*Do.*)  
 1831. Vessel in Distress off Yarmouth. (*South Kensington Museum.*)  
 " Caligula's Palace and Bridge. (*National Gallery.*)  
 1832. Ohilde Harold's Pilgrimage, Italy. (*Do.*)  
 (?) Van Tromp's barge entering the Texel. (*Soane Museum.*)  
 1834. Iago Avarius, the Fates and the Golden Bough. (*National Gallery of Ireland.*)  
 1835. Mercury and Argus.  
 1837. Apollo and Daphne. (*National Gallery.*)  
 1838. Phryne going to the Bath as Venus.  
 " Ancient Italy.  
 " Modern Italy.  
 1839. Agrippina landing with the ashes of Germanicus. (*National Gallery.*)  
 " The 'Fighting Temeraire,' tugged to her last berth to be broken up. (*Do.*)  
 " Ancient Rome.  
 " Modern Rome.  
 1840. The Slave Ship. (*Miss Hooper, Boston, U.S.*)  
 " Bacchus and Ariadne. (*National Gallery.*)  
 (?) Venus and Adonis. (*W. Colthart Quilter, Esq.*)  
 1842. Peace—Burial of Sir David Wilkie. (*National Gallery.*)  
 " War—The Exile and the Rock Limpet. (*Do.*)  
 " Snow-storm Steam-boat making Signals. (*Do.*)  
 1843. Shade and Darkness. The Evening of the Deluge. (*Do.*)  
 " Light and Colour. The Morning after the Deluge. (*Do.*)  
 " Approach to Venice. (*Do.*)  
 " The 'Sun of Venice,' going to Sea. (*Do.*)  
 1844. Port Ruysdael (II.). (*Do.*)  
 " Rain, Steam, and Speed; The Great Western Railway. (*Do.*)  
 1846. Venice, Morning. Returning from the Ball. (*Do.*)  
 " Queen Mab's Grotto. (*Do.*)  
 " The Angel standing in the Sun. (*Do.*)

Turner's water-colours are so numerous that it would here be impossible to give a complete list of even the more important. The National Gallery has five hundred, framed and so arranged as to be readily accessible, from elaborate pictures like those for the Rivers of France to hasty sketches. The Oxford University Gallery possesses ten important early drawings, and a series of forty sketches and drawings presented by Mr. Ruskin. In the Fitzwilliam Museum, Cambridge, there is a corresponding series, also given by Mr. Ruskin. The following may also be mentioned:

- London. *S. Ken. Mus.* Hornby Castle, Lancashire.  
 " " Warkworth Castle, Northumberland.  
 " " Bay of Spezzia.  
 " " A Waterfall.  
 " " Interior, Tintern Abbey.  
 " " St. Alban's Abbey.  
 " " Landscape, with a tower of rock.  
 " " Corfe Castle, Dorsetshire.  
 " " Plymouth, from Turn Chapel.  
 " " Tivoli, Rome.  
 " " Brighthelmston (Brighton) 1794.  
 " " Sketch of an Italian town.  
 " " South view of Salisbury Cathedral from the Cloisters. About 1810.  
 " " Entrance to the Chapter House, Salisbury Cathedral. About 1810.  
 Land's End. (*F. Craven, Esq.*)  
 Llangollen. (*Late C. F. H. Bolckow, Esq.*)  
 Bridge over the Moselle. (*C. E. Lees, Esq.*)  
 The Rhine above Schaffhausen. (*Do.*)

- Swiss Pass, storm effect. (*Jesse Howorth, Esq.*)  
 Whitehaven. (*Walter Dunlop, Esq.*)  
 St. Michael's Mount. (*R. Leake, Esq.*)  
 Folly Hill. (*Do.*)  
 Lucerne. (*Abraham Howorth, Esq.*)  
 Chain Bridge over the Tees. (*Do.*)  
 Warwick Castle. (*Do.*)  
 Lucerne. (*J. Irvine Smith, Esq.*)  
 Lancaster Sands. (*Do.*)  
 Lowestoft. (*Rev. C. J. Sale.*)  
 The red Bligh. (*J. E. Taylor, Esq.*)  
 The blue Bligh. (*Do.*)  
 Llanthony Abbey. (*Do.*)  
 Derwentwater. (*Do.*)  
 Dell in Wharfedale. (*Do.*)  
 Chryses on the Sea-shore. (*R. C. L. Bevan, Esq.*)  
 Village of Heysham, Lancashire. (*John Ruskin, Esq.*)  
 Lake and Town of Geneva. (*Do.*)  
 Eggleston Abbey. (*Do.*)  
 The Splügen Pass. (*Do.*)  
 Farnley Hall, from above Otley. (*Do.*)  
 Farnley Avenue. (*Do.*)  
 The Crook of Laine. (*Rev. W. McGregor.*)  
 Knarborough. (*John Forbes White, Esq.*)  
 City and Lake of Constance. (*R. Brocklebank, Esq.*)  
 Virginia Water. (*W. Leach, Esq.*)  
 Ruwals Abbey. (*A. G. Kuntz, Esq.*)  
 Dartmouth Cove. (*Holbrook Gaskill, Esq.*)  
 Dartmoor. (*Do.*)  
 Patterdale. (*W. Agnew, Esq.*)  
 Lancaster Sands. (*Lyscough Finliss, Esq.*)  
 Falls of the Reichenbach. (*Do.*)  
 Upper Falls of the Reichenbach. (*Do.*)  
 Lake of Lucerne. (*Do.*)  
 The Devil's Bridge, pass of St. Gothard. (*Do.*)  
 Mont Cenis in a Snowstorm. (*Do.*)  
 Bonneville, Savoy. (*Do.*)  
 Vale of Ashburnham. (*Sir A. Acland-Hood, Bt.*)  
 Norham Castle. (*D. Thwaites, Esq.*)  
 Carnarvon Castle. (*Do.*)  
 Bridge over the Usk. (*Henry Vaughan, Esq.*)  
 Durham. (*Do.*)  
 Fonthill. (*Sir Charles Tennant, Bt.*)  
 Edinburgh. (*Mrs. Bolckow.*)  
 Castle of Chillon. (*Mrs. Julia Sturmerne.*)  
 Lake of Thun. (*Do.*)  
 Bonneville, Savoy. (*Do.*)  
 Markburg, on the Rhine. (*Do.*)  
 Palace of Beberich, on the Rhine. (*Do.*)  
 Tancarville, on the Seine. (*Do.*)  
 Scarborough. (*Sir Richard Wallace, Bt.*)  
 Grouse Shooting. (*Do.*)  
 Woodcock Shooting. (*Do.*)  
 Landscape in Yorkshire. (*Do.*)  
 Cologne. (*Abel Luckley, Esq.*)  
 Winchelsea, from the road to Rye. (*Do.*)  
 Val d'Aosta, and Battle of Fort Rock. (*National Gallery.*)  
 Edinburgh, from the Calton Hill. (*Do.*)  
 A Mountain Stream. (*Do.*)

The following list gives the chief artistic publications for which Turner supplied the material:

- 'Britannia Depicta: a series of views engraved from drawings by T. Hearne and J. M. W. Turner.' (1806.)  
 'Views in Sussex: from drawings by J. M. W. T.' (1819.)  
 'Picturesque Tour of Italy.' (1820.)  
 'Picturesque Views on the Southern Coast of England,' &c. (1826.)  
 'River Scenery: engraved from drawings by J. M. W. T., and T. Girtin.' (1827.)  
 'Picturesque Views in England and Wales.' (1832.)  
 'Liber Fluviorum, or Rivers of France, sixty-one line engravings from drawings by J. M. W. T.' (1843.)  
 'The Harbours of England, &c., with notes by John Ruskin.' (1856.)

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 P. G. Hamerton, 'The Life of J. M. W. Turner, R.A.' (London, 1879.)  
 W. Cosmo Monkhouse, 'Turner.' (London, 1882.)  
 J. Burnet, 'Turner and his Works.' (London, 1886.)  
 J. Dafforne, 'The Works of J. M. W. Turner.' (1877.)

J. Ruskin, 'Modern Painters; their superiority in the art of landscape painting proved from the works of modern artists, especially from those of J. M. W. Turner.' (1844.)

J. Ruskin, 'Notes on the Turner Gallery at Marlborough House.' (London, 1857.)

E. N. Wornum, 'The Turner Gallery.' (London, 1859.)

H. Rodd, 'Catalogue of the Pictures painted by J. M. W. Turner from 1807 to 1850, as exhibited in the Royal Academy, with his own manner of describing each picture.' (London, 1857.)

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J. Ruskin, 'Notes on his Drawings by the late J. M. W. Turner.' (London, 1878.)

J. Ruskin, 'Notes on his own handiwork, illustrative of Turner.' (London, 1878.)

W. G. Rawlinson, 'Catalogue of the Liber Studiorum' (London, 1878.)

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J. Ruskin, 'Catalogue of Drawings and Sketches by J. M. W. Turner in the National Gallery.' (Orpington, 1881.) W. A.

**TURNER, WILLIAM**, an English water-colour landscape painter, was born at Blackbourn (Oxon.) in 1789. His father died while he was young, and his art training was obtained from John Varley. Settling in Oxford, he became known as "Turner of Oxford," and obtained a large teaching practice there. He was elected, in 1809, a member of the Water-Colour Society, with which he exhibited during the whole of his long career. His works also occasionally appeared at the Academy, at the British Institution, and at Suffolk Street. Many of his subjects were taken from the neighbourhood of Oxford, but he also painted the scenery of Wales, Scotland, and other parts of England. He died August 7, 1862, having been an exhibitor for fifty-four years. There are two water-colour drawings by him in the Kensington Museum. 'Kingly Bottom, Sussex,' and a 'Waterfall' (1795).

**TURONE, (TURONI)**, a native of Verona, who flourished in the 14th century. In the Museum at Verona there is an altar-piece by him in five panels, dated 1360. It was formerly in the Convent of the Holy Trinity, at Verona. The centre is a Trinity; on the side panels are the Virgin and Angels, with four Saints.

**TURPILIUS**, a Roman painter, (contemporary with Pliny,) who was the author of some fine works at Verona. Pliny states him to have painted with his left hand.

**TURPIN DE CRISSÉ, LANCELOT THÉODORE, COMTE DE**, painter and architectural draughtsman, born in Paris in 1781, was the son of the Marquis de Turpin de Crissé, the representative of an old Angevin family, whom the troubles of the Revolution forced to fly from France. The elder Turpin was himself an amateur of some distinction, and had given his son his first instruction in art. When the Marquis emigrated, Lancelot and his mother took refuge with a relative in Anjou, where they remained in retirement till the dawning of more peaceful times. The young artist was taken under the protection of Choiseul Gouffier, who took him to Switzerland, and afterwards sent him to Rome. He returned to France when the Empire was established, and was patronized by Josephine and others in power. He also continued to enjoy court favour after the Bourbon restoration. In 1816 he became a member of the Institute, and in 1824 Inspector-

General of the Fine Arts. On the fall of Charles X. in 1830, he retired into private life, occupying himself with artistic and literary pursuits. In 1826 he published 'Souvenirs du Golfe de Naples,' with thirty-nine plates, and in 1835, 'Souvenirs du Vieux Paris,' with fifty plates. He formed a collection of antiquities and works of art, which on his death he bequeathed to the Museum of Angers. He died in 1852. He exhibited a large number of works at the Salon, and the following have found a permanent place in French galleries:

Augers.	Museum.	Syrinx pursued by Pan.
"	"	View of the Temple of Vesta at Tivoli.
Lisieux.	"	Study of Trees.
Nantes.	"	View at Roquebrune.
Nantes.	"	Entry of the Austrian Emperor into Venice.

**TURPIN, PIERRE JEAN FRANÇOIS**, painter of natural history in water-colours, was born at Vire in 1775, and was self-taught. He made upwards of six thousand drawings in water-colour on vellum, which were engraved by Scellier, Plée, Bouquet, Coutant, Micaud, and others, for works on natural history. Among those so illustrated may be named, the travels of Humboldt and Bonpland; 'Les Plantes de la Nouvelle Calédonie'; 'Les Icones,' of M. Decandolle; 'L'Iconographie Végétale'; 'L'Atlas du Dictionnaire des Sciences Naturelles'; 'La Flore Médicale'; and Duhamel's treatise on Fruit Trees. He died in Paris, May 2, 1840.

**TURRITI**. See TORRILI.

**TUSCHER, KARL MARCUS**, painter, etcher, and architect, was born at Nuremberg in 1705. Walpole says he was painter and architect, while Fuseli calls him painter, copper-plate engraver, sculptor, carver in wood, and gem engraver. He was the natural son of a lacemaker, and was brought up in the hospital for orphans, at Nuremberg. He was afterwards placed under J. D. Preisler, with whom he remained about ten years. From the school of Preisler he went to Italy, on an allowance from the municipality, and was employed by Stosch at Leghorn, to make drawings from gems. In 1741 he visited France, England, and Holland. In England he made the acquaintance of the Danish traveller, H. v. Norden, for whose 'Travels in Egypt and Nubia,' published in London in 1757, he engraved some plates, one of which is inscribed *F. L. Norden del. M. T. fecit*, 1748. Most of his plates are marked with his name in full, and consist of historical subjects, portraits, vignettes, and other book illustrations. From England Tuschler went to Copenhagen, where he became a professor at the Academy. He died in 1755. In the Copenhagen Gallery there is a 'Sappho and Cupid' by him.

**TUSON, G. E.**, painted 'The Reception of a Deputation from the Corporation of Manchester by the Sultan, in Buckingham Palace,' for the town-hall of Manchester. He afterwards painted genre subjects and portraits in Turkey, and afterwards in Monte Video, where he died in 1880.

**TUTIANI, BAROLOMMEO**, an engraver on wood, to whom are ascribed some prints with this Gothic monogram, *T*. Bartsch, however, mentions

only one wood-cut with this mark: it represents 'Christ insulted by the Jews,' and occurs in a work printed at Augsburg in 1515.

**TUTILO**, a famous miniaturist of the 10th century, who acquired a wide reputation as painter,



poet, musician, and sculptor. He was a monk of the Benedictine Order at Saint Gall, and died about 908.

**TWEEDIE, WILLIAM MENZIES**, a Scottish portrait painter, born at Glasgow in 1826. The son of a naval officer, he was himself intended for the Navy, but showed an early bent towards art. In 1842 he entered the Edinburgh Academy, where he gained a prize, and in 1846 came to London to study in the Royal Academy, subsequently completing his training in the studio of Couture, in Paris. He exhibited chiefly at the Royal Academy, and had many distinguished sitters. But the rejection of his pictures in 1874 and afterwards, disheartened him. His health gave way, and he died in 1878. His portrait of the present (1888) Duke of Devonshire hangs in the University of London.

**TYBOUTS, WILLEM**, a famous Dutch glass-painter, born at Haarlem about 1526. His best known works are portraits of Philip II. and Elizabeth of Valois, painted for the church of St. Ursula at Delft; 'The Taking of Damietta,' for the church of St. John at Gouda; and the glass windows in the 'Schutzenhaus' at Leyden. He is further said to have painted portraits of the Counts of Holland. He died in 1599. Several other glass-painters of the same family are mentioned in the city registers.

**TYMMERMAN, FRANZ**, a native of Hamburg, was one of the pupils of Lucas Cranach, under whom he was working from 1538 to 1540.

**TYN, LAMBERT DEN**, born at Antwerp, in 1770, was a scholar of P. Van Regenortter. He painted interiors by candle-light, landscapes by moonlight, and genre subjects generally. He died in 1816.

**TYR, GABRIEL**, painter and lithographer, was born at Saint-Paul de-Mons, in 1817. He was a pupil of Victor Orsel, in conjunction with whom he worked for twenty years, and completed his paintings in the chapel of Notre-Dame-de-Lorette. He himself painted chiefly portraits in oil and pastel. He was commissioned to decorate the cathedral at Le Puy with mural paintings, but his death prevented his carrying out the work. He made the

designs for some good windows in the church of S. Etienne, in which town he died February 18, 1868. There are pictures by him in the museums of Le Puy, S. Etienne, and Lyons.

**TYROFF, MARIN**, a German engraver and publisher, who resided at Nuremberg about 1750, and engraved a considerable number of portraits and plates for books. Among the former is that of Charles à Linne, architect to the King of Sweden.

**TYSON, MICHAEL**, a fellow of Bennet (Corpus Christi) College, Cambridge, who about 1770 painted for his amusement, and etched some plates, among them portraits of Archbishop Parker, Sir William Paulet, Thomas Gray, and Jane Shore. He died May 4, 1780. (See Anderdon's 'Collectanea,' British Museum, vol. 99.)

**TYSSENS, AUGUSTINE**. See **THYS**.

**TYSSENS, NICOLAS**, was born at Antwerp, in 1660, learned the first principles of design in his native city, and is said to have visited Italy, and passed some time at Rome, Naples, and Venice. He was a painter of still-life. His pictures represented dead game, flowers, fruit, armour, sabres, and other military weapons. He is said to have visited Holland and England, and to have practised for a time at Dusseldorf. He died in 1719.

**TYSSENS, PIETER**. See **THYS**.

**TYTLER, GEORGE**, held the appointment of lithographic draughtsman to the Duke of Gloucester. About 1820 he made a journey in Italy, and on his return published some lithographic views of Italian scenery. He was further known by a large panoramic view of Edinburgh, also by a pictorial alphabet, which was first published as a lithograph, and afterwards on copper. He died in London in great poverty, Oct. 30, 1859.

**TZANFURNARI, EMANUEL**, a Byzantine painter of the 9th century. He is known only by a curious relic of early Byzantine art in the 'Museo Cristiano' in the Vatican. It was brought into Italy by means of Squarcione, and is a picture of the Death of St. Ephraim, with numerous monks and suffering poor, and, in the background, scenes illustrating the life of the anchorite.



U.

**UBALDINI, PETRUCCIO**, an Italian calligraphist and illuminator on vellum, who was working in England in the reign of Elizabeth, and seems to have enjoyed the favour of the Court. Vertue says that he taught the Italian language. One of his illuminated books, presented by him to Elizabeth, is in the Bodleian Library, and Walpole gives a list of other works, formerly in the King's Library, and now, most of them, in the British Museum. (See 'Anecdotes of Painting,' vol. i. p. 170.)

**UBEDA, FRAY TOMAS DE**, a member of the short-lived Academy of St. Barbara of Valencia. In 1754 he painted a picture of Judith, which was famous for a time.

**UBELESQUI, (or UBIELESQUI,) ALEXANDRE**, painter, called **ALEXANDRE**, was born in Paris in 1649. He was a pupil of Charles Lebrun, and completed his studies in Rome, where he became a member of the Academy, and where he painted the dome of a chapel in Santa Maria Transpontina. On his return to France he was patronized by the Court, became a member of the French Academy in 1682, and Professor in 1695. He died in Paris, April 21, 1718.

**UBERTI, P. F. DEGLI**. See **FINATINI, PAOLO**.

**UBERTINI, FRANCESCO D'ALBERTINO**, called **IL BACCHIACCA**, was a native of Florence, and pupil of Perugino. He was born March 1, 1494. His father was one Ubertino di Bartolommeo, a goldsmith, of the Verdi family. Their pedigree is given by Milanese ('Vasari,' vol. vi. p. 454). He painted historical subjects with success, and also excelled in *groteschi* and ornamental painting. He frequently painted predellas for altar-pieces by other masters, and panels for the decoration of furniture. His works are generally on a small scale, with numerous figures. The latter part of his life was passed in the service of the Grand Duke Cosimo, for whom he designed some tapestries, painted some historical pictures, and was employed on decorative works generally. At a late period in his life he painted, in fresco, the grotto of a fountain in the garden of the Palazzo Pitti. Several of his rare easel pictures have passed into England and France. He died at Florence, October 5, 1557. Works:

Berlin.	Museum.	Baptism of Christ.
Florence.	Uffizi.	History of S. Acasius (predella in three compartments).
"	S. Lorenzo.	History of the Martyrs (predella to an altar-piece by Giov. Antonio Sogliani).
"	S. Maria d. Pazzi.	Deposition from the Cross (?).
London.	Nat. Gallery.	Two Scenes from the History of Joseph.

His brother **BACCIO UBERTINI**, born 1484, was also a pupil of Perugino, and a successful designer and painter. There is a 'Crucifixion' by him in the Uffizi. His other brother, **ANTONIO**, born 1499, followed the art of embroidery, and executed many of the tapestries which Francesco had designed. He died in 1572.

**UCCELLI**. See **DONO, PAOLO DI**.

**UCEDA, DE**. Several painters of this family flourished in Seville in the 16th and 17th centuries.

**JUAN** the elder, about 1594; **JUAN** the younger, about 1660; **PEDRO** died in 1714, and **JUAN UCEDA CASTROVERDO**, about 1623.

**UCHTERVELT**. See **UCHTERVELT**.

**UDEN, JAKOB VAN**, was believed to have been the brother and scholar of Lucas van Uden, and to have painted landscapes in his style; but his existence is doubtful.

**UDEN, LUCAS VAN**, the son of **AKTUS VAN UDEN**, a landscape painter of little repute, was born at Antwerp, October 18, 1595, and was first taught by his father. He had not the advantage of any efficient master, but was indefatigable in his studies from nature, and passed his leisure hours in the fields and forests, drawing everything which appeared to him picturesque or remarkable, and giving particular attention to the peculiar appearance of the sky at sunrise and sunset. He was influenced by Paul Bril, and by a study of the landscapes of Rubens. In 1626 or 1627 he entered the Guild, and in 1647 travelled abroad. Van Uden was a painter of no originality, and it is mainly to his connection with abler men than himself that he owes such fame as he has. Rubens assisted him with his advice, and frequently employed him to paint landscape backgrounds to his pictures; himself occasionally painting figures in the landscapes of Van Uden. The death of this artist occurred in 1672 or 1673. Some of his latter works have figures by David Teniers, Reegenorter, and others. Van Dyck's portrait of Van Uden was engraved by Lucas Vosterman the Elder. Pictures by him are to be seen in the galleries of Antwerp, Berlin, Brunswick, Dresden, Frankfort, Madrid, Munich, Paris, Petersburg, and Schleissheim. The Marquis of Bute has a very important landscape by Van Uden, in which the figures are by Teniers. It is signed *L. V. V.*, and may be taken as an example of the master at his best. We have sixty-two etchings of landscapes by this artist, of which fifty-eight are from his own designs. Among them the following:

Ten Landscapes and Views in Flanders, of various sizes; from his own designs.

Four Landscapes; after Rubens. The first impressions are before the name of Rubens was inserted.

**UDINE, GIOVANNI DA**. See **NANNI**.

**UDINE, GIOV. DI MART. DA**. See **MARTINI**.

**UDINE, GIROLAMO DA**, a painter of the Venetian school, and a disciple of Pellegrino da San Daniele. He is known only by a small picture of 'The Coronation of the Virgin,' painted for San Francesco at Udine.

**UDINE, MART. DI BATT. DA**. See **MARTINO DI BATTISTA**.

**UFFENBACH, JOHANN FRIEDRICH VON**, a designer, etcher, and art connoisseur, was born at Frankfort & M. in 1687. He published, in 1726, a work entitled 'Die Nachfolge Christi,' with numerous vignettes of his own etching. He died in 1769, leaving part of his collection of works of art to the University of Göttingen.

**UFFENBACH, PHILIPP**, painter and etcher, was born at Frankfort & M. in 1570. He was instructed

by Hans Grimmer, and was himself the teacher of Adam Elsheimer. He painted in the 'Römer' and other buildings in Frankfort, and has left an 'Ascension of Christ,' and 'Adoration of the Kings,' with thirteen etchings of Scripture subjects and battles. He was also a clever mechanical artist and land-surveyor. He died in 1630.

UGGIONE. See OGIUNNO.

UGOLINO DA SIENA, painter, flourished at Siena in the first half of the 14th century. He belonged to a family of painters, the genealogy of which is given by Milanesi ('Vasari,' vol. i. p. 457). Vasari supposes him to have been a pupil of Cimabue; others assert him to have studied under Guido of Siena, and the evidence on this point is obscure. His design was that of the Greek painters, and he was at least an imitator of Cimabue. He painted a large number of works for churches, and in all parts of Italy, and died in 1339, at a very advanced age. Two panels of an altar-piece painted by him for S. Croce, in Florence, are now in the National Gallery. They represent 'The Betrayal of Christ,' and the 'Procession to Calvary,' and are of much interest to the historian of art.

UGOLINO DI NERI was painting in Siena in 1317, and may be identical with UGOLINO DA SIENA. (See Milanesi, 'Vasari,' vol. i. pp. 453 et seq. notes.)

UGOLINO DI PIETRO was painting in Siena in 1324. Nothing further is known concerning him. He may be identical with UGOLINO DA SIENA (q. v.).

UGOLINO DI PIETRO ILARIO, a painter of Siena, who executed frescoes in the chapel of S. Corporale in the cathedral at Orvieto, which bear the inscription, *Ugolinus pictor di Urbe Veteris*, and the date 1364. In 1378 he was employed with other artists on the decoration of the walls of the tribune and choir behind the high altar of the same church.

UGRUMOFF, GREGOR IWANOWITSCH, painter, was born in Russia about 1764. He was a pupil of Lossenko, and became professor and rector of the Petersburg Academy. The Hermitage contains two of his best pictures, 'The Conquest of Kasan,' and 'The Ascension of the Romanoff Family to the Throne.' He died in 1825.

UHLICK, —, was an obscure German engraver, who resided at Leipzig. His name is affixed to a portrait of Johann Melchior Jacob, dated 1719. According to Zuni, he was at work as late as 1740.

UIJTENBOGAART, IZAAK, was born at Amsterdam in 1767, and was a pupil of J. Andriessen. He painted landscapes with cattle, also fruit-pieces and dead game. He also worked in black chalk and Indian ink, and was for a time director of a tapestry factory at Hoorn. In 1810 he was crowned by the Society Felix Meritis. He died at Amsterdam in 1831. His son ABRAHAM was a painter and architect.

UIJTENBROUCK, MOYSES VAN, (called LITTLE MOSES,) was born at the Hague about 1590. He painted numerous small landscapes, which he usually embellished with subjects taken from church history, or from fables. In 1620 he was made free of the Guild of St. Luke at the Hague, and was dean in 1627. His name has been spelt in a great variety of ways (Utenbroeck, Uyttenbroeck, Vijt den Broeck, Veit van den Broeck, Van Brouck, Wtenbrouck). He died at the Hague in 1648. Pictures by him may be seen at Augsburg, Brunswick ('The Festival of Bacchus,' 1627),

Copenhagen, Florence, and Vienna. Bartsch and Weigel give a list of sixty-seven plates by Uijttenbrouck. Two other painters of the same name, JAN and MATTHAUS UIJTENBROUCK, flourished at the Hague about the middle of the 17th century.

UILL, J. DEN. See DEN UYL.

UITENWAAL, JOACHIM, (UYTENWAEEL, WTEWAEEL, &c.) was born at Utrecht in 1566. He was the son of a glass painter, who taught him the rudiments of design, and he followed his father's profession until he was eighteen years of age, when he became a scholar of Joost de Beer, under whom he studied three years, after which he travelled to Italy, and passed some time at Padua. In that city he became known to the Bishop of St. Malo, in whose employment he passed four years in Padua and two years in France. He then returned to Utrecht, and there passed the rest of his life. He died after 1626. He painted history in the style of Bartholomäus Spranger; and cabinet pictures of more decided merit. He also furnished designs for glass painters, and carried on a trade in hemp. Among his best pictures are:

Berlin.	Gallery.	Lot and his Daughters.
Brunswick.	Museum.	Feast of the Gods. 1600. (A subject he often treated.)
Copenhagen.	Gallery.	The Proaching of John.
Dresden.	"	Apollo and Minerva. 1590.
Madrid.	"	Adoration of the Shepherds.
Munich.	"	The Marriage of Peleus with Thetis.
The Hague.	Museum.	Mars and Venus surprised by Vulcan. 1600.
Vienna.	Gallery.	Adoration of the Shepherds. 1607.
"	"	Diana and Actæon.

UITENWAEEL, (or UTENWAEEL,) PAULUS VAN, an obscure engraver, who may have been connected with Joachim Uitenwaal. He engraved portraits, mythological scenes, and plans of towns.

ULEFELD, ELKONORE CHRISTINE, Countess of, was born at Friedriksborg in 1621. She was the daughter of King Christian IV. of Denmark, and wife of the minister Ulefeld. She was a pupil of Karel van Mander, and was clever in miniature painting as well as in modelling in clay and embroidery. She died at Mariboe, in Laland, in 1698. Her daughter, HELENA CHRISTIANA, was also an artist.

UILENBURGH, (or UILENBURG,) GERHARD, a Dutch painter of the 17th century, was a native of Amsterdam. His father Hendrik, an art-dealer, was cousin to Saskia, Rembrandt's first wife, and placed his son in the great painter's atelier. After Hendrik's death, Gerhard carried on his father's business, and gathered together a fine collection of pictures. In 1675 he was impoverished by losses in trade, and his collection was sold. He is said to have then tried his fortune in England, where he was employed by Sir Peter Lely to paint-in draperies and backgrounds. He is supposed to have died in this country about 1690.

ULERICK. See VLERICK.

ULIN, PIERRE D', a French painter, born in 1669. He gained the first prize of the Academy in 1696, with a picture of 'Pharaoh giving his ring to Joseph,' and afterwards became painter in ordinary to the king. He died in 1748.

ULIVELLI, COSIMO, was born at Florence about 1625. He was a disciple and imitator of Baldassare Franceschini. His works are to be seen at Florence, in the Carmine, in the Uffizi, in S. Spirito, and S. Nunziata. He died in 1704.

ULLMANN, WALTER, an English painter, was born in 1861. In 1882 his 'Jour d'Automne,' a landscape with figures, attracted attention at the Salon. He died in the June of the same year.

ULMANN, BENJAMIN, painter, born at Blotzheim (Haut Rhin) in 1829, was a pupil of Drolling and of Picot, and entered the École des Beaux Arts in 1849. He gained the "prix de Rome" in 1859, and profited much by his studies in Italy. He exhibited a number of works at the Salon from 1855 onwards, chiefly portraits and historical subjects, and was commissioned to paint some pictures for the Palais Royal and for the Palais de Justice. His 'Sylla and Marius' is in the Luxembourg, and other works by him are in the Museums of Mans, Marseilles, Melun, and Colmar. He died in 1881.

ULMER, JOHANN KONRAD, an engraver, was born at Beroldsheim, near Aushach, in 1783. He studied first under Naumann, then at the Augsburg Academy, and next under J. G. Muller at Stuttgart. In 1806 he went to Paris, where he worked twelve years for the Musée Napoleon. In 1818 he returned to Germany, and became professor of engraving in the Stadel Institute, Frankfurt. He committed suicide in 1820. Among his best plates are:

The Madonna delle Sedia, after Raphael  
Madonna di San Sisto; after the same (completed by Piotti).

St. Cecilia; after Mignard.

The Burgomaster; after Van der Helst.

Triumph of Religion; after Lesueur.

The Duke of Buckingham; after Van Dyck.

Carlo Dolce; after that painter.

ULRICH, called 'S. ULRICH,' a miniature painter who flourished from about 923 to about 973. He transcribed and illuminated an 'Evangelistarium,' now in the Munich Court Library, and another, now in the British Museum.

ULRICH, HANS JAKOB, painter, born at Zurich in 1798, was brought up by his parents to be a merchant, but gave up business and devoted himself to painting. He travelled in France, Italy, England, and the Netherlands for improvement, and became a successful painter of landscapes, sea-pieces, birds, and animals. He was at one time Professor at the Zurich Polytechnic. He was an exhibitor at the Salon between 1824 and 1840. Many of his landscapes were English in origin, and he was one of the first of his country to profit by the finer styles of the north in that branch of art. Examples of his work exist in the museums of Orleans and Nantes. C. Huber etched a series of sixty plates from his designs.

ULRICH, HEINRICH, a German painter and engraver, was born at Nuremberg about 1572, and worked in that city and Vienna. Two plates by him, 'Christ on the Cross,' and 'The Body of Christ in the lap of His Father Joseph,' have merit. In all he has left 150 plates, portraits, historical subjects, and genre. He died about 1631.

ULRICH, JOH. See WICHTLIN.

UMBACH, JONAS, painter, designer, and engraver, was born at Augsburg about 1624. He was cabinet painter to the Bishop of Augsburg, and produced many landscapes with cattle, also kitchen pieces, feathered game, and a few historical subjects in chiaro-scuro. He also etched 230 plates of biblical, historical, and mythological scenes and landscapes. Among these there are:

Christ on the Mount of Olives.

Trains of Children and Nereids.

Two Duck-shooters lying in Wait.

Landscapes with Ruins.

Beachlands and Infant Sports.

He died in 1680, or 1700. There was a younger JONAS UMBACH, but there are no particulars respecting him, except that he drew portraits.

UNDELOT, JACQUES, a miniaturist of the 15th century, who illuminated a missal for Charles the Bold (while Comte de Charolais) in the year 1465. It is now in the Copenhagen Library.

UNDERWOOD, RICHARD THOMAS, an English water-colour painter. He studied at Dr. Monro's, and practised in London, following art more as a pastime than as a profession. Some of his drawings appeared at Cooke's Exhibition in Soho Square. He died at Auteuil, near Paris, in 1836.

UNDERWOOD, THOMAS, born in 1809, was originally an engraver, but finally devoted himself to writing on artistic and antiquarian subjects. He published a work on 'The Buildings of Birmingham, past and present.' He was also much employed as an adviser by collectors of works of art. He died in London in 1882.

UNGER, JOHANN FRIEDRICH, wood-engraver, was a son and pupil of Johann Georg Unger. He was born at Berlin about 1740 or 1750. He was a member of the Berlin Academy, and Professor of wood-engraving. A set of improved German printed characters was designed by him. His principal wood-cuts were after drawings by J. W. Meil. He died in 1801.

UNGER, JOHANN GEORG, a wood-engraver, was born at Goos, near Pima, in 1715. He was originally a printer, but in 1757 devoted himself entirely to the art of wood-engraving. He worked for the Berlin Tobacco Administration, and also produced some good landscapes for his time. He invented several improvements in the technique of wood-engraving, and had much influence on the revival of the art. He died in 1788.

UNGER, JOHANNA, was born in Hünover in 1836-8, and studied from 1855 onwards under Karl Sohn and Otto Rethel at Düsseldorf, then under Lentze, and last at Munich under Piloty. She died at Pisa, February 11, 1871. She was clever at illustrative arabesques, and besides some portraits and aquarelles, left the following oil paintings:

The Sleeping Beauty. 1863.

The Marys at the Sepulchre. 1864.

Jephthah's Daughter.

Cinderella's Sisters.

Joan of Arc.

Deborah.

UNGER, JOSEPH, the younger, the son of an architect, was a painter and lithographer, and was born at Munich in 1811. He studied in the Academy there, and after devoting himself for a short time to painting, transferred his attention wholly to lithography. He died in 1843. Among his best lithographs are:

The Nativity; after Schraudolph.

The Death of the Virgin; after the same.

UNKER. See D'UNKER, HENNING-LUTZOW.

UNTERBERGER, CHRISTOPH, was born at Cavalese, in Tyrol, in 1732. He was taught drawing by an uncle, and afterwards went to Vienna, Venice, Verona, where he studied under Cignaroli, and, in 1758, to Rome. Here he made the acquaintance of Raphael Mengs, and copied the works of Pietro da Cortona, in whose style he produced two altar-pieces for the cathedral of Brixen. On the recommendation of Mengs he was commissioned to decorate the Vatican Library with *groteschi* and other painted ornament, and to work in the Villa Borghese. He died at Rome in or about 1798. His works were mostly historical, but he also

executed genre subjects, landscapes, and fruit and flower-pieces. He copied the Loggia of Raphael for the Emperor of Russia. Some genre paintings by him are in the Liechtenstein Gallery at Vienna.

**UNTERBERGER, IGNAZ**, painter and engraver, a younger brother of Christoph Unterberger, was born at Cavalese about 1743-8, and was also a pupil of his uncle, Franz. He likewise went to Rome and came under the influence of Mengs, but his model among the old masters was Correggio. He painted grotesque subjects and *bamborciati*. After settling in Vienna in 1776, he attracted attention by his arabesques and imitations of cartoons. He became a member of the Vienna Academy, and died in the Austrian capital in 1797. Works:

Königsgratz. *Cathedral*. Descent of the Holy Ghost. Prague. *Gallery*. Bathsheba. Vienna. *Italian Ch.* Madonna.

Unterberger scraped some mezzotints; among them the best were:

Hebe giving drink to the Eagle of Jovo; *after M. A. Unterberger*.  
Venus surrounded by Loves.

**UNTERBERGER, MICHEL ANGELO**, was born at Cavalese in 1696, and studied first in that place under Giuseppe Alberti, and afterwards at Venice under Piazzetta. His most important work was done in the convent at Passau and in Vienna. In 1761 he became joint director of the Vienna Academy. He died in 1758. Among his best works are:

The Dismissal of Hagar.  
The Archangel Michael.  
The Death of the Virgin (*Bruren*).  
SS. Joseph and Theresa (*Wilton*).  
Hebe giving drink to the Eagle.

**UNWIN, R.**, enamel painter, was much employed at the beginning of the 19th century in enamelling watches and jewellery. He also painted portraits and landscapes in miniature, and exhibited at the Royal Academy from 1785 to 1812.

**UNZELMANN, FRIEDRICH LUDWIG**, wood-engraver, was born at Berlin in 1797. He studied under Gubitz at the Berlin Academy, of which he became a member in 1843, and in 1845 a professor. His cuts consisted chiefly of architecture, landscapes, portraits, and genre subjects. He engraved Menzel's illustrations to the works of Frederick the Great. He died at Vienna in 1854.

**URBANO DA VENEZIA**, an obscure artist who is said by Venetian writers of the 18th century to have assisted Francesco Tacconi in painting the organ shutters of St. Mark's, Venice.

**URBANO, PIETRO**, a native of Pistoia, was a scholar of Michelangelo, and is mentioned by Vasari as one of those who lived in Buonarroti's house.

**URBINA, DIEGO DE**, was born at Madrid about the middle of the 16th century, and was employed in 1570, in conjunction with A. Sanchez Coello, on the paintings for the triumphal arches for the entry of Anna of Austria, fourth bride of Philip II. of Spain, to whom Diego was appointed painter. In 1572 he painted for the royal monastery of Santa Cruz, six pictures from the histories of the Virgin and our Lord, and a 'Finding of the Cross by the Empress Helena.' With Gregorio Martinez, in 1524, he painted and gilded a retable for the high altar of Burgos cathedral. The work was finished in 1594.

**URBINA, JUAN DE**, is said to have painted at the Escorial in the reign of Philip II. His name

lives in the verse of Lope de Vega, who calls him 'Generoso Urbina,' and laments his death as his royal patron's loss.

**URBINO, BRAMANTE DA**. See LAZZARI.

**URBINO, CARLO**, a painter of Crema, in the 16th century, who painted some pictures in the town-hall of that place, and in some of the churches of Milan. The Brera has a 'Baptism of Christ' by him.

**URBINO, GIOVANNI and FRANCESCO DA**, two Italian painters, who, in 1575, were engaged to decorate the Escorial. Francesco was the abler of the two, and obtained considerable reputation in Spain.

**URBINO, LUCA DA**, is mentioned by Strutt as the engraver of a set of prints for a drawing-book, from designs by Michelangelo, the Carracci, and other masters.

**URBINO, RAPHAEL SANZIO DA**. See SANZIO.

**URBINO, TERENCE DA**. See TERENCE.

**URBINO, TIMOFEO DA**. See DELLA VITE.

**URLAUB, GEORG KARL**, was born at Ansbach in 1749, and died at Marburg in 1809. He painted battle scenes, mythological and genre subjects, and portraits in oil and pastel. There was also a GEORG CHRISTIAN URLAUB, who was an historical painter of Thungrsheim in the 18th century, and worked at Bamberg, Würzburg, &c.

**UROOM**. See VROOM.

**URSINO**. See GIOLEFINO, NICCOLÒ.

**URZANQUI, —**, was an artist of Saragossa, who enjoyed a considerable reputation in his native city about the middle of the 17th century.

**USTERI, JOHANN MARTIN**, draughtsman, was born at Zurich in 1763. His father was a connoisseur of art, and he was instructed partly at home, and later on by the sculptor Sonnenschein. In 1783 he travelled in Germany, the Netherlands, and France. His drawings, which embrace every variety of subject, are drawn with the pen and then washed with Indian ink, or coloured like miniatures. Some of them are moral subjects in series, in the manner of Hogarth. He died at Rapperswyl in 1827.

**UTENBROECK**. See UJTENBROUCK.

**UTENWAELE**. See UJTEWAAL.

**UTKIN, NICOLAI IWANOWITSCH**, (or OUTKIN,) engraver and medallist, was born at Twer in 1779. He was a pupil of Klaubert, and then studied in London, and under Bervie in Paris. He afterwards became director of the school of engraving at St. Petersburg. He died in 1863. Among his plates are:

*Aeneas saving Anchises; after Domenichino*.  
Portrait of the Empress Catherine II.; *after Borovikowsky*.  
Prince Kurakin; *after Regnault*.  
Field-Marshal Suwarrow; *after Schmidt*.  
Dr. Leighton.  
S. Basil; *after Schebujeff*.

**UTRECHT, ADRIAEN VAN**, born at Antwerp in 1599, was an eminent painter of domestic fowls, dead game, and objects of still-life. In 1614 he entered the atelier of Pieter de Neyt, and became in 1625 free of the Guild. He frequently introduced fruit and flowers into the pictures of other artists. He travelled in France, Germany, and Italy, and went to Spain, where he was much employed by Philip IV. It was there that he painted the fruit in the large picture by Rubens of 'Pythagoras and his Disciples,' which is now in Buckingham Palace. This part of the work is attributed to Snyder. He died at Antwerp, October 5, 1652. Two pictures

by him are in the Madrid Gallery, in one of which the figures are inserted by Jordaens. Other good works by him are at Amsterdam, Antwerp, Brunswick, Brussels, Cassel, Cologne, Copenhagen, Dresden, Ghent, and St. Petersburg.

UTRECHT, ALEX. VAN. See KEIRBINCKX.

UTRECHT, CHRISTOPH VAN, a native of Utrecht, which he left when quite young, to become a pupil of Antonio Moro. He was at the court of Portugal about the middle of the 16th century, and held high rank at the courts of Charles V. and Philip II. of Spain. He died in 1557. There is some uncertainty concerning the works of this artist, but according to Nagler, some paintings at Evord, which are somewhat in the style of Van Eyck, may be attributed to him.

UTRECHT, JAKOB VAN, (Jacobus Trajedensis,) portrait painter of the early part of the 16th century, was a native of Utrecht, and is probably identical with one "Master Jacob v. Utrecht," who is registered as a member of the Antwerp Guild in 1506. In the Berlin Gallery there is a portrait of a man by him, dated 1523.

UTRERA Y CADENAS, JOSÉ, was born at Cadiz in 1829. He studied at the Academy there, and showed much promise, both as a portrait and history painter, when his career was cut short by death, in 1848. His 'Guzman the Faithful' is now in the Royal Palace at Madrid.

UWINS, THOMAS, painter, was born in Pentonville, London, February 24, 1782. In 1797 he was apprenticed to an engraver, but having a great desire to be a painter, he left his master at the age of sixteen, and became a student at the Royal Academy. He soon began to make a modest living by designs for book-illustration, chiefly for frontispieces and vignettes. He was elected an Associate of the Water-Colour Society in 1809, and full member in 1810, and in 1813 became Secretary to the Society, a post which he only held for a short

time, for, his health failing, he went in 1814 to the south of France. In 1818, in consequence of a money difficulty brought upon him by a friend for whom he had been surety, he resigned his membership of the Water-Colour Society, and worked unceasingly till he had freed himself from his embarrassments, drawing portraits in chalk and making many designs for booksellers. In 1824 he was able to make a long-desired journey to Italy, where he remained till 1831, studying and collecting material for future work. Returning to England, he set about a new departure in his art, determining thenceforth to abandon water-colour for oil, and at the age of fifty he began his practice in the new medium, with marked success. His exhibited works from this time onward were chiefly Italian subject pictures, and had great popularity in their day. He became an Associate of the Royal Academy in 1833, and a full member in 1838. He was appointed librarian of the Royal Academy in 1844; Surveyor of the Queen's Pictures in 1845; and Keeper of the National Gallery in 1847. His health again gave way, and in 1855 he resigned his appointments and retired to Staines, where he died, August 25, 1857. Among his works we may name:

The Little Housewife (*water-colour*). 1810.  
Children returning from School (*do.*). 1811.  
Higgler's Boy going to Market (*do.*). 1812.  
Girl decorating her Head with Hops (*do.*). 1813.  
Hay Harvest (*do.*). (*South Kensington Museum.*)  
Coronation of George IV. (*do.*). (*Do.*)  
A series of six drawings for illustration (*do.*). (*Do.*)  
Italian teaching her Child the Tarantella (*do.*). (*Do.*)  
The Saint Manufactory.  
Le Chapeau de Brigand (*Sheffield Gallery.*)  
Vintage in the Claret Vineyards. (*Dundee Gallery.*)  
Sir Guyon, Verdant, and Acrasia (from Spenser). (*Nottingham Gallery.*)

UYL. See DEN UYL.

UYTENBROECK. See UYTENBROECK.

UYTENWAELE. See UITEWAAL.

## V.

**VAART.** See VAN DER VAART.

**VACA, DE.** See CAÍFZA.

**VACAS.** See BELMONTÉ.

**VACCARO, ANDREA**, painter, was born at Naples in 1598. He was a scholar of Girolamo Imparato, and a rival of Mussino Stanzioni. He for some time attached himself to an imitation of the style of Caravaggio, and some of his early productions were mistaken for the works of that painter. He afterwards adopted principles more like those of Guido. After the death of Stanzioni, Vaccaro was considered the ablest artist of the Neapolitan school, and reigned without a rival until the coming of Luca Giordano from Rome, and even him he defeated in a competitive design for a 'Madonna' for Santa Maria del Pianto. He at last took to fresco painting, in which he was less successful. He was peculiarly happy in single figures of saints. Many of these are in the Naples Gallery. He died at Naples in 1670. He used a monogram similar to that of Andrea del Sarto, which at one time caused a few of his easel pictures to be attributed to that artist. Among his best works are:

Dresden.	Gallery	Christ appearing to Mary after the Resurrection.
Madrid.	"	The Resurrection.
"	"	Isaac and Rebekah.
"	"	Death of St. Januarius.
		And seven others.
Munich.	"	The S. ourging of Christ.
		The Child Jesus Sleeping.
Petersburg.	Hermilage.	The Repentant Magdalene.
Vienne.	Gall. Coll.	Susannah in the Bath.

**VACCARO, DOMENICO ANTONIO**, who practised painting to some very small extent, was chiefly an architect and sculptor. He was born at Naples in 1680, and painted some ceilings in the church of Monte Vergine.

**VACCARO, FRANCESCO**, (or VICARO,) an Italian painter and engraver, was born at Bologna about 1636. He was a scholar of Francesco Albani, and is chiefly known, as a painter, by his perspective and architectural views. He published a treatise on perspective, embellished with plates designed and engraved by himself. His prints consist of twelve perspective views of ruins, fountains, and other edifices in Italy, inscribed *Fr. Vaccaro fecit*. He died in 1675.

**VACCELLINI.** See VASCELLINI.

**VACHER, CHARLES**, was born in Westminster in 1818. He went to Italy in 1839, studied in Rome, and afterwards travelled in Sicily. In 1846 he was elected a member of the New Water-Colour Society, now in the Royal Institute of Painters in Water-Colours, to the exhibitions of which he was a regular contributor. His subjects were mostly from Italy, Algeria, and Egypt. He died in London, July 21, 1883. A 'Naples, with Vesuvius,' by him, is in the South Kensington Museum.

**VACHER DE TOURNEMINE, CHARLES ÉMILE**, (or VACHER DE TOURAINE,) was born at Toulon in 1814. He was a pupil of Isabey, and at first painted landscapes from the coast of Brittany, but in 1854 visited the East, and thenceforth chose Oriental subjects. He became assistant conservator of the

Luxembourg, and in 1853 received the Legion of Honour. He died at Toulon in 1873. Among his best paintings are:

Coast View in Brittany.  
Thebes and Laxot at Sunset.  
The Pyramids of Ghizeh.  
View of the Bosphorus.  
Moorish Churchyard in Algeria.  
Turkish Café.  
Salvator Rosa among the Robbers.  
The Magi following the Star of Bethlehem.  
African Hunt.  
Elephants attacked by Lions.  
Flamingoes and Ibis.  
Fishing Birds.

**VADIER.** See DE VADDER.

**VAFFLARD, PIERRE ANTOINE AUGUSTIN**, a French historical and portrait painter, was born in Paris in 1777. He was a pupil of Regnault. His works consist chiefly of poetical subjects, some of the earliest being 'The Death of Jocasta,' 'The Blinding of Oedipus,' and 'The Death of Oedipus.' He also painted events from the careers of Henry IV., Napoleon, Prince Poniatowski. His 'Death of Molière' has been engraved by Migneret. He was employed to restore the decorative paintings at Versailles and in the Tuileries. Several of his pictures are in French provincial galleries. He died in 1835.

**VAGA, P. DEL.** See BUONACCORSI.

**VAGNUCCI, FRANCESCO**, a painter of Assisi, who practised about 1500. He painted in the style of the *quattrocentisti*, and remains of his work are to be found in his native town.

**VAILLANT, ANDRÉ**, third brother and pupil of Wallerant Vaillant, was born at Lille in 1629, and died at Berlin in 1693. He engraved the following portraits:

Aloisius Bevilacqua; after Bernard Vaillant.  
Johann Ernst Schroder; after Jakob Vaillant.  
Gabriel de la Gardie.

**VAILLANT, BERNARD**, was born at Lille in 1625. The success of his brother Wallerant as a portrait painter, induced him to adopt the same pursuit, and to become his brother's pupil. He chiefly excelled in painting portraits in crayons, and having accompanied Wallerant to Frankfort and Paris, he was much employed. On his return to the Low Countries, he established himself at Rotterdam, where he chiefly resided for the remainder of his life. He died at Leyden in 1674. He engraved several portraits in mezzotint, among which are the following:

Johann Längolbach, Painter; after Schwarz.  
Paul Dufour; after Wallerant Vaillant.  
Charles de Rochefort; B. Vaillant ad vivum faciebat.  
1671.  
Admiral Sweers.  
Busts of St. Peter and St. Paul; from his own designs.

**VAILLANT, JACQUES**, fourth of the brothers and scholar of Wallerant, was born at Lille in 1628. Whilst young, he visited Italy, and passed two years at Rome. On his return to Flanders he was invited to the court of the Elector of Brandenburg,

who, in 1672, employed him in painting some historical subjects. He was then sent by the Elector to Vienna, to paint the portrait of the Emperor, who presented him on the occasion with a gold medal and chain. He died at Berlin in 1691.

VAILLANT, JEAN, second of the five artist brothers, was born at Lille in 1624, and died at Frankfurt. He painted and etched portraits and landscapes, but ultimately abandoned art for trade.

VAILLANT, WALLERANT, painter and etcher, the eldest of five brother artists, was born at Lille in 1623. After learning the rudiments of design in his native city, he went to Antwerp, where he became the disciple of Erasmus Quellin. On leaving the school of that master he adopted portrait painting, as the most lucrative branch of art, and settling at Middelburg, was received into the Guild of St. Luke there in 1647. Being advised to visit Frankfurt, at the time (1658) of the coronation of the Emperor Leopold, he painted a successful portrait of Leopold, and his reputation was at once established. The Maréchal de Grammont took him in his train to Paris, where he painted the Queen, the Queen mother, and the Duke of Orleans, and was so fully employed that in four years he returned to Flanders with a competent fortune. He settled at Amsterdam, where he died in 1677. Some of his best portraits are in the Museum, and in the French Orphanage in that city, and in the palace at Berlin. Some striking portraits by him in chalk are preserved at Berlin and Dresden. He is said to have visited England in the suite of Prince Rupert, and to have learnt from that prince the then newly-discovered process of scraping in mezzotint. In conjunction with the prince, and also independently, he engraved a great variety of plates in that manner, some from his own designs, some after other masters. Among them are the following:

Prince Rupert, two; one in armour, and one with his arms crossed and leaning his head on his left hand.

(After his own design.)

His own Portrait. (Do.)

The Portrait of his Wife. (Do.)

Desiderius Erasmus.

Johann Frobenius, the celebrated Printer of Basle.

Sir Anthony van Dyck.

Barut Graat, Painter.

A young Artist, probably his brother André.

St. Barbara; after Raphael.

Judith; after Guido Reni.

The Holy Family; after Titian.

The Temptation of St. Anthony; after Cam. Procaccini.

The Bust of a Warrior; after Tintoretto.

Venus lamenting the Death of Adonis; after Eras. Quellin.

The Prodigal Son; after Marc Geerarts.

Judith and Jael; after Gérard de Lairese.

Vaillant executed a few excellent portraits with the point, among them the following:

Archbishop Johann Philipp, Elector of Mainz.

The Duc de Grammont.

The Emperor Leopold I.

Charles Louis, Elector Palatine, and his Wife. (Two plates.)

VAILLIÈRE, —, a French painter, of whose career there is no record. In the Bosançon Museum there are drawings by him of Montbarrey, Minister of War under Louis XVI., and of the Princesse de Montbarrey, afterwards Princesse de la Trémoille.

VAINES, MAURICE DE, painter, was born at Bar-le-Duc, March 2, 1815, and was a pupil of Auguste Conder and of Pigot. He worked much as a decorative painter, and was the author of the allegorical paintings in the Chapel of the Grand Séminaire, Blois, and of others in the choir of the

Church at Chailles. His 'Slave Market' is in the Marseilles Museum, and his 'Death of Eustache Le Sueur' in the Orleans Museum. He exhibited occasionally at the Salon between 1839 and 1861. He died in 1872.

VAJANI, ANNA MARIA, resided at Rome about the year 1650, where she engraved some plates for the 'Gustiniani Gallery.' She also painted flowers.

VAJANO, ALESSANDRO, or ORAZIO, called 'Il Fiorentino,' was a native of Florence, and flourished about the year 1628. He resided chiefly at Milan, and acquired considerable reputation by pictures for the churches of San Carlo and Sant' Antonio Abate. There are also several of his works at Genoa. Bartsch has described a print by him of a 'Dead Christ with the Instruments of the Passion,' and also one of a 'Magdalene' engraved after him by SEBASTIANO VAJANI, an artist of whom nothing else is known.

VAL, DU. See DU VAL.

VAL, SEBASTIANO DE, (or D'VL,) whose correct name has been given, perhaps, by Zani, as SEBASTIANO DE VALENTINI UTINENSE, was an engraver, and flourished about the middle of the 16th century. All that is certainly known is that he engraved two plates; but Bartsch says that he was a painter of merit, and probably a Venetian. His two prints are:

A Repose in Egypt, in which the Virgin, with the Infant in her arms, rests at the base of a rock on the right, and Joseph is seated on the left. On a tablet is inscribed *Sebastiano D' V.L.*

Prometheus chained, and tormented by the Vulture. On a stone to the right is inscribed *Sebastiano D' Val. 17. 5558.* (Bartsch says 1558, but the 1 may possibly be a correction of the 5. Zani conjectures that 5558 represented the date from the Creation, which would be equivalent to A.D. 1551.)

VALADE, JEAN, painter, was born at Poitiers in 1709. He was received by the Academy in 1750, and became an academicien in 1754. He was a frequent exhibitor of portraits in oil and pastel at the Salon between 1751 and 1781. He died in Paris, December 12, 1787.

VALBRUN, ALXIS LÉON LOUIS, painter, was born in Paris in 1803. He was a pupil of Gossard and of Gros. He entered the École des Beaux Arts in 1817. Exhibited at the Salon between 1831 and 1843. His portrait of Philip V. of Spain is in the Versailles collection. He died in 1852.

VALBUENA. See MEDINA Y VALBUENA.

VALCK, GERARD, (or VALK,) a Dutch engraver, was born at Amsterdam about the year 1626. He was first a servant to Abraham Blooteling, but having married his master's sister, was instructed in engraving, and taken into partnership. He worked jointly with Blooteling upon several mezzotints. It is therefore not unusual to find the same plates ascribed to both. They worked much for Browne, the printseller, who, as was his custom, omitted their names from the plates. In Blooteling's company Valck visited England, where he was employed for some time by David Loggan. Returning to Amsterdam, he assisted Peter Schenck in the publication of his large Dutch Atlas, in two folio volumes, in 1683. He is believed to have died at Amsterdam in 1720. We have several portraits and other subjects engraved by him, both in mezzotint and with the graver. Among others are the following:

ENGRAVED PLATES.

Hortensia, Duchess of Mancini; after Lely; one of his best plates.



Nell Gwyn; *after the same*.  
 Robert, Lord Brooke.  
 John, Duke of Lauderdale.  
 Burgomaster Koningh; *after Miereveldt*.

## MEZZOTINTS.

William, Prince of Orange; *after Lely*.  
 Mary, Princess of Orange; *after the same*.  
 Louisa, Duchess of Portsmouth; *after the same*.  
 Mary Davis, Actress; *after the same*.  
 A Girl holding a Lamp; *after G. Dou*.  
 David and Bathsheba; *after B. G. Raaij*.  
 A Trumpeter presenting a letter to a Lady; *after Terborch*.  
 The Sleeping Maid.  
 A Death's Head crowned with Laurel.  
 Cupid asleep; *after Guido Reni*.  
 A Woman 'qui chercho ses puces.'

VALCK, PETER, painter, was born at Leeuwarden, Friesland, in 1584, and formed his manner by studying the works of Abraham Bloemaert. He afterwards went to Italy, and passed some years in Rome. On his return to Holland, he practised as an historical painter, and excelled also in portraits and landscapes. A portrait of himself, done in his twenty-first year, is praised by Houbraken. He engraved a few plates, in which he imitated the style of Philipp Galle.

VALCKENBURG. See VALKENBORCH.

VALCKERT, WERNER, or WAIKART, VAN, (VAN DEN VALKER, &c.) a Dutch painter and etcher, was born, probably at Amsterdam, about 1580. According to Houbraken he was a scholar of Hendrik Goltzius, at Haarlem. He painted historical pictures and portraits. He was still alive in 1635, when he was at Delft, painting on fayence. There are pictures by him in some of the churches at Utrecht, and the following are in the Amsterdam Museum:

The Archer company of Captain Albert Coenraet Burgh. 1625.  
 Four Syndics and an Employé of the Mercer's Guild. 1622.  
 Four Male Regents of the Leper's Hospital. 1624  
 Three Female Regents of the same.  
 Five pictures from the Foundling Hospital.  
 Portrait of Swartenhont, Lieut.-Admiral of Holland. 1627.  
 (?) Portrait of Pieter Dirksz. Hasselaer.

He also etched a few plates from his own designs, among them the following:

His own Portrait.  
 The Holy Family.  
 Jacob with Joseph's Coat.  
 The Last Supper.  
 St. Luke.  
 The Good Samaritan.  
 Venus sleeping, surprised by two Satyrs.  
 An old Man and Woman seated at a table, with the figure of Death giving his hand to the old Man; dated 1612.  
 Fool and Girl.  
 Cupid and Satyrs.

VALDELMIRA DE LEON, JUAN, was born at Tafalla, in Navarre about 1630. He was instructed in the rudiments of design by his father at Valladolid, and after his death entered the school of Francisco Rizi, at Madrid. He assisted that master in several of his works, particularly in the Portuguese church at Toledo, in the Retiro, and other places. But his chief excellence was in flower-pieces. He died in his thirtieth year.

VALDES, LUCAS DE, a painter and engraver, was the son of Juan de Valdes-Leal, and of his wife Isabella Carasquilla. He was born at Seville in 1661, and at the age of eleven he engraved four

plates, which are to be found in 'Fiestas de Seville á la canonizacion de San Fernando,' and form emblematic allusions to the virtues of that Saint. He became mathematical master of the Marine College at Cadiz, but continued the exercise of the pencil and graver till his death there in 1724. His sacred subjects are chiefly in the cathedral and churches of Seville, and there is one in the Museum of that city. He also painted pictures of Saints and portraits, several of which he engraved; among them the portrait of Father Francisca Tamariz, and that of the philanthropist Mañara. His son, JUAN DE VALDES, distinguished himself as an engraver, particularly of religious subjects for books of devotion.

VALDES, MARIA and LAURA DE, daughters of the Spanish painter, Juan de Valdes-Leal, were painters of some skill, especially of miniature portraits. The former died a nun in the Cistercian Convent at Seville, in 1730.

VALDES, SEBAST. See LLANOS Y VALDES.

VALDES-LEAL, DON JUAN DE, was born at Seville in 1630, and distinguished himself as a painter, sculptor, and architect. He worked for a time under Antonio del Castillo. Of his pictures, the most worthy of notice are a 'History of the Prophet Elias,' in the church of the Carmelites; the 'Martyrdom of St. Andrew,' in the church of S. Francesco, at Cordova; and the 'Triumph of the Cross,' in la Caridad, at Seville. He was one of the founders of the Seville Academy. He lived in habits of intimacy with Murillo, who was an admirer of his works, and died at Seville in 1691. He has left two plates. His wife, ISABELLA CARASQUILLA, was also a painter. She died at Seville as late as 1730.

VALDIVIESO Y HENAREJOS, DOMINGO, was born at Mazarron, in Murcia, in 1832. He was first a pupil of Juan Albacete, and then studied successively in the Schools of Art at Madrid, in Paris, and in Rome. After his return he became anatomical teacher to the Academy of San Fernando. About 1870 his mind was for a time deranged. He died in 1872. He painted portraits, genre subjects, and historical pictures; among the latter are:

The Entombment.  
 The First Communion.  
 Philip II. on the occasion of an Auto da Fé.

VALDOR, JAN, the elder, an engraver, was born at Liège about 1580. He was a pupil of Wierix, and engraved portraits, historical subjects, and title-pages for books. An 'Assumption of the Virgin' and a 'Conversion of St. Paul' are among his plates.

VALDOR, JAN, the younger, (or WALDOR,) was a native of Liège; his birth has been assigned both to 1590 and 1602. He is supposed to have been the son of Jan Valdor the elder; if so, the latter date is probably the right one for his birth. He closely followed the style of Wenzel Hollar. He was sent when young as plenipotentiary to the French court, where he attracted the notice of Mazarin. He from this time chiefly resided in Paris, where he executed a considerable number of plates, representing saints and devotional subjects. He also engraved, after Michel Pontianus, some of the plates for 'Les Triomphes de Louis le Juste,' published in Paris in 1649. These are his best performances. We have besides, by him, a 'Repose of the Holy Family,' after Herm. Swanevelt; and a head of St. Ignatius Loyola, very highly finished. After the death of his wife he returned to Liège, and became an ecclesiastic. His death occurred after 1649.

VALÉE. See VALLÉE.

VALEGGIO (VALEGIO, or VALEGIUS). See VALESIIO.

VALENCIA, JACOPO DA, sometimes called VALENTINA, learnt his art in Murano, and was probably a disciple of the Vivarini. His earliest picture is a Madonna and Child, dated 1485, belonging to the Pagani Family, at Belluno. The Correr Museum, in Venice, has a similar subject, dated 1488; the Berlin Gallery contains two Madonnas; in the church of San Giovanni, Serravalle, is an Enthroned Virgin and Child, dated 1502; the cathedral of Ceneda possesses two Madonnas, one dated 1508; and in the Academy of Venice there is a Virgin and Child, dated 1509. The dates of neither his birth nor death are known.

VALENCIA, MATIAS DE. See CHAFRION.

VALENCIENNES, PIERRE HENRI, (or DEVALENCIENNES,) landscape painter, was born at Toulouse in 1750, and after studying for a time in his native city, was sent by his parents to Paris, where he became a pupil of Boyen. He subsequently visited Italy, and studied the works of Claude and Poussin at Rome. On his return to France he formed a school, from which issued many well-known masters of classical landscape. He exhibited at the Salon from 1787 to 1814. He became a member of the old Academy of Painting in 1787. He died in Paris in 1819. His principal pictures are, 'Cicero discovering the tomb of Archimedes;' two subjects from *Œdipus*; 'Philoctetes in the island of Lemnos;' a 'View of the ancient city of Trézene;' the 'Vale of Tempé;' and the 'Dance of Thebes.' Besides these he painted a great number of landscapes. Several of his pictures have been engraved. He published a treatise entitled 'Éléments de Perspective pratique à l'usage des Artistes.'

VALENS, (or FALKENS,) CHARLES VAN, painter, born at Antwerp in 1683, was a pupil of Constantinus Francken about 1696. In 1703 he went to France, and, practising in Paris, became a member of the Academy in 1726. He married Marie, the daughter of the sculptor, Sebastian Slodts, in 1716, and became painter in ordinary to the French king. He painted battle-pieces, hunting-scenes, &c., in close imitation of the manner of Philips Wouverman, and his works show little trace of any original talent. In the Dresden Gallery there is a 'Startling for a Heron Hunt' by him, and two pictures in the same genre in the Stockholm Gallery. He died in Paris, May 26, 1733.

VALENTIN, a painter, who, though French by birth, should be classed among the *Naturalisti* of the Italian school. He was born at Coulommiers (Seine et Marne) in 1600. But little is known concerning him: even his name has been a subject of doubt. He has frequently been assigned the Christian name of Pierre, and sometimes that of Moïse. The latter has been shown to be a corruption of the title "Mosu" prefixed to his name by the Italians. He has been called Jean Rasset, but his real name would appear to have been Jean de Boullongne, and his pseudonym of Valentin to have been taken from the Christian name of his father. He found his way to Rome when very young. Here he is said, doubtfully, to have studied under his countryman Vouet, then in the height of his Italian reputation. Some writers, influenced by the reflection of Caravaggio seen in his works, have called him a pupil of that master. That this is a mistake is evident from the fact that Caravaggio died in 1609. He shows the

weaknesses and strong points of that painter. His drawing is vigorous, and his treatment of light and shade powerful, though frequently overstrained. In his choice of subjects, like the other *Naturalisti*, he seems to have found nature only in her ugliest and most ignoble forms. Valentin was known to Sandrart and to Nicolas Poussin. Like both of these painters, he was patronized by Cardinal Barberini, for whom he painted the 'Execution of St. John Baptist.' Through the influence of the same patron, he obtained the commission for his principal work, the 'Martyrdom of SS. Processus and Martinianus,' for St. Peter's. Another important commission was the picture of 'Peter denying Christ,' now in the Corsini Palace at Rome. But it is not in works of this character that he is in his element. He was a man of irregular life, and the scenes most congenial to him are those peopled by wandering musicians, washbucklers, gnomes, gypsies, and pickpockets. His career was cut short by a fever caused by imprudently bathing when heated after an orgy. He died at Rome August 7, 1634. One etching was formerly attributed to Valentin. It is now ascribed to another hand. The following is a list of his pictures in some of the chief European galleries:

Antwerp.	Academy.	Card-players.
Berlin.	Museum.	Our Lord washing the Disciples' Feet.
"	"	Bad Company.
Copenhagen	"	Carnival Scene.
Dresden.	Gallery.	The Blind Musician.
Florence.	Uffizi.	The Mute in the Eye.
"	"	The Guitar Player.
Madrid.	Museum.	Martyrdom of St. Lawrence.
Montpellier.	"	Two Young Men Drawing.
Munich.	Pinakothek.	Presentation in the Temple.
"	"	Queen Artemisia.
Paris.	Louvre.	The Judgment of Daniel.
"	"	The Judgment of Solomon.
"	"	The Tribute Money.
"	"	The Concert.
"	"	The Fortune-Teller.
"	"	An Inn.
Petersburg.	Hermilage.	Christ Expelling the Traders from the Temple.
"	"	The Denial of St. Peter.
"	"	Soldiers Dying.
"	"	A Concert.
Rome.	Vatican.	Martyrdom of SS. Processus and Martinianus.
"	Pal. Sciarra.	Death of John the Baptist.
"	Pal. Borghese.	Joseph interpreting Dreams.
Rome.	Museum.	Call of St. Matthew.
Stockholm.	Nat. Gallery.	St. John Baptist.
Turin.	Gallery.	Christ scourged.
Versailles.	Palace.	The Evangelists (four pictures).
Vienna.	Gallery.	Moses with the Tables of the Law.

O.J.D.

VALENTIN, A— HENRI, painter and illustrator, was born at Allarmonet in 1820, and died in 1855. He painted genre subjects and aquarelles, but was better known by his designs for the 'Magasin Pittoresque' and other papers.

VALENTIN, GOTTFRIED, a painter of Leipsic in the 17th century, produced numerous animal and hunting pieces, and allegories. One of the latter, a 'Vanity,' is in the city library at Leipsic, and represents a skeleton playing upon the harpsichord.

VALENTINA, JACOPO. See VALENCIA.

VALENTINI, ERNST, a German painter, was born at Westerbürg in 1759. He was at first a bookseller in Frankfort, but practised drawing and silhouetting in his leisure hours, till in 1780 a portrait of his gained him sufficient notoriety to

cause him to proceed to Italy for improvement. He attended the academies of Turin and Milan. At Parma he painted the Duke and his family, and at Florence (1787) the Grand Duke (afterwards the Emperor) Leopold. From 1789 till 1794 he was in Rome. In the latter year he returned to Germany, where he lived partly at Oettingen and partly at Detmold as court painter. In his later career he painted landscapes and miniature portraits. He died in 1820.

**VALERIANI**, Padre GIUSEPPE, according to Baglione, was a native of Aquila, and flourished at Rome in the pontificate of Clement VIII (1592—1605). It is not said under whom he studied, but he imitated the style of Sebastiano del Piombo. In this manner he painted for the church of San Spirito in Sassia, two pictures, representing the 'Transfiguration,' and the 'Descent of the Holy Ghost.' He afterwards became a Jesuit, and painted several scenes from the Life of the Virgin for the Church of his order.

**VALÉRIO**, THÉODORE, a French painter, draughtsman, engraver, and lithographer, born at Herserange in 1819. He was a pupil and friend of Charlet. His works first appeared at the Salon in 1838, when he exhibited a 'Corps de Garde Flanand.' He travelled in Germany, Switzerland, Italy, Hungary, the Herzegovina, and Montenegro. His drawings of the people and scenery of South-Eastern Europe made his reputation. On the outbreak of the Russo-Turkish war of 1853, he accompanied the Turkish army, and exhibited a series of water-colour sketches then made by him at the Paris Exhibition of 1855. Of a retiring disposition, his latter years were spent in a secluded corner of Brittany. He died at Vichy in September, 1879.

**VALERO**, CRISTÓBAL, was born at Alboraya, Valencia, early in the 18th century. He was at first a student of philosophy, but later devoted himself to art under Evaristo Muñoz, and afterwards travelled to Rome, where he worked with Sebastian Conca. On his return he became a priest, and also (1754) director of the Academy of Santa Barbara; in 1762 he was made an honorary member of that of San Fernando, and in 1768 director of that of San Carlos. He died at Valencia in 1789. Some of his pictures are in the churches of Valencia; in the Archiepiscopal Palace in the same city there are portraits of various prelates, while the Madrid Museum possesses two scenes from 'Don Quixote' by him.

**VALERY**, CAROLINE DE. A picture signed with this name hangs in the Glasgow Gallery. It is in the style of Greuze, and represents a girl examining a miniature, but nothing is known of its author.

**VALESCART**, (or **WALESCART**;) JAN, a painter of Liège, who flourished in the 17th century. He studied first at Antwerp, and afterwards went to Italy to complete his education in Guido's atelier. He died at Liège in 1675.

**VALESIO**, FRANCESCO, (VALEGGIO, VALEGIUS, &c.) who was born at Bologna in 1560, is mentioned by Florent le Comte as both painter and engraver; he has left several plates from his own compositions, as well as frontispieces and other book-ornaments. His most important work, however, is a set of Hermits, engraved for the 'Illustrium Anachoretorum Elogia,' written by Jacobus Cavacius, a Benedictine monk, and published at Venice in 1612. He also engraved some portraits and views of towns, after Pietro Facini and other

masters. He carried on a business as an art dealer in partnership with one Doino.

**VALESIO**, GIACOMO, (VALEGIO, &c.) an Italian engraver, was a native of Verona, and flourished towards the close of the 16th century. His plates are executed with the graver, in a style resembling that of Cornelis de Cort, but very inferior to it. Among other prints by him, we have one of 'St. Michael vanquishing the Evil Spirits,' after Paolo Veronese, and bearing the signature *Jacom. Valesio fecit*, 1587. **NICCOLÒ VALEGIO**, another engraver, flourished about the same time; he was also of Verona, and both were publishers.

**VALESIO**, GIOVANNI LUIGI, was born at Bologna about 1579. He was the son of a Spanish soldier, and was at first a dancing and drill master, but took to decorating doctors' patents, and in 1610 entered the school of Lodovico Carracci. Here he studied miniature as well as fresco painting, and also executed some pen-and-ink drawings. In 1621 he proceeded to Rome, where he prepared designs for the embroideries of the Countess Lodovisi, and then became secretary to the Cardinal of that name, who presently succeeded to the Papedom as Gregory XV., and employed Valesio to paint in his palace. Valesio died at Rome not sooner than 1623. Among his works at Bologna are, a 'Scourging of Christ,' in the church of San Pietro; an 'Annunciation,' at the Mendicanti; and 'St. Roch curing the Plague-stricken,' in the church dedicated to that Saint. At Rome his best work is 'Religion,' in the Minerva Monastery. He etched several plates from his own designs, and after other masters, as well as a variety of plates for books. In these he approached the style of Agostino Carracci. Among others, we have the following prints by him:

The Virgin, with the Infant Christ seated on her lap; *after his own design.*

Venus threatening Cupid; *do.*

Venus chastising Cupid; *do.*

Funeral of Gregory XV. (1623.)

**VALET**. See **VALLET**.

**VALETTE-FALGOUX**, JEAN, called **PENOT**, painter, was born at Montauban in 1710. There are some pictures of still-life by him in the museum of his native town. He died after 1776.

**VALETTE**, LOUIS ANTOINE, was born in Paris in 1787. He was a pupil of Guérin and Chéry. The only picture he exhibited was a 'Cephalus and Procris,' at the Luxembourg in 1830. In that same year he was killed by a soldier during the street-fighting of the "Days of July."

**VALETTE**, PAUL BERNARD, wood-engraver, was born at Toulouse in 1852. He was a pupil of M. Pannemaker and of the École Nationale de Dessin. He exhibited, at the Salon, wood-engraving after well-known painters, such as Baudry, Carolus Duran, Mercié, Madrazo, and Gautherin; also after Michelangelo and Albrecht Dürer. He died in Paris June 9, 1880.

**VALIN**, —, painter. All that is known of him is that a picture signed with his name exists in the Strasburg Museum.

**VALK**, GERRARD. See **VALCK**.

**VALK**, H. (J. ?) —, a Dutch painter of whom scarcely anything is known. He worked in the second half of the 17th century, and two pictures by him are in the Amsterdam Museum; a portrait of Hans Willem, Baron van Aylva, and another of his wife.

**VALK**, PIETER DE. See **VALCK**.

**VALKENBORCH, FREDERIK VAN**, the son of Lucas van Valkenborch, is said to have been born at Mechlin in 1570, and was instructed by his father. He travelled to Venice when still young, studied the works of Titian, Tintoretto, and P. Veronese, and afterwards settled with his father in Nuremberg. Though he occasionally painted historical subjects, he was more successful with perspective views, markets, fairs, and festivals, in which he usually introduced a great number of figures. His works are little known out of Germany. He passed the latter part of his life at Nuremberg. In 1612 he painted a triumphal arch for the entry of the Emperor into the city. He died in 1623. He is the author of a 'Village Fête' (1594) and a 'Fair' (1595), in the Vienna Gallery; and of landscapes in those of Frankfurt and Brunswick.

**VALKENBORCH, LUCAS VAN**, was born at Mechlin about 1530, and lived in that town and Antwerp. He was registered in the Guild of St. Luke in 1560, and became a master in 1564. He painted landscape and genre subjects with peasants and soldiers in water-colours, as well as portraits in miniature. During the troubles in the Netherlands he took the popular side, and, in 1566, was compelled to fly from Mechlin. After a stay at Antwerp, where he joined his brother Marten, and is believed to have studied under Pieter Brueghel, the brothers, accompanied by Jan Vredeman de Vries, proceeded to Aix-la-Chapelle and Liège, where they produced a number of landscapes. Lucas seems to have returned to the Netherlands for a short time, but the Spanish triumphs sent him back to Germany. In 1570 he obtained the patronage of the Archduke Matthias, whom he accompanied to Linz. There, until the outbreak of the Turkish war, he painted miniature portraits, and landscapes with genre subjects introduced. In 1594 he was at Frankfurt a. M., where Georg Hoefnagel employed him on designs, and in 1597 he was back at Nuremberg, where Sandrart says he met him in 1622. At that date he would be about ninety-two. In addition to landscapes at Brunswick and Frankfurt, there remain the following by him:

Vienna.	Gallery.	The Four Seasons.	1580-7.
"	"	Stag Hunt.	1590.
"	"	Portrait.	
"	Ambraser Coll.	Landscape.	1585.
"	"	Banquet of Persons of Rank.	

**VALKENBORCH, MARTEN VAN**, brother of Lucas van Valkenborch, was born at Mechlin in 1542 (some say 1533), was enrolled in the Mechlin Guild in 1559, went to Antwerp in 1565, and in 1566 accompanied his brother to Liège and Aix. At a later period he settled at Frankfurt. He died after 1602. He painted landscapes, portraits, and genre subjects. There is a 'Kermesse' by him in the Vienna Gallery; a 'Tower of Babel,' at Dresden; several landscapes in the Ambraser Collection at Vienna, and other pictures at Frankfurt (private collections) and Gotha.

**VALKENBORCH, MARTEN VAN**, the younger, probably a son of Marten van Valkenborch the elder, was a painter of Frankfurt, and died there in 1636. A companion picture to Frederik van Valkenborch's 'Village Fête,' by Marten the younger, is preserved in the Vienna Gallery.

**VALKENBORCH, THEODOOR, DIRK, or GILLIS VAN**, was born at Amsterdam in 1675, and was first a scholar of Cuylenborch, but he afterwards studied under Michiel van Musscher. Ultimately he became the pupil of Jan Weenix, and painted similar subjects to his. In 1695 he travelled in Germany,

with the intention of visiting Italy, but he was commissioned to paint some pictures at the court of the Duke of Baden, and afterwards visited Vienna with a recommendation to Prince Liechtenstein. He was so much employed in that capital, that he renounced his project of visiting Rome, and amassed a fortune. After a time he returned to Holland, where he was employed to paint for the palaces at Loo. Subsequently, however, he met with domestic afflictions, and emigrated to Surinam, where he died in 1725. Works:

Brunswick. Gallery. Defeat of Sennacherib.  
Frankfort. Stadel Inst. Study of Dead Game.

**VALKERT (VALKER, &c.).** See VAN DEN VALCKERT.

**VALLAYER-COSTER, ANNE**, a painter of flowers, animals, and still-life, was born in Paris in 1744, and died in 1818. She was admitted into the Academy in 1770 as a painter and sculptor.

**VALLÉE, ALEXANDRE**, designer and engraver, was born at Bar-le-Duc about 1558, and is known by some 131 unimportant plates, executed with the point and graver. They include some religious subjects after Sustris, Spangher, and others; also plates after antique medals, architectural subjects, portraits, &c.

**VALLÉE, ETIENNE, or STEFANO, DE LA.** See DE LA VALLÉE.

**VALLÉE, SIMON, (or VALLE,)** was born in Paris about the year 1700. He was a pupil of Pierre Drevet, and has engraved several plates, which are etched and finished with the graver. The following are among the best.

Jean de Troy, Painter to the King; after *Fras de Troy*.  
Jean François Savary, Curator of St. Menchault; after the same.

The Transfiguration; after Raphael.  
St. John in the Wilderness; after the same.  
The Flight into Egypt; after Carlo Maratti.  
The Resurrection of Lazarus; after Girolamo Mutano.  
The Finding of Moses; after Francesco Romanelli.  
Christ bearing His Cross; after Ambrea Sacchi.  
The Death of the Virgin; after Caravaggio.  
The Sacrifice of Abraham; after Ant. Coypel.  
Christ blessing Little Children; after P. J. Cazes.  
The Descent of the Holy Ghost; after the same.

**VALLENBURGH.** See VALKENBORCH.

**VALLES, JONAS and JUAN**, two brothers, were engravers at Saragossa in the reign of Philip IV. Josef engraved the title-page to Leonardo de Argensola's 'Annals of Aragon'; Juan, from a design by Juan Martinez, engraved the frontispiece to a work on the birthplace of San Lorenzo, by Juan de Ustarroz.

**VALLET, GUILLAUME, (or VALET,)** a French engraver, was born in Paris in 1633. His father, also an engraver, died when Vallet was but three years old, and his mother placed him under Duret at an early age. He made rapid progress, and at the age of twenty travelled to Rome, with his friend, Etienne Picart, and studied under Maratti. After a stay of eight years in Rome, where he engraved chiefly after the Italian and French masters, he returned to settle in Paris, where he died July 1, 1704. He exhibited at the Salon in 1673 and 1699. Among others, we have the following prints by him:

Portrait of the Poet Virgilio of Barrea; after P. F. Mola; his best plate.  
Charles Emanuel, Duke of Savoy.  
Louis, Duke of Mantua.  
Alessandro Algardi, Sculptor.  
Andrea Sacchi, Painter; after Carlo Maratti.

The Bust of Cornelle, crowned by Melpomene and Thalia; *after Paillet.*

Olympia Maldacchini, Roma, 1657.

The Nativity; *after Raphael.*

The Holy Family; *after the same.*

Melchisedech bringing presents to Abraham; *after the same.*

The Last Supper; *after the same.*

The Holy Family; *after Guido Reni.*

The Holy Family; *after Albani.* From the picture in the Louvre, called 'La Laveuse.'

A Repose in Egypt; *after Carlo Maratti.*

The Virgin, with the Infant Christ and St. John; *after Ann. Carracci.*

The Annunciation; *after Courtois.*

The Resurrection; *after N. Loir.*

St. John the Baptist before Herod; *after Le Brun.*

The Adoration of the Magi; *after Poussin.*

The Assumption of the Virgin; *after J. Miel.*

The Holy Family; *after Jacques Stella.*

The Crucifixion; *after the same.*

Vallet's son, JEROME, who became a member of the Academy in 1702, engraved sixteen plates from the bas-reliefs of 'The Pillars of Theodosius in Constantinople,' *after drawings by Gentile Bellini.*

VALLET, PIERRE, designer and engraver, was born at Orleans about the year 1575. He bore the title of 'Brodeur ordinaire du Roi' to Henry IV. of France, and was living in 1655. He is noted by Dumesnil as the engraver of the one hundred and twenty-four prints in 'Les Aventures amoureuses de Théagène et Chariclée,' published in 1613; of a Plan of the City of Paris, after François Quesnel; of 'Earth and Fire,' after Toussaint Dubrenil; and of the one hundred plates of flowers in 'Le Jardin du Roy très Chrétien Henry IV., Roy de France et de Navarre. Dedié à la Reyne,' published in 1608. This edition has the portrait of the artist with his name and the date. He continued to work for Louis XIII. Nothing further is recorded of Pierre Vallet, except that he was connected in some other work with two artists, P. FATOUR, and GABRIELLO GIOVANI, or GABRIEL LE JEUNE, who flourished in Paris in 1609.

VALLIN, JACQUES ANTOINE, a French painter of whose life no details are forthcoming. He was a frequent exhibitor at the Salon between 1791 and 1827, and his pictures are to be met with in private collections in France. His subjects were taken from classic literature.

VALLORY, THÉODORE, Chevalier, a French amateur engraver, flourished about the year 1760. He etched, for his amusement, several small landscapes and other subjects, after Boucher. There was also a Cavaliere ANTONIO VALLORY, an Italian, who practised thirty years earlier.

VALLOT, PHILIPPE JOSEPH, engraver, born at Vienna in 1796, of French parents, was a pupil of Ortmann. He engraved a few plates after Gros and Vernet, among them 'Napoleon visiting the Field of Eylau,' 'The Battle of the Pyramids,' and 'The Trumpeter's Horse.' He executed vignettes after various artists for the works of Voltaire, Rousseau, Rabelais, Legouvé, for 'The History of Napoleon,' 'Don Quixote,' and for the Bible. He died in Paris in 1870.

VALLOU DE VILLENEUVE, JULIEN, painter, engraver, and lithographer, was born at Boissy-Saint-Léger in 1795. He was a pupil of Garneray and of Millet, and exhibited many works in oil and water-colours, and several lithographs, at the Salon, from 1824 onwards. He died in Paris, May 4, 1866.

VALOIS, JEAN FRANÇOIS, a Dutch painter, was born at Paramaribo in 1778. He was the pupil of his father, an obscure painter. He lived at the Hague

for many years, and gave lessons in drawing. He died at the Hague, December 7, 1853. Works:

Amsterdam. R. Museum. View of a Town.

Rotterdam. Museum. A Farmyard.

VALPUESTA, PEDRO DE, 'El licenciado,' a Spanish painter, was born at Osma, in Old Castile, in 1614. He was a disciple of Eugenio Caxes, at Madrid, and, according to Palomino, the most successful follower of his style. He became a priest, and died in the capital in 1668. His principal works are in the churches and convents at Madrid. The most remarkable are: a series of pictures from the Life of the Virgin, in the church of San Miguel; the 'Holy Family, with St. Joachim and St. Anne,' in the chapel of the Hospital del Buensuceso; six pictures representing the 'Life of St. Clara,' and scenes from the Life of St. Francis, in the respective convents of those saints.

VALTON, HENRI, painter, born at Troyes about 1810. He was a pupil of Couture, and exhibited portraits and historical pictures at the Salon from 1834 to 1857. His portrait of Dominique Morlot, painter, is in the Troyes Museum.

VAN. For names beginning with this prefix separately, if not followed by DE, DEN, or DER, see under the names themselves.

VANASSEN, BENEDICTUS ANTONIO, a designer and engraver, who worked in England towards the end of the 18th and the beginning of the 19th centuries. His works occasionally appeared at the Academy between 1788 and 1804. His death is supposed to have taken place in London about 1817. Amongst his plates are:

Portrait of Belzoni. 1804.

Portrait of Mortimer, R.A. 1810.

Emblematic Devices in forty-eight plates. 1810.

A Sacrifice to Pomona and Ceres.

VANDAEI. See DAEL, VAN.

VANDELAR, JEAN, a French illuminator of the 14th century, who worked in Paris. In 1372 he was employed by the king, Charles V.

VAN DE LAAR, JAN HENDRIK, a Dutch painter, born at Rotterdam in 1807. He was a pupil of G. Wappers at Amsterdam, and worked alternately at Rotterdam, the Hague, and Antwerp. He became a member of the Academy of Amsterdam in 1852, and was Professor of the Rotterdam Academy. He died at Rotterdam, May 15, 1874. There is a picture by him in the Museum of that city. His brother BERNHARD born at Rotterdam in 1804, was chiefly known as a painter of church interiors.

VAN DE PASSÉ, CRISPIN, the elder, (VAN DE PASSE, De PASSE, DE PAS, or PASSÆUS,) an eminent draughtsman and engraver, was born at Armuyden in the province of Zealand, about the year 1560. He was instructed in engraving by Cuerehthert, and worked successively at Cologne, Utrecht, and Amsterdam. His talents recommended him to the notice of Prince Maurice, who sent him to Paris, where he taught drawing in the academy of M. Pluvinet, riding-master to Louis XIII., on which occasion either he or his son Crispin the younger (see below) published in 1629 the celebrated set of sixty prints, entitled 'Instruction du Roi en l'exercice de monter à cheval, par Messire Antoine de Pluvinet.' In these are introduced the portraits of Louis XIII., the Duc de Bellegarde, and many other great personages of the court. From Paris he came to England, at what date is not certain; but as none of his English prints are dated later than 1635, it is probable that he quitted this country about that year. He published a drawing-book in

1648 at Amsterdam, in Italian, French, and Dutch, entitled 'Della Luce del dipingere e disegnare,' in the preface to which he mentions his intimacy with the most celebrated masters of the time. Freminet, Rubens, A. Bloemart, P. Moreelze, and P. Van der Berg, were among his friends. Another work of his in four languages was 'The Functions of the Human Body,' illustrated with engravings. The date of this publication makes him an octogenarian, and after that he disappears. The plates of Crispin van de Pass are neatly executed with the graver. Many were designed from life, and the greater part of his subject plates are engraved from his own compositions. He succeeded best in figures of a small size, for he undertook too many engagements to devote sufficient time to the larger ones. He usually marked his plates with a cipher composed of an S, a V, and a P, joined together. He was a man of letters, and a 'patron.' This appears from the fact that Holland's 'Heröologia Anglica' is expressly stated to be published, 'Impensis Crispini Passe.' This work, published in 1620, contained thirty five portraits of English statesmen, and thirty of divines and martyrs of the Protestant faith. These were probably engraved under commission from Van de Pass. The following is a list of his better prints:

## PORTRAITS.

Queen Elizabeth, with the Crown, Sceptre, and Globe; *after Isaac Oliver*.  
 A Head of the same Queen.  
 James I. with the Sceptre in his hand.  
 James I. with a Hat and Ruff.  
 Anne of Denmark, his consort.  
 Henry, Prince of Wales.  
 Charles, his brother, afterwards Charles I.  
 Frederick, Count Palatine of the Rhine.  
 Princess Elizabeth, his wife.  
 Sir Philip Sidney.  
 The Earl of Essex, on horseback.  
 Thomas Percy, the conspirator.  
 Henry IV., King of France.  
 Marie de' Medeis, his Queen.  
 Philip II., King of Spain.  
 Christian IV. of Denmark.  
 Heinrich Friedrich, Prince of Nassau.  
 Albert, Archduke of Austria, and Maurice, Prince of Nassau, on horseback.  
 Louisa Juliana, Countess of Nassau.  
 William Perkins; for the 'Heröologia.'  
 Admiral Andrea Doria.  
 Adolphus, Baron Schwartzenberg.  
 Alexander Farnese II.  
 'Speculum illustrium feminarum.' A set of fourteen Portraits of Women, with a frontispiece.  
 Adam and Eve; *after a design by himself*.  
 Susannah and the Elders; *ditto*.  
 Three small circular plates, Faith, Hope, and Charity; *ditto*.  
 Cleopatra; *ditto*.  
 Hercules strangling Anteus; *ditto*.  
 The Inside of a Tavern, with Men and Women quarrelling; *C. van Pass inv.* 1589.  
 The Seven Liberal Arts; *ditto*.  
 The Nine Muses; *ditto*.  
 Thirteen Scenes from the Life of Christ; *ditto*.  
 Nineteen from Christ's Passion; *ditto*.  
 A set of two hundred emblems for George Withers.  
 The History of Tobit, in six plates; *after M. de Vos*.  
 The Twelve Months, in twelve circular plates; *after the same*.  
 The Four Evangelists, in four plates; *after Gortzius Geldorp*.  
 The Angels appearing to the Shepherds; *after A. Bloemaert*.  
 The Crucifixion; *after Jod. de Winghe*.  
 The Judgment of Paris; *after C. Van den Broeck*.  
 The Siege of Troy; *after the same*.  
 A set of four Landscapes, with figures; *after J. Brueghel*.

VAN DE PASS, CRISPIN, the younger, the eldest son of the elder artist of the name, was born at Utrecht in 1585, and was instructed by his father. There is some confusion between the younger and the elder Crispin, and it is now suspected that the sixty plates in Pluvine's 'Horsemanship,' cited under the elder artist, were really executed by the son. Crispin the younger flourished up till at least 1645, and Zani says as late as 1659: he quotes an inscription, *Avec privilège du Roy* 1659. *C. de Pass. inven. et fecit - Crisp. Passens Junior Sculpt.* We have also the following engravings by the younger Crispin:

Frederick, Elector Palatine; inscribed, *Crispin Passens, jun. sculp.*  
 Johannes Angelius Werdnighagen; *C. de Passe filius, fec.* 1600.

Popo Paul V.; *Crispinus Passacens senior inv. et cer., junior sculp. aetatis* 17.

Three out of a set of four scenes from the Parable of the Rich Man and Lazarus, the fourth was engraved by Crispin, senior.

VAN DE PASS, MAGDALENA, who was born at Utrecht about 1583, was the daughter of the elder Crispin van de Pass, and learned the art of engraving from her father. She worked for a time in England, and also in Germany and Denmark. The date of her death is not known. She executed some small plates in imitation of the style of Count Goudt, and also engraved a few portraits. She sometimes used the cipher **P**. Among others, we have the

following prints by her.

Her own Portrait (bust)  
 Catherine, Duchess of Buckingham, with a feather in her hand.  
 The Wise and the Foolish Virgins; *after Fishamer*.  
 The Four Seasons; *after C. Jan Van de Pass, senior*  
 Cephelus and Procris.  
 Salmaeis and Hermaphroditus. 1623  
 Latona changing the Lycian Peasants into Frogs.  
 Alpheus and Arethusa. 1623.  
 A pair of Landscapes; *after Roelant Savary*  
 A pair, one a Storm with a Shipwreck, and the other a Landscape with a Windmill; *after A. Willeres*.

VAN DE PASS, SIMON, the elder, born at Utrecht in 1591, was the youngest son and pupil of Crispin Van de Pass the elder. He resided about ten years in England, where he engraved several fine portraits, the earliest of which is dated 1613. On leaving this country he entered the service of the King of Denmark. He died at Copenhagen in or soon after 1644. He was employed by Nicholas Hilliard to engrave counters of the English Royal Family. Of his numerous prints, his portraits are the best, although he engraved several sacred subjects, frontispieces, and other plates for books. He sometimes marked his plates with the cipher **P**. The following are his most esteemed prints:

Queen Elizabeth; whole length.  
 James I. crowned, sitting in a chair.  
 The same, with a hat.  
 Charles I. when Prince Charles.  
 Anne, Queen of James I., on horseback, with a View of Windsor. 1617.  
 Prince Henry with a Lance.  
 Philip III., King of Spain.  
 Maria of Austria, his daughter, the intended bride of Charles I.  
 Another portrait of the same lady.  
 General Edward Cecil, son of the Earl of Exeter.  
 George Villiers, Duke of Buckingham. Two portraits, one dated 1617, the other 1620.



Launcelot Andrews, Bishop of Ely. 1618.  
 William Burton, Physician. 1620.  
 Robert Carr, Earl of Somerset.  
 Frances Howard, Countess of Somerset.  
 Francis Manners, Earl of Rutland.  
 James Hay, Lord Saley, afterwards Earl of Carlisle.  
 Thomas, Earl of Arundel; *after Miervelt*.  
 Sir Walter Raleigh.  
 John King, Bishop of London.  
 Sir Thomas Smith, Ambassador to Russia.  
 William, Earl of Pembroke; *after Van Somer*.  
 Richard, Earl of Dorset.  
 Archbishop Abbot, with a View of Lambeth.  
 Robert Sidney, Viscount Lisle.  
 Charles, Earl of Nottingham.  
 Mary Sidney, Countess of Pembroke.  
 Henry Wriothesley, Earl of Southampton.  
 Edward Somerset, Earl of Worcester.  
 Count Gondomar, Spanish Ambassador to the English Court.  
 Frederick Henry, Prince of Orange, inscribed *Liberum Belgium*.  
 Large Head of Christian IV. of Denmark.  
 Sir Thomas Overbury.  
 Captain John Smith.  
 Four whole length Portraits of Dukes of Burgundy—  
 John the Intrepid Philip the Bold, Philip the Good,  
 and Charles the Rash; *etchings*.  
 The Holy Family.  
 Christ with the Disciples at Emmaus.

VAN DE PASS, SIMON, the younger, was a son of Crispin van de Pass the younger. He resided at Copenhagen, probably with his uncle Simon. All that is known about him is that he engraved a portrait of Frederick III. of Denmark; an 'Eccle Home' (1639), and a 'Woman with three Children' (1643).

VAN DE PASS, WILLEM, was the second son of Crispin van de Pass the elder. He was born at Utrecht about the year 1590, and was also instructed by his father. It is probable that he came with the latter to England, and there resided the greater part of his life. The date of his death is not known, but if he engraved Cromwell's portrait, as Nagler states, it is probable that he lived till about 1660. His most esteemed works are his portraits, many of which are very scarce. He also engraved some devotional and other subjects. He sometimes marked his plates with the cipher

**W**. The following are his principal works:

James I. and his Family, inscribed *Triumphus Jacobus Regis Augustae ipsius prolis*.  
 James I. with Henry, Prince of Wales. After the death of that prince the face was erased, and that of Charles his brother substituted in its place.  
 Robert Dudley, Earl of Leicester; oval, with the cipher.  
 George Villiers, Duke of Buckingham, on horseback, with shipping in the background.  
 Robert Devereux, Earl of Essex, on horseback.  
 Frances, Duchess of Richmond and Lennox, a very careful plate, inscribed *Anno 1625. incusculptum Guliel. Passco Londinum*.  
 Christian IV. of Denmark and Frederick of Holstein, in a group.  
 George Chapman, the poet.  
 Sir John Haywood, *W. Pass f.*  
 Sir Henry Rich; very fine.  
 Darcy Wentworth. 1624.  
 The King and Queen of Bohemia, with four of their children, inscribed *Will Pass fecit. ad vivum figurator. 1621*.  
 The Palatine Family, in which the youngest child is playing with a rabbit; without the engraver's name.

VAN DE PERE, ANTON, a Fleming, flourished at Madrid about the middle of the 17th century. He painted pictures of two bishops for the Carthusians of Paular, and for the Carmelites and Hieronymites of the capital a number of sacred

subjects, one of which bore his signature and the date 1659.

VAN DE VELDE, ADRIAEN, painter, the son of Willem Van de Velde the elder, was born at Amsterdam in 1635 or 1636. He was at first instructed by his father, showing a precocious talent for painting, but as his bent seemed rather towards landscape and figures than marine subjects, he was sent to Haarlem, where he entered the atelier of J. Wynants, and afterwards studied the figure under Philips Wouwerman. He painted genre and battle-pieces with success, but especially excelled in landscapes with animals, and was much employed by contemporary painters to insert figures in their pictures. Among those whom he thus assisted were Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron. His works are numerous, taking into account their high finish and the shortness of the painter's life. They amount to about 187, but many have darkened through his use of inferior pigments. He died at Amsterdam, January, 21st, 1672. The following pictures by him may be named:

Amsterdam.	<i>Rijks Museum.</i>	The Ferry.
"	"	The Hut.
"	"	Landscape.
"	"	The Artist and his Family in the Country.
"	"	The Hunt.
"	"	Landscape with Cattle.
Antwerp.	"	Landscape with Figures and Cattle.
Berlin.	"	Woody Landscape with Figures and Cattle (signed and dated 1668).
"	"	Pasturing Cows (signed and dated 1658).
"	"	River Landscape.
Cassel.	"	Coast of Schevevingen.
Dresden.	<i>Gallery.</i>	Two Landscapes, <i>And four others.</i>
Dulwich.	"	Cows and Sheep in a Wood.
Edinburgh.	<i>Nat. Gal.</i>	Landscape with Figures, Cattle, and Herdsmen.
Hague.	<i>Museum.</i>	Cattle Dutch Beach.
London.	<i>Nat. Gal.</i>	The Farm Cottage.
"	"	The Ford.
"	"	Frost Scene.
"	"	Forest Scene.
"	"	Landscape and Cattle.
"	"	A Bay Horse with a Cow, a Goat, and Sheep.
"	<i>Buckingham Pal.</i>	Landscape with a Hunting Party.
"	"	A Woody Landscape with Animals.
"	"	Landscape with Cattle under Trees.
"	"	The Coast at Schevevingen.
Munich.	<i>Pinaothek.</i>	Herdsmen with Cattle.
"	"	An Idyllic Landscape with Figures. <i>And three others.</i>
Paris.	<i>Louvre.</i>	The Prince of Orange and his suite driving at Schevevingen.
"	"	The Shepherd's Family.
"	"	Frozen Canal with people Skating.
"	"	Three Landscapes with Cattle.
Petersburg.	<i>Hermitage.</i>	The Herd.
Vienna.	<i>Gallery.</i>	Two Landscapes with Cattle.

Adriaen Van de Velde was an etcher. Bartsch enumerates twenty-one plates by him, chiefly landscapes with cattle. Five are dated 1658, when Adriaen was only fourteen years old, ten are dated 1657, 1659, and six 1670. To these Immerspel



adds three landscapes with figures, and one plate of a cow lying in a field.

VAN DE VELDE, ESAIAS, a Dutch painter of 'conversations,' cavalry skirmishes, and especially winter landscapes with skaters, was born at Amsterdam, in what precise year is unknown, but probably not much before 1590. In what degree he was related to William Van de Velde the elder is another debatable point. Kramm suggests that they were father and son. Nothing, however, has come to light in confirmation of this hypothesis. The known facts of his life are very scanty. We find him established at Haarlem in 1610, and in the following year he there married Cateijne Maertens, a native of Ghent. In 1612 he was admitted into the Guild of St. Luke at Haarlem, and in 1618 he was employed by the Prince of Orange at the Hague, where in 1628 his name was inscribed in the registers of the Painters' Guild. Two years later he was working in Leyden, but his burial is recorded to have taken place at the Hague, November 18th, 1630. Like Adriaen, he was often employed by landscape painters to insert figures in their pictures. With Avereau, Dirk Hals, and Adriaen van der Venne, Esaias Van de Velde may be looked upon as the founder of Dutch genre painting. He was also an etcher. Works:

Amsterdam.	Rijks Museum.	Belling the Cat. ( <i>A Satire on the religious differences of 1618-19.</i> )
"	"	Spanish Troops evacuating Bois-le-Duc 1629.
"	"	Winter Pastimes.
"	"	Dutch Landscape.
Berlin.	Museum.	A Dutch Fortress by a Canal.
Brunswick.	"	Cavalry Skirmish.
Dresden.	Gallery.	Two Skirmishes.
Glasgow.	"	Skirmish with Bandits. 1624.
Hague.	Museum.	A Company at Dinner. 1614.
Hamburg.	Kunsthalle.	Landscape with Animals.
"	"	Winter Landscape.
Munich.	Pinacothek.	Skating Party in a Mont.
Rotterdam.	Museum.	Skirmish.
Vienna.	Gallery.	A Skirmish of Cavalry.

VAN DE VELDE, JAN. Much uncertainty prevails as to the identity of various painters of this name. One JAN VAN DE VELDE was painting still-life at Haarlem about the middle of the 17th century. There is an example of his work in the Brussels Museum, signed with his name in full and the date 1655. Another, of very fine quality, is in the National Gallery. It is also fully signed, and dated 1656. Another (?) JAN VAN DE VELDE, a painter of landscapes and cattle, and an engraver, was *Vinder* of the Guild of St. Luke at Haarlem in 1635. It has been suggested that he was the brother of Esaias, to one of whose children he stood sponsor in 1619. He engraved chiefly after M. Molyn and Adam Elzheimer. Nagler mentions a JAN VAN DE VELDE the younger, as a painter and draughtsman.

VAN DE VELDE, NICOLAS, an obscure Flemish painter, who worked at Ypres in the 17th century. The Eglise St. Bertin at Poperinghe has a 'Last Supper' by him, and Descamps speaks of a 'St. Martin' in the church of that saint at Ypres, but this picture has now disappeared.

VAN DE VELDE, PIETER (CHAMPAIGNE). See DE KEMPENEER, PIETER.

VAN DE VELDE, WILLEM, the elder, was born at Leyden in 1610, and in early life was a sailor. Before he was twenty years of age he had acquired

a reputation as a painter of marine subjects in black and white, in imitation of drawings in Indian ink. His talents recommended him to the States of Holland, and a small vessel was put at his disposal to witness the sea-fights. King Charles II. invited him to England, where he arrived in 1675. He received a pension from Charles, which James II. continued until his death in 1693. He was buried in St. James's Church, Piccadilly, with the following inscription on his tombstone: "Mr. Wilham van de Velde, senior, late painter of sea-fights to their Majesties King Charles II. and King James II., died in 1693." Many of the large sea-fights signed W. van de Velde are painted by the son, from designs by the father; the more coarsely executed are probably entirely by the former. Such are the twelve naval engagements, in the palace at Hampton Court. These are dated 1676 and 1682.

VAN DE VELDE, WILLEM, the younger, the son and pupil of Willem van de Velde, and the best known of the Dutch marine painters, was born at Amsterdam in 1633, and studied also under Simon de Vlieger. After gaining a certain reputation in Holland he went with his father to London; and in 1671 Charles II. granted him a salary of £100 for painting sea-fights for which his father made the drawings. The pension, like that of equal amount granted to his father, was continued by James II. Van de Velde died in London, April 6th, 1707, and was buried by his father in St. James's Church, Piccadilly. Three hundred and twenty-nine pictures by him are described in 'Smith's Catalogue raisonné.' The great majority of them are in English private collections. His drawings are astonishingly numerous. It is said that between 1778 and 1780 there were about eight thousand sold at public auction. It is also recorded that his execution was so rapid that he frequently filled a quire of paper with sketches in an evening. Many of his larger pictures represent actions between the English and Dutch fleets. On these he often wrote over the ships their names, and those of their commanders, and under his own vessel in front, "V. Velde's Galhijdt," or "Mijn Galhijdt," showing that he had been a spectator of the battle. His sketches are executed in black-lead; his more finished drawings with pencil and pen, shaded with Indian ink. Among his works are the following:

Amsterdam.	Museum.	The Four Days' Battle between the Dutch and English.
"	"	Bringing in the prizes from the Four Days' Battle.
"	"	The Cannon Shot ( <i>very fine</i> ).
"	"	The Y, before Amsterdam.
"	"	A Calm.
"	"	A Harbour.
"	"	Near the Coast ( <i>very fine</i> ).
"	"	A Storm ( <i>and four others</i> ).
"	"	The Beach.
Berlin.	"	Two Pictures.
Cassel.	Gallery.	Sea-piece 1653.
"	"	Coast Scene.
Dresden.	"	Vessels at Sea.
Dulwich.	"	A Calm.
"	"	A Brisk Gale.
Edinburgh.	Nat. Gallery.	A Naval Engagement.
"	"	Fishing-boats in a Calm.
Glasgow.	Gallery.	Sea-piece with Fishing-boats, &c.
"	"	The Evening Gun.
"	"	Sea-piece with Men-of-war saluting.
"	"	The approaching Squall.

Hague.	Museum.	A Calm.
Lille.	"	A Calm Sea.
London.	Bridgewater House.	A Dutch Packet in stormy weather (very fine and important).
"	"	A View on the Texel.
"	"	A Calm.
"	"	Entrance to the Bril.
"	"	The Rising of the Gale.
"	"	Surrender of the 'Royal Prince.'
"	Nat. Gallery.	A Calm at Sea.
"	"	A Fresh Gale at Sea.
"	"	Shipping in a Calm. 1657.
"	"	Coast Scene—a Calm. 1661.
"	"	Shipping off the Coast.
"	"	Coast of Schevevingen (the figures are by Adriaen Van de Velde).
"	"	A Calm at Sea.
"	"	A Light Breeze.
"	"	A Gale.
"	"	Sea-piece.
"	"	River Scene.
"	"	Shipping.
"	"	Dutch Ships of War saluting.
"	"	A Storm at Sea. W. VANDER VELDE LONDON. 1673.
"	Hertford House.	The Morning Gun (a very large picture).
Munich.	Gallery.	Two Pictures.
Paris.	Louvre.	A Marine piece.

His son, CORNELIUS VAN DE VELDE, practised in London at the beginning of the 18th century as a copyist, and reproduced several of his father's works.

VAN DEN AVEELEN, (or AVELEN,) JAN, a Dutch engraver, was born about the middle of the 17th century, and resided at Leyden about the year 1696. He also lived much in Sweden. He died at Stockholm in 1727. He was chiefly employed by the booksellers, and, among other plates, engraved the frontispiece for the nineteenth volume of the *Thesaurus Antiq. Rom.*, published by Peter van der Aa in 1698. He also engraved views of Dutch country houses.

VAN DEN BERG, JAKOBUS EVERARDUS, a Dutch historical painter, born at Rotterdam in 1802, was first instructed by his father, GYSBERTUS JOHANNES, a miniature painter, (born 1769, died 1817,) and later by Horreus, at Antwerp. He travelled in France and Italy, and was very successful in his genre. Among his best known pictures are: 'The Fair Maid of Perth,' Jan van Schaffelaar, Clandius Civilus. He died at the Hague, July 20, 1861.

VAN DEN BERG, MATTHIAS, a Flemish painter, was born at Ypres in 1615. His father, according to Descamps, had the management of Rubens' estates in the neighbourhood of that place, and the boy was brought up in the great master's academy. He is only known by the excellent copies he left of some of the pictures of Rubens. Balkema says he died at Alkmaar in 1687; Brilliot, following Descamps, that he died at Ypres in 1617; and Zani places his death in 1685.

VAN DEN BERGEN, THURRY or DIRCK, (or BERGHEN,) a painter of landscapes and cattle, was born at Haarlem about 1615. He was probably brought up under Adriaen Van de Velde, whose manner he imitated, and whose ablest disciple he became. He settled in London in 1673, where he painted for some time, but he died in his native country about 1689. He sometimes signed his name *Berghen*, as in a landscape in the Louvre, where there is also one signed *D. V. Bergen*, with the date 1688. The Berlin Museum, the galleries of Vienna and Dresden, the Amsterdam Gallery,

and other collections in Holland and Germany, contain good specimens of his art. Not a few of his pictures are ascribed to Borchem and Adriaen Van de Velde.

VANDENBERGHE, CHARLES AUGUSTE, painter, the son of Augustinus Van den Berghe, was born at Beauvais, April 13, 1798. He entered the *École des Beaux Arts*, Paris, in 1817, and was the pupil of Girodet, Gros, and Guérin. He exhibited at the Salon from 1822 to 1853, winning a medal and the Legion of Honour. His subjects were various, but portraits predominated. The Ministry of the Interior, Paris, has a 'Holy Family' by him. He died in Paris, December 17, 1853.

VAN DEN BERGHE, AUGUSTINUS, an excellent historical and portrait painter, was born at Bruges in 1757, and studied under Gaeremyn and afterwards under Suvée in Paris. Returning to Bruges in 1772, he obtained the first prize at the Academy at Ghent for his picture of 'Œdipus.' In 1796 he returned to France, and settling at Beauvais, was appointed professor at the *École Centrale*. He afterwards opened a private academy at Beauvais, where he died about 1830. Others of his paintings are:

The Vision of St. Anthony. (In the church of Notre Dame at Bruges.)

St. Sebastian; after *Suicé*. (In the Bruges Hospital.)

VAN DEN BERGHE, PIERRE, was a native of Amsterdam, where, as well as at Hamburg and Paris, he worked towards the end of the 17th century. He engraved in mezzotint after himself and others. Of his plates we may mention:

The Elephant and the Rhinoceros. 1686.

The Portrait of the Princess Friederike Amalie of Denmark.

St. Theresa; after *G. D. Iar*.

VAN DEN BOGAERDE, DONATUS, a Flemish painter of the 17th century, born in 1644. He became a monk at the Abbaye des Dunes at Bruges, and painted several large landscapes in the cloister of his monastery. In the Bruges Academy there is a wooded landscape by him.

VAN DEN BOS, GASPAR, a Dutch painter of sea-pieces, was born at Hooft in 1634. His storms and calms, with shipping, are not without merit. He died young in 1666.

VAN DEN BOSCH, JAKOB, born at Amsterdam in 1636, painted battle-pieces, and died in 1676.

VAN DEN BOSCH, LODEWYK, a flower painter mentioned by Van Mander, who was active early in the 16th century.

VAN DEN BOSSCHTE, BALTHASAR, (or VAN DEN BOSCH,) was born at Antwerp in 1681. His only instruction was from an obscure artist, one Gerard Thomas, whom he soon surpassed. He is said to have spent three years in France, working in Paris, Donai, and Nantes. He became a master in the Guild of St. Luke in 1696. He excelled in painting the interiors of saloons, galleries, painters' and sculptors' studios. His pictures were extremely popular, and fetched large prices. He also painted small portraits with success; the Duke of Marlborough, when he was at Antwerp, had his picture painted by him. He represented the duke on horseback; and in order that the work might be more complete, engaged Peter van Bloemen to paint the horse. The Wallraf Museum at Cologne has two 'Studios' by him, and an excellent portrait-group of about forty persons is in the Antwerp Museum. He died in 1715.

**VAN DEN BOSSCHE, DOMENICUS**, painter, was born at Grammont in 1808. He painted portraits and history, and became a professor at the Ghent Academy. He died at Ghent in 1860.

**VAN DEN BRANDEN, JAN**, painter, was born at the Hague towards the middle of the 17th century. He visited England in 1690, and died there a few years later. He painted portraits and genre.

**VAN DEN BROECK, BARBARA**, the daughter of Crispin van den Broeck, was born at Antwerp in 1560, and was taught drawing by her father. From the style of her engraving it is thought she was instructed in that art in the school of Collaert, who engraved some plates from her father's designs. She worked entirely with the burin, and in some of her plates, particularly in that of the 'Last Judgment,' she imitated with success the style of Martin Rota. We have the following engravings by her:

The Holy Family, with Angels; marked with the cipher of her father, and signed *B. filia sc.*

Samson and Delilah; *Crispin. inv; B. fecit.*

The Last Judgment, *Barbara filia Crispini sc: H. Hond. exc.*

Mandonia prostrating herself before Scipio; *Barbara fec.*

Venus and Adonis, *B. fil. fec.*

**VAN DEN BROECK, CRISPIN**, (or *CRIPPIAEN*.) a Flemish painter, engraver, and architect, was born at Mechlin about the year 1530. He was a disciple of Frans Floris, and painted history with some skill. In 1555 he was received into the Antwerp Guild of St. Luke, and became a citizen in 1559. An 'Adoration of the Magi' by him is in the Vienna Gallery. To him also is now given the 'Last Judgment,' signed *Crispin f.*, and dated in 1571, in the Museum at Antwerp. He also distinguished himself as an architect. He died in 1601. Van den Broeck engraved both on wood and on copper, and marked his plates with a cipher composed of the letters *U V* and *B*, thus

**U B or UB.**

The following may be named:

#### COPPER-PLATES.

The Creation; a series of seven plates, with Latin inscriptions.

Another set of nine Scriptural scenes, beginning with an 'Adam and Eve,' and ending with a 'Tower of Babel.'

Nineteen scenes from the Life of the Virgin.

The Crucifixion; with a border in which the Instruments of the Passion are introduced.

#### WOODCUTS.

The Annunciation (*circular*).

The Visitation (*do.*).

The Adoration of the Shepherds (*do.*).

The Adoration of the Magi (*do.*).

The Circumcision (*do.*).

**VAN DEN BROECK, ELIAS**, a Flemish painter, was born at Antwerp about 1657. He was probably a scholar of Ab. Mignon, but De Heem and Ernst Stuvem have also been suggested as his masters. He painted flowers and fruit with tolerable success. The Vienna Gallery has three works by him, and there are four in the Schwerin Gallery. He died at Amsterdam in 1708.

**VAN DEN BROECK, VIT.** See **ULTENBROUCK**.

**VAN DEN DIJCK, DANIEL**, (or **VAN DEN DYCK**.) was born, according to Brulliot, in France, but

Boschini and others say he was a native of Flanders. He was an historical painter, and also an etcher. He went to Venice, and in 1658 became inspector of the gallery of the Duke of Mantua. It is said that he was a successful painter of historical compositions and portraits, in which he was assisted by his wife **LUCRETIA**, a daughter of Nicolas Renier Mabuse, whom he married at Venice. Van den Dijk is said to have died in 1729. Robert-Dumecnil has described five etchings by him, all of which have his name. Three of them, marked below with a star, have sometimes been attributed to Anthony Van Dyck.

\* *Susannah and the Elders; Dani. Vanden Dyck in. et fecit.*

\* *The Virgin and Child; D. V. Dyck in et fecit*

*St Catharine; D. V. Dyck f.*

*The Defecation of Menes.*

\* *A Bacchanalian scene, Silenus drunk at table, supported by a Bacchante; Dani. Van den Dyck fecit.*

**VAN DEN EECKHOUT, ANTONIE**, a Flemish painter of flowers and fruit, was born at Bruges about 1651. He accompanied his relation, L. de Deyster, to Italy, and remained there several years. He afterwards went to Lisbon, where he met with encouragement, and married a lady of fortune. After this he only painted, perhaps, for his amusement. He is said to have been assassinated in 1695, when driving in his coach.

**VAN DEN EECKHOUT, GERBRAND**, (or **VAN DEN ECKHOUT**.) was born at Amsterdam in 1621, and was in the school of Rembrandt from about 1635 to 1640. He was a favourite pupil, and lived in close intimacy with Rembrandt even after he had left his house. He excelled in small Biblical subjects, painted in close imitation of his master. Good examples are the 'Tobit,' in the Brunswick Gallery, and a 'Raising of Jairus's Daughter,' in the Berlin Museum, if indeed the latter be his. Herr Bode prefers to give it to Bernard Fabritius. Late in life Eeckhout took to painting large pictures, which are greatly inferior to his small works. He died at Amsterdam in 1674. Other works:

Amsterdam.	<i>R. Mus.</i>	The Woman taken in Adultery. Huntsman Resting.
Brunswick.	<i>Gallery.</i>	Sophonisha taking the Poison.
"	"	Portrait of an old Man. <i>And five others.</i>
Cassel.	"	The Circumcision.
Dresden.	"	Simeon in the Temple.
Frankfort.	<i>Stadel Inst.</i>	Portrait of Dapper, the Dutch Historian. 1669.
London.	<i>Stafford Ho.</i>	Soldiers gambling.
"	<i>Nat. Gallery.</i>	(?) Christ blessing the Children. (Formerly in the Suermoudt Collection, and looked upon as a masterpiece by Rembrandt himself.)
Luton House.		Merry Life in the Guard-house (in Terborch's style).
Munich.	<i>Pinakothek.</i>	Christ among the Doctors.
Paris.	<i>Louvre.</i>	Hannah delivering Samuel to the High Priest.
Pommersfeld.	<i>Gallery.</i>	The Witch of Endor raising Samuel.
"	"	Six Persons over a Game of Draughts.
Schleissheim.	"	Abigail before David.

There are a few etchings by Gerbrand Van den Eeckhout, among them:

A Bust of a young Man, in an Oriental Dress; marked  
(*G. V. D.*). 1646.

The Portrait of Cornelius van Tromp.

**VAN DEN HECKE, JOHAN**, born at Quaremonde, near Oudenarde, about 1625, was a painter of landscapes, sea-pieces, still-life, and portraits. He lived for many years in Rome, where he practised with success. He returned eventually to his own country, settled at Antwerp, and died there about 1669. In the Madrid Gallery there are three marine pictures by him.

**VAN DEN HECKEN, ABRAHAM**, a painter of the Dutch school, born at Antwerp. In 1635 he was at Amsterdam, and there married the sister of the painter Gerard Lundens. From 1636 to 1656 he worked alternately at the Hague and at Amsterdam. He painted interiors, peasant assemblies, and portraits. The Amsterdam Museum has a signed example of his work.

**VAN DEN HEUVELE, ANTONIE**, (called DON ANTONIO,) a scholar of Gaspar de Crayer, was born at Ghent in 1600. He was for some years in Italy. On his return to Ghent he painted many historical pictures and portraits, which are in the churches and private collections of Ghent, and other Belgian cities.

**VAN DEN HOECKE, JAN**, (or **VAN HOECK**), painter, born at Antwerp in 1611, was the son of KASPAR VAN DEN HOECK, an obscure painter. Jan was probably a pupil of Rubens, though there is no direct evidence on this point. He was, at any rate, one of the most successful imitators of the master. His chief merit lies in the warm harmony of his colour. He visited Italy and Germany, and in both countries was well received, and patronized by the most influential persons of the day. The Archduke Leopold made him his painter in ordinary. In 1617 he returned to the Netherlands, in the suite of the archduke, and died at Antwerp in 1651. In the Vienna Gallery there are two portraits of the Archduke Leopold William by him, and one of Philip IV. of Spain; in the Rotterdam Museum a 'Roman Clarity,' and other pictures at Antwerp, Bruges, Louvain, and Stockholm.

**VAN DEN HOVE, FREDERIK HENDRIK**, a Dutch engraver, was born at Haarlem about 1630. The circumstances of his life are little known, but he resided chiefly in London, where he was employed by the booksellers. His prints are dated from 1618 to 1692, and consist chiefly of portraits. He also engraved some plates for the 'Historia Plantarum' of Robert Morison, and several of the plates for Quares' 'Emblems.' He died after 1715. We have, among others, the following portraits by him:

James II.  
William III. on Horseback. 1692. | Mary II.  
William and Mary Bathroned.  
Thomas Sutton, founder of the Charter-house.  
Thomas Butler, Earl of Ossory.  
Sir Edmundbury Godfrey; prefixed to his Life.  
Sir Matthew Hale; prefixed to his 'Origin of Mankind.'  
Samuel Speed, Poet. | Sir Thomas Browne, M.D.  
Hansard Knollis, V.D.M. | John Hopkins, Poet.  
Sir Henry Morgan, Governor of Jamaica.  
Joseph Moxon, Mathematician.  
John Taylor, Mathematician.  
William Winstanley, Biographer.

**VAN DEN KERCKHOVE, JOSEPH**, was born at Bruges in 1670, and studied at Antwerp under Jan Erasmus Quellin. Under that master his progress was rapid, and on leaving school he set out intending to travel through France to Italy, but meeting with encouragement in Paris, he lived there some years, and abandoned his project of visiting Italy. On his return to Bruges he united with Duvonede

in founding an academy, of which he became first director. He was also employed in a series of fifteen pictures from the Life of our Saviour, for the church of the Dominicans at Bruges. The collegiate church of St. Saviour has four 'Works of Mercy' by him, and a fine Resurrection; a 'St. Catharine of Siena' is in the Bruges Academy. At Ostend he painted a 'Feast of the Gods,' on the ceiling of the town-house. He also painted portraits. He died at Bruges in 1724.

**VAN DEN KERKHOVE, FREDERIK**, the son of Jan van den Kerkhove, a living Belgian painter, showed an extraordinary bent towards art from very early years. He was born in 1862, painted a number of landscapes which were exhibited in various European capitals, and died in 1873. His works were rude in design, but full of poetry.

**VAN DEN QUEBOORN, CRISPIN**, (or **VAN QUEMORREN**), a Dutch engraver, was born at the Hague about 1600. He mainly confined himself to engraving portraits, which he did with considerable skill. He also executed a part of the plates for Thibault's 'Académie de l'Épée,' published at Antwerp in 1628; and a print after Hendrik van Balen's 'Nativity.' The date of his death is unknown. We have, among others, the following portraits by him:

Queen Elizabeth. 1625.  
Charles I. 1626.  
William I., Prince of Orange; after *Fisscher*.  
Mary, daughter of Charles I., consort of the Prince of Orange.  
Friedrich Wilhelm, Elector of Brandenburg, and his Consort Luise of Orange; after *Honthorst*.  
Count Heinrich Math. von Thurn-Valassina; from his own design.  
Friedrich V., Elector Palatine.  
Elizabeth, daughter of James I., his consort.  
Juliana, Princess of Hesse.  
Frederick Henry, Prince of Nassau. 1630.

**VAN DEN RIETHOORN, JAN**, (or **RITHOORN**), a Dutch painter of little note, was born at Haarlem early in the 17th century. He was a pupil of Cornelis Visscher, and painted portraits and genre. He joined the Guild at Haarlem in 1646, and died in the same city in 1669.

**VAN DEN TEMPEL, ABRAHAM**, was born at Leeuwarden in 1622 or 1623, and after a period of study with his father, Lambert, became the scholar of Joris van Schooten at Leyden. He remained at Leyden until 1660, after which he settled at Amsterdam. He painted small pictures of historical subjects, allegories, conversations, and portraits. His works are very highly finished, and he has the credit of having been master to Frans Mieris the elder, Karel de Moor, Ary de Vois, and Michiel van Munscher. In portraiture he followed the style of Van der Helst, and acquired especial repute. He died at Amsterdam May 13, 1672. Three allegories by him are in the Cloth Hall at Leyden, and some excellent portraits in the Berlin and Rotterdam Museums. The following may also be named:

Amsterdam.	R. Mus.	Portrait of Machteld Bas, widow of Abraham Visscher.
"	"	Portrait of Abraham Visscher.
"	"	Portrait of a Woman.
Leyden.	Orphanage.	Portraits of the Regents.

**VAN DEN WIJNGAERDE, ANTHONIS**, who lived in the middle of the 16th century, is known as the draughtsman of a series of thirty-two views of Spanish cities, which were made for Plantin, the celebrated printer of Antwerp. These, with a

number of topographical drawings of London and its neighbourhood, Rome, and various cities of the Netherlands, are now in the South Kensington Museum. A collection of views of English cities by him is in the Bodleian Library. Some of his drawings bear his signature and the date 1558, whence it has been conjectured that he was a Fleming attached to the suite of Philip II., and that he accompanied that prince on his travels.

VAN DEN WIJNGAERDE, FRANS, a Flemish draughtsman, etcher, and print publisher, was born at Antwerp about the year 1612. He died about 1660. We have by him several etchings after Rubens and others, which possess great merit, though the drawing is frequently incorrect. Among them are the following:

Samson killing the Lion; *after Rubens.*

Christ appearing to Mary Magdalene; *after the same.*

The Nuptials of Peleus and Thetis; *after the same.*

A Bacchanal, in which Bacchus is represented with a Cup, into which a Bacchante is pressing the juice of the Grape; *after the same.*

Brawling Soldiers; *after the same.*

A dead Christ, supported by the Marys; *after Van Dyck.*

Achilles discovered amidst the Daughters of Lycomedes; *after the same.*

Two Women with a Tight; *after Callot.*

The Return from Egypt; *after J. Thomas.*

Flemish Peasants regaling at the Door of an Alehouse; *after Teniers.*

The Temptation of St. Anthony; *after the same.*

Portrait of Lucas Vosterman; *after Lytus.*

St. Jerome; *after Vanni.*

VAN DER AA, HILDEBRAND, a Dutch engraver, who flourished from about 1692 to 1728, was brother to Pieter Van der Aa, the celebrated publisher of Leyden, by whom he was employed to engrave frontispieces, portraits, and other plates for books. They are executed with the graver in a heavy style, and the drawing is incorrect. In the collection entitled 'Principum et illustrium Virorum Imagines,' there is a portrait by Van der Aa, inscribed *Otho, Archiep. et Vic-Comes Mediolani. H. v. Aa del. et sculpsit.* He engraved the title for the 'Index Batavicus,' by Adriaan Pars, printed at Leyden in 1701.

VAN DER AA, THIERRY, (or DIERICK,) a Dutch painter, born at the Hague in 1731, was a disciple of Johann Heinrich Keller; and after quitting this master he worked in concert with Gerrit Mets, as a painter of coach panels. His skill was shown chiefly in flowers, fruit, and birds. He practised for a time in Paris, and died in 1809.

VAN DER ASSELT, JAN, from 1364 to 1380 held the post of painter to Luis de Male, Count of Flanders, for whom he executed a series of portraits of the Princes of the House of Flanders, on the walls of a chapel in Notre Dame, at Courtrai. Of these portraits the faces have disappeared, and those parts which remain do not testify much to the author's ability as an artist. He was employed a few years later by Philip the Hardy.

VAN DER AST, BALTHASAR, (or BARTHOLOMÆUS,) flourished at Utrecht in the early part of the 17th century, and was received into the guild of St. Luke in 1619 as Baltus Van der Asch. He painted small pictures of flowers and fruit, in the manner of Brueghel, introducing insects, shells, drops of water, and other such accessories. Unfortunately his pictures are defective in arrangement and harmony, though each object by itself is well done. In 1629 he presented to the Hospital of St. Job, at Utrecht, a picture of fruit. Works:

Berlin.  
Dresden.

Museum. Three pictures of still-life.  
Gallery. Shells, apricots, and a branch of currants.

VAN DER BANCK, JOHAN, portrait painter, and son of Pieter Van der Banck, was born in England about 1694. He lived a considerable time in London, where he painted numerous portraits, some of distinguished persons. He showed much facility, but often painted with insufficient care. He painted the 'Sir Isaac Newton,' in the rooms of the Royal Society, and has left at Hampton Court a group of figures. He had some power of comedy, and, in 1735, designed the illustrations to Lord Carteret's translation of 'Don Quixote.' He was the leader of the party which seceded from Sir James Thornhill's Academy, and himself established a rival school, which, however, was not long lived. He died in London in 1739.

VAN DER BANCK, PIETER, an engraver, of Dutch extraction, was born in Paris in 1649. He was a scholar of François de Poilly, under whom he became an excellent artist. About the year 1674 he came to England with Henri Gascar, the painter, and engraved the portraits of many eminent persons of his time. His chief merit lies in the neatness and finish of his execution. He engraved a set of heads for Kennet's History of England, from the designs of Lutterel. The time required for the execution of his plates, which were unusually large for their class, was out of all proportion to the prices he received. He was reduced to poverty, and became dependent on his brother-in-law, one Forester, in whose house at Bradfield, Hertfordshire, he died in 1697. His widow sold his plates to Brown, the printseller, who made considerable sums by them. The following are his more interesting prints:

Archbishop Tillotson; *after Mrs. Beale: the face was taken out and re-engraved by R. White.*

Thomas Lamplugh, Archbishop of York.

Archbishop Tenison; *after the same.* 1695.

John Smith, writing-master; *after Parthurn.*

Charles II.; *after Gascar* 1675 and 1677. Two plates.

James II., large plate; *after Kneller.*

Mary, his Queen; *after the same.*

William III.; *after the same.*

Queen Mary II.; *after the same.*

William, Lord Russell; *after the same.*

Sir William Temple; *after Lely.* 1679.

Lady Litchfield; *after Verelst.*

The same; *after Wissing.*

William III.; *after the same.*

Queen Mary II.; *after the same.*

The Princess Anne. | Prince George of Denmark.

Thomas, Earl of Ossory.

Alexander, Earl of Moray. 1686.

George, Viscount Tarbat. 1692.

James, Duke of Monmouth.

Richard, Lord Maitland. 1683.

Sir George Mackenzie. | Archibald, Earl of Argyll.

Frederick, Duke of Schomberg.

Robert, Earl of Yarmouth.

John, Earl of Strathnaver, or Earl of Sutherland.

William, Duke of Queensberry.

George, Lord Dartmouth. | Sir Thomas Allen.

James, Earl of Perth. 1683.

George Walker, who defended Londonderry

Thomas-Dalziel. | John Locke.

Edmund Waller. *Æt.* 23 and *Æt.* 70. Two plates.

John Cotton Bruce.

The Virgin and Child, with St. Elizabeth and St. John; *after S. Bourdon.*

Christ praying on the Mountain; *after the same.*

The Naval Triumph of Charles II. from a ceiling at Windsor Castle, *by Verrio*, in two sheets.

Mercury in the Air, bearing the portrait of Charles II., from the ceiling at Windsor Castle; *after the same.*

**VAN DER BAREN, JAN ANTON**, a painter of flowers, landscapes, &c., who flourished in the middle of the 17th century. He seems to have founded his style upon that of Zeghers. He was employed at Brussels by the Archduke Leopold William, whom he accompanied to Vienna in 1656. He succeeded Teniers in the curatorship of that prince's collections. In the Vienna Gallery there are two pictures by him: both female portraits surrounded by flowers.

**VAN DER BAREN, JOSSE**, painter, flourished at Louvain in 1601. He is supposed to have been a pupil of Michael Coxe. In the church of St. Pierre, Louvain, there is a triptych by him, a 'Decapitation of St. Dorothea'; and in St. Gertrude's two panels from broken-up altar-pieces. He also made the drawings for the views of Louvain and Héverlé, engraved in the 'Louvainium' (1604).

**VAN DER BENT, JOHANNES**, a Dutch painter, was born at Amsterdam in 1650. He was first instructed by Philips Wouwerman, on whose death he became a scholar of Adriaen van de Velde. His style of painting, however, bears a closer resemblance to that of Nicolaas Berchem than to that of either of his masters; and his works are often mistaken for Berchem's. Besides landscapes, one of which is in the Rotterdam Museum, he painted battles and animal pieces. His pictures are frequently

met with in English collections.

**VB, JB**

He died in 1690.

**VAN DER BERG, NICOLAAS**, a Flemish engraver, is supposed to have been a native of Antwerp. He etched some plates after Rubens, which he marked *N. V. D. Berg*; among them are:

Portrait of Justus Lipsius.

Portrait of a devout person, with a crucifix; half length.

**VAN DER BERGE, P.**, an obscure Dutch engraver, produced a set of plates for a folio volume of prints, entitled 'Theatrum Hispaniæ,' or views of the towns, palaces, &c. of Spain, published at Amsterdam. He also engraved some portraits, including one of a Jewish Rabbi, with a Hebrew inscription, to which is appended *P. V. D. Berge ad vivum del. et fec.*; also the 'Triumph of Galatea,' after A. Coypol.

**VAN DER BILT, JACQUES**, (or, as he usually called himself, *BILTIUS*) a native of the Netherlands, was living at the Hague in 1651; he went to Amsterdam in 1661, and to Antwerp in 1671, where he was made a member of the Guild in the following year. He was still living in 1678. A 'Cock-fight' by him is in the Antwerp Museum, and a 'Dead Game' in the Copenhagen Gallery. He excelled in painting 'game, fowling-pieces, pouches, nets, and other impedimenta of the sportsman. These objects he was fond of representing on a white ground, as if they were attached to the wall; they are often painted with such fidelity as almost to produce illusion.

**VAN DER BORCHT, HENDRIK**, the elder, painter and engraver, was born at Brussels in 1583. The troubles in the Low Countries obliged his family to move into Germany when he was very young, and they settled at Frankfort, where he was placed under one of the Valkenborchs. The Earl of Arundel passing through Frankfort, had dealings with Van der Borcht, and became the patron of his son. Van der Borcht the elder painted flowers and fruit. Towards the latter part of his life he

resided at Antwerp, where he died in 1660. We have the following etchings by this artist:

The Virgin and Infant Jesus; after *Parmigiano*. 1637.  
The dead Christ, supported by Joseph of Arimathea, from a drawing by *Parmigiano* after *Raphael*. 1645.  
Abraham at Table with the Angels; after *L. Carracci*.  
The Infant Jesus embracing St. John, from *Guido's* print; after *Agost. Carracci*.

Apollo and Cupid, after *Perino del Vaga*; oval.

Twenty-two plates of the Entry of Frederick, Elector Palatine, with Elizabeth, Princess Royal of England, his Consort, into Frankenthal; dated 1613.

**VAN DER BORCHT, HENDRIK**, the younger, was born at Frankfort about 1610. He was educated as a painter, but was employed as draughtsman and engraver by the Earl of Arundel, by whom he was sent to Italy. After Lord Arundel's death, he entered the service of Charles II., then Prince of Wales, but afterwards retired to Antwerp, where he died at a very advanced age. Hollar engraved the portraits of both the elder and the younger Hendrik Van der Borcht, the former from a painting by the latter.

**VAN DER BORCHT, PIETER**, the elder, a Flemish landscape painter and engraver, was born at Brussels about the year 1540. His work as a painter was of no great merit, but he applied himself with industry at least to engraving, and has left a great number of somewhat rough plates. Among them are:

A set of Landscapes, with subjects from the Old and New Testament.

Rural Enjoyments; *Cornelis van Tienen* exc.

The Feast of the Company of Archers; same inscription.  
A Country Wedding; *fecit Petrus van der Borcht*. 1560.

A Landscape, with Hagar and Ishmael; dated 1586.

A set of 178 Plates for the 'Metamorphoses' of Ovid, published at Antwerp; *Theodore Galle* exc.

**VAN DER BORCHT, PIETER**, the younger, received the freedom of Antwerp in 1597. Together with one **PAUL VAN DER BORCHT**, he is supposed to have been of the same family as Pieter the elder. Pieter the younger and Paul worked chiefly at Mechlin.

**VAN DER BRUGGEN, JAN**, a Flemish engraver, was born at Brussels in 1649. After engraving some plates in Holland and Vienna, he settled in Paris, and followed the business of a printseller. He scraped several plates in mezzotint; they are chiefly portraits and drolleries, after Teniers, Brouwer, and Ostade. He marked his plates with his name, or with the cipher **VB**. The following are the best:

Portrait of himself; after *Largillière*.

Soldiers in a Tavern, drinking and playing Cards; after *Teniers*.

The Children of Teniers playing with Soap-bubbles; after the same.

The Peasant War; after the same.

An old Peasant, and a Girl playing on the Flute; after the same.

A Man drinking and a Woman smoking; after the same.

Portrait of A. van Dyck; *scilicet pinxit*.

Portrait of Louis XIV. 1681.

Portrait of Johann August Uijtenbogaart; after *Rembrandt*.

The Gold Weigher; after the same.

An old Woman weighing Gold; *J. V. Brug. f.*

Man holding a Goblet.

Man leaning on a Table, and a Woman.

Man sitting on the Trunk of a Tree, lighting his Pipe.

Cupid and Psyche.

A Skull; *Memento mori*.

**VAN DER BRUGHEN, HANS** or **LOUIS**, a French painter of miniatures, was born in Paris in 1615; died in the same city, April 5th, 1658. He was a member of the Academy of Painting in 1648, but details of his life are wanting.

**VAN DER BURCH, AELBERT**, was a portrait painter, born at Delft in 1672. He was a scholar of Vorkolje, and of Adriaan van der Werf.

**VAN DER BURCH, JACQUES ANDRÉ EDOUARD**, painter, son of one Dominique Vanderburch of Cambrai, was born at Montpellier, Hérault, December 1st, 1756. He studied in Paris and Italy. In 1791 he began to exhibit landscapes at the Salon. In 1801 he won the Prix d'Encouragement with a landscape with animals and shepherds. Some religious pictures by him are in the Church of St. Maurice, at Lille; and there are other examples of his art in the *Musées* of that town, of Lisieux, and of Montpellier. Vanderburch died at the Sorbonne, Paris, in August, 1803.

**VAN DER BURCH, JACQUES HIRSHLATE**, landscape painter and draughtsman, was born in Paris in 1796. He was a pupil of his father, J. André Vanderburch, and also studied under David, Guérin, and Mulard. His works first appeared at the Salon in 1824. He became draughtsman to the Museum of Natural History in Paris, and also practised in lithography. Much of his attention was devoted to the theory of art, and he wrote '*Méthode Nouvelle de Peinture à l'Aquarelle*' (1835), and '*Essais sur le Paysage à l'huile*' (1839). He died in Paris, October 20, 1851. There is a 'View on the Lake of Geneva' by him in the Marseilles Museum.

**VAN DER BURGH, ADRIAAN**, (or **VAN DERBURG**.) was born at Dordrecht in or about 1693, and was a scholar of Arnold Houbraken, whom he accompanied to Amsterdam. He became a good painter of portraits and conversation pieces. He produced some cabinet pictures in the style of his master, and also attempted to imitate Mieris and Metsu. He died in 1733. His best picture is a portrait group of seventeen directors of the Dordrecht Mint.

**VAN DER BURGH, THIERRY**, (or **DILCK**.) was born at Utrecht in 1723. He painted landscapes with cattle, views of villages, and country mansions. He died in 1773.

**VAN DER BURGH, HENDRIK**, a Dutch painter, born at the Hague in 1769. He died there September 15th, 1858. In the Amsterdam Museum there is a 'Milking Cows' by him.

**VAN DER BURGH, HENDRIK ADAM**, an obscure Dutch painter, born at the Hague in 1798. 'Milking Time' by him is in the Amsterdam Museum.

**VAN DER BURGH, R—**, an obscure Dutch painter of still-life, who was working towards the close of the 17th century. The Amsterdam Museum has a study of fish by him.

**VAN DER BURGT, N.**, an obscure fruit and flower painter, who lived about the middle of the 18th century. It is said that he copied some of Luca Giordano's pictures.

**VAN DER KABEL.** See **VAN DER KABEL**.

**VAN DER CAM, F.**, an obscure Dutch engraver, who flourished about the year 1750. He scraped a few plates of Scriptural subjects.

**VAN DER CAPELLE, JAN**, (or **VAN DE KAPPELLE**.) painter and etcher, was born at Amsterdam about 1630. He received the freedom of that city in 1653, and the dates on his pictures range from 1650 to 1680. He painted river scenes and sea-pieces with great delicacy, also landscapes with winter effects. In spite of the excellence of his

work, none of the Dutch writers notice either him or his pictures. Amongst his best works may be mentioned, 'Fishing Boats,' in the Rotterdam Museum; a 'River Scene with Shipping,' dated 1650, in the Museum at Amsterdam; a 'View on the Scheldt near Bats,' in the Arenberg Gallery; a 'Beach with Shipping,' in the Vienna Gallery; a 'Sea-piece,' in the Berlin Museum; a 'River Scene' at Bridgewater House, and five pictures in the National Gallery, London. Of late years Van der Capelle has become fashionable, and his pictures now fetch considerable prices. Two etchings by him are known; one, in the *Galerie d'Estampes*, Paris, is marked *J. v. Capel, pinx.*

**VAN DER CROOST, ANTHONIE JANSZ**, (or **CROOS**.) a Dutchman of the 17th century, who won a certain reputation in his time as a painter of town views. In 1647 he was received into the Guild of St. Luke at the Hague, and practised in that city, where he died at an advanced age about the year 1662. He was one of the foundation members of the *Pictura Society* at the Hague, and imitated Jan v. Goyen, whose pupil he may have been. In the Amsterdam Museum there is a view of the Castle of Egmont, near Alkmaar, by him.

**VAN DER CROOST, JAKOB**, (or **CROOS**.) painter, was the son of Anthony van der Croost. He painted landscapes and marine pieces. Pictures by him, dated 1643 and 1667, are extant. The details of his life are unknown. The *Stadthuis* at the Hague has a picture by him.

**VAN DER DOES, AART**, engraver, was born at the Hague in 1610. He has left several portraits and a few other subjects, executed with the burin in the style of Paul Pontius, of whom probably he was a pupil. He engraved several of the plates for '*Portraits des Hommes illustres du 17<sup>me</sup> Siècle*,' published at Amsterdam, some of which are dated 1649. The following places may be named:

Ferdinand, Cardinal-Infant of Spain, Governor of the Low Countries, on Horseback; in the background is the Battle of Nordlingen; after *A. van Diepenbeek*.  
Gerard Coeh, Senator of Bremen; after *A. van Halle*.  
George Wagner, Quæstor of Eslingen, Plenipotentiary at the peace of Osnaburg; after the same.  
The Marquis of Castello Rodrigo; after *Rubens*.  
The Magdalene; after *Van Dyck*.  
A Miracle wrought by St. Francis; after *A. van Diepenbeek*.  
The Virgin and Child; after *Erasmus Quellin*.  
The Holy Family; after the same.

**VAN DER DOES, JAKOB**, the elder, was born at Amsterdam in 1623. After being instructed for some time by Nicolaus Moyaert, he visited Paris, when he was twenty-one years of age, and afterwards proceeded to Italy. He made drawings of views in the vicinity of Rome, and the work of Peter van Laer being then in great favour in Italy, he adopted the style of that master, and painted similar subjects. After passing some years at Rome, he returned to Holland. He died at the Hague in 1673. Van der Does is said to have been a morose, melancholy individual. His pictures have darkened very much. We have by him several small etchings of landscapes with cattle. They are free and masterly. His best pictures are the following:

Cassel.	Gallery.	Landscape with Animals.
Copenhagen.	"	Sheep at pasture on a Hill.
"	"	Sheep and Goats in an Italian Landscape.
"	"	Sheep under Oak-trees.



Vienna. Gallery. Landscape with Figures and Cattle.  
 " " Italian Landscape.

**VAN DER DOES, JAKOB**, the younger, second son of the elder painter of the name, was born at Amsterdam in 1654. After receiving instruction from his father and Karel du Jardin in landscape, and being also for a time under Caspar Netscher, he applied himself to historical painting under Gerard de Lairesse, in which he made great progress, and had produced some pictures which promised much, when he was overtaken by death while still very young.

**VAN DER DOES, SIMON**, the son of Jakob van der Does the elder, was born at Amsterdam in 1658, and was instructed in art by Adriaan van de Velde. His pictures, like those of the elder Van der Does, usually represent Italian landscapes, with figures and cattle, painted in a clearer and more agreeable tone than those of his father; he also painted small portraits and domestic subjects, in the style of Caspar Netscher. He is said by Houbraken to have visited England, where he did not remain longer than a year; he worked also at Brussels and Antwerp, and finally settled at the Hague. He died in 1717. Simon van der Does etched a few plates of landscapes with cattle. Pictures by him are in the galleries of Amsterdam, Copenhagen, the Hague, and Frankfort, and in the Vienna Academy.

**VAN DER DONCKT, JOSEPH**, a Flemish painter, born at Alost in 1757. He learnt the rudiments of art from J. de Rycke, and afterwards studied under Suveé and Gaeremyn at the Bruges Academy. In his youth he was intended for a Jesuit, but on the suppression of the order, was sent to Marseilles into a house of business, and soon abandoned commerce for painting. He visited Paris and Italy, and did not finally settle in his native city till 1791. He distinguished himself as a painter of portraits, especially in pastel. He died in 1821. The Bruges Academy has several portraits by him.

**VAN DER DORT, ABRAHAM**, modeller, earns a place in this dictionary by having acquired at least some proficiency in painting, for a portrait of the King of Denmark, by him, was in the collection of Charles I. He was born in Holland, was employed by the Emperor Rudolph, and afterwards came to England, where he was in the service successively of Prince Henry and of Charles I. He was keeper of the king's pictures, and was appointed designer to the mint in 1628. Walpole mentions a document in which he is recommended as a husband, by the king himself, to one Louisa Cole. He received other favours from Charles, and compiled the still extant catalogues of the Royal Collections of pictures, medals, and other works of art. It is said that he mislaid a miniature by Gibson, which had been given into his safe keeping by the king, and that, when it could not be found, he hanged himself in despair, the miniature being afterwards discovered and restored by his executors.

**VAN DER EIJDEN, JAN**, (or JEREMIAS,) portrait painter, was born at Brussels, but came to reside in London, where he was employed by Lely to paint draperies. After the death of that artist he was patronized by several of the nobility. He afterwards settled in Northamptonshire, where, according to Walpole, he died about 1697. The date of his death has also been given as 1687, and his name as VAN DER HEYDEN.

**VAN DER EIJK, ABRAHAM**, (or VAN DER EYK,) was a contemporary of Willem Mieris, and painted somewhat in the manner of that master.

**VAN DER ELST, PIETER**. See VERELST.

**VAN DER EYDEN, JOHN**. See VAN DER EIJDEN.

**VAN DER FAES, PIETER**, better known as Sir Peter Lely, was born in 1618, at Soest in Westphalia, where his father (a captain of infantry, who had changed his name from Van der Faes to Lely) was in garrison. He studied under Pieter Franz de Grebhor at Haarlem for about two years. On the death of Van Dyck in 1640 he determined to visit England, where he arrived the following year. He first painted landscapes with historical figures; but finding that portrait painting was more encouraged here than any other branch of art, he devoted himself to it, imitating the style of Van Dyck. At the marriage of the Prince of Orange with the Princess Mary in 1643, he was presented to Charles I., and painted his portrait and those of William and the Princess. He remained in England during the Commonwealth, and painted the portrait of Cromwell. At the Restoration, Charles II. appointed him his principal painter, and made him a baronet, 1679-80. From 1662 to his death he lived in the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset. He died in 1680, and was buried by torchlight in the church of St. Paul's, Covent Garden, where his bust by Grinling Gibbons was destroyed by fire in 1795. Lely's collections of works of art and his other effects were sold after his death, and produced the very large sum for the time of £26,000. His will, in which he bequeathes fifty pounds towards the building of St. Paul's, was printed for the Camden Society in 1863. The number of his portraits in private hands is very great. The following are among the more remarkable:

Dublin. Nat. Gallery. James, First Duke of Ormonde. Portrait of a Girl.

(Greenwich Hos- " Great The Flagmen: Twelve portraits  
pital. Hall.) painted for the Duke of York  
(James II.). They are:

1. James Duke of York. 2. Earl of Sandwich (Edward Montague). 3. Sir Thomas Allen. 4. Sir George Ascue. 5. Sir William Berkeley. 6. Sir Thomas Harman (the finest of the series). 7. Sir Joseph Jordan. 8. Sir John Lawson. 9. Sir Christopher Mennys. 10. Sir William Penn (the father of the great Quaker). 11. Sir Jeremy Smith. 12. Sir Thomas Tiddiman.

Hampton Court. BEAUTIES OF THE COURT OF CHARLES II. (originally eleven—two are missing):

" Barbara, Duchess of Cleveland, as Minerva.  
 " Frances Stewart, Duchess of Richmond.  
 " Mrs. Middleton.  
 " Elizabeth, Countess of Northumberland.  
 " Countess of Falmouth (mis-called Countess of Ossory).  
 " Elizabeth Brooke, Lady Denham.  
 " Frances Brooke, afterwards Lady Whitmore.  
 " Henrietta Boyle, Countess of Rochester.  
 " Miss Hamilton, afterwards Comtesse de Grammont.  
 " Lady Bellamy.  
 " Jane Kellaway as Diana (mis-called Princess Mary).  
 " Anne Hyde, Duchess of York.  
 " (?) Mario d'Este (mis-called Nell Gwynne)

Hampton Court.	Anne, Countess of Sunderland.
"	Princess Isabella, daughter of James II.
"	A Magdalen.
London. Nat. Port. Gall.	Portrait of Lely.
"	Duke of Alenmarle.
"	Duke of Buckingham (fine).
"	Duchess of Cleveland.
"	Mary Davis (very fine).
"	Sir Harbottle Grimston.
"	Nell Gwynn (very fine).
"	Lord Jermyu.
"	Duke of Ormonde.
"	Earl of Osory.
"	Prince Rupert.
"	Countess of Shrewsbury.
"	Thomas Stanley.
"	Sir William Temple.
"	Anne Hyde, Duchess of York.
"	Charles II.
"	Comtesse de Grammont (very fine).
"	Duke of North.
"	Earl of Sandwich.
"	Mrs. Jane Middleton (very fine).
"	Earl of Southampton.
"	Portrait of a Girl.
Oxford. Bodleian Lib.	Samuel Butler.
Windsor Castle.	Charles II.
"	Duke of Gloucester.
"	Prince Rupert.

VAN DER GOES, HUGO, was born at Ghent (?) about the year 1405. He is described by Van Mander as a painter of Bruges and pupil of the Van Eycks, statements which are probable enough, but of which we have no positive evidence. His earliest works were the distempered canvases with which the churches and palaces of Bruges and other lowland towns were decorated instead of frescoes, which would not stand the climate. He also made cartoons for glaziers. Vasari calls Van der Goes "Hugo of Antwerp;" and Van Vaerne-wijk, (the historian of the Rebellion) "Hugh van der Ghoest in Zeelandt, so called because he lived long in that country, though he was born at Leyden." He was a master at Ghent in 1465, and became a sworn arbitrator to the Guild of Painters in 1468, a rank no member could hold until he had enjoyed the freedom for at least a year, and had paid the fees. It is suggested that he had previously joined that at Bruges, and in the same year was called to take part in the preparations for the wedding of Margaret of York at Bruges and at Ghent. There is some reason to believe that, about the time of the Ghent insurrection in 1440, Van der Goes was invited to Paris, and there painted the 'Crucifixion,' which still hangs above the judges' seat in the *Cour d'Appel*. About 1450-3 he appears to have settled at Ghent, where, in 1472-75, he presided as elder in the Guild. In 1476 he entered the Convent of Rooden Cloostere, near Brussels. Here he was allowed various indulgences, among them that of dining in the refectory with the distinguished strangers who came to see him. On these occasions he would drink much wine, which had a great effect upon his excitable temperament. Five or six years after he 'professed' he went to Cologne with some brother monks, and on his return had an attack of madness which the Prior attempted to mitigate with music. In 1478 he went to Louvain, to value an unfinished picture by Dierick Bouts, receiving a stoup of wine for his trouble. He died in 1482, his insanity having in the meantime disappeared. Of all the oil pictures that he produced, the only one his-

torically authenticated is that mentioned by Vasari, which he painted to the order of Tommaso Portinari, agent in Bruges for the Medici, for the Hospital of S. Maria Nuova at Florence, where it is still preserved. Of this triptych, the middle picture represents the 'Adoration of the Shepherds;' the figures being almost life-size. On one wing are the portraits of Tommaso Portinari and his two little sons, presented by their patron saints Matthew and Anthony; on the other his wife and daughter, presented by SS. Margaret and Magdalen. Many works of Van der Goes perished by the hands of the Iconoclasts. Several important pictures by other masters have until lately been erroneously attributed to him. Two in the National Gallery, a 'Portrait of an Ecclesiastic,' and 'The Madonna and Child Enthroned,' bear his name in the catalogue; the latter is by Dierick Bouts. Nearly all large museums have pictures ascribed to Van der Goes, mostly quite at random. Among pictures by him, known to have once existed, which are now missing, we may name: two panels with scenes from the legend of St. Catharine; and four episodes from the seven sacraments, which Albrecht Durer saw in the Nassau Palace, at Brussels, and ascribed to Meister Hugo. Among other pictures ascribed to him with more or less justice, are a 'Madonna and Child with SS. Catharine and Barbara,' which found its present place in Santa Maria del Gesù at Polizzi, in Sicily, through a ship on which it was freighted being wrecked in the neighbourhood; and a 'Madonna,' in the Bologna Gallery. Messrs. Crowe and Cavalcaselle do not believe in Hugo's authorship of the latter.

W A.

VAN DER GOUWEN, WILLEM, a Dutch engraver, was a native of Amsterdam and flourished early in the 18th century. We have by him an indifferent set of Bible prints, published in that city in 1720, after the designs of Picart and others. He also engraved some ornamental frontispieces, &c., for the booksellers. 'The Whale cast upon the Dutch Coast in 1598' should also be specially noticed among his plates.

VAN DER GRACHT, JAKOB, a Flemish painter and engraver, was born at Lierse (?) in 1593. Raphael Coxie was his master. He spent some years in Italy, under the protection of the Spanish Viceroy at Naples. He is chiefly known, however, by his 'Anatomy for Artists,' published at the Hague in 1634. An excellent portrait by him is in the Weimar Collection. He died at the Hague in 1647.

VAN DER GUCHT, BENJAMIN, portrait painter and picture-dealer, was the only son of John van der Gucht, the engraver. Benjamin was a student at the school in St. Martin's Lane, and afterwards at the Royal Academy. He painted many portraits of actors, among them those of David Garrick, as steward of the Stratford Jubilee, and of Woodward the Comedian, now in the Lock Hospital. He also painted scenes from popular plays, but in 1786 he relinquished painting for picture-dealing, picture-cleaning, and repairing. He was drowned in the Thames, near Chiswick, September 21st, 1794.

VAN DER GUCHT, GERARD, an elder son of Michiel van der Gucht, was born in 1696 (or 1695). He was the pupil of Louis Chéron, and was principally employed by the booksellers, for whom he engraved a great number of portraits in small, chiefly after Kneller. Later in life he became a

dealer, founding a "Gallery" in Lower Brook Street. He was employed by Sir Hans Sloane. He died, the father of thirty children, in 1776. We have by him, among others, the following portraits:

John Tillotson, Archbishop of Canterbury; *after Kneller.*

John Milton, Poet; *three plates.*

John Dryden, Poet; *after Kneller.*

John Hughes, Poet; *after the same.*

John Philips, Poet; *after the same.*

Colley Cibber, Poet and Actor; *after Van Loo.*

Charles Jervas, Painter.

The Four Seasons; *after Coppel.*

VAN DER GUCHT, JOHN, a younger son of Michiel van der Gucht, was born in London in 1697, and was taught engraving by his father. He also studied under Louis Chéron. He died in 1776. He engraved six academical figures, from the drawings of Chéron, which were much admired; and was employed by William Cheselden, the surgeon, to engrave the plates for his 'Osteology,' for which he is highly commended in the preface to that work. He also had a share in the plates after Sir James Thornhill's pictures in the Cupola of St. Paul's. There is a print by him of 'Tancred and Erminia,' after N. Poussin. He is stated to have excelled as a caricaturist. We have also by him the following portraits:

John Ker, of Kersland; affixed to his Memoirs; *after Hammond.*

William King, LL.D.; prefixed to his works.

John Dennis, critic.

VAN DER GUCHT, MICHIËL, a Flemish engraver, was born at Antwerp in 1660, and was first a pupil of one of the Boutats, but came early to England, and studied under David Loggan. Here he met with considerable encouragement, and remained till death. He was chiefly employed by the booksellers, and engraved many of the portraits for Clarendon's 'History.' He also engraved anatomical figures, and a large print of the 'Royal Navy,' after Baston. He was the master of Vertue. Walpole calls him Vandergutch. He died in Bloomsbury, October 16th, 1725, and was buried in St. Giles's churchyard. The following portraits by him may be named:

Queen Elizabeth; *after Sir Antonio Mor.*

Sir Josiah Child, *after Riley.*

J. Savage; prefixed to his History of Germany; *after Foster*: his best work.

James Stanley, Earl of Derby; *after Winstanley.*

Francis Atterbury, Bishop of Rochester; *after Kneller.*

William Congreve, Poet; *after the same.*

Joseph Addison, Poet; *after the same.*

Thomas Betterton, Actor; *after the same.*

VAN DER HAERT, HENRI, painter and sculptor, was born at Louvain in 1794. He studied in the Academy of Ghent, and afterwards under Jaquin and David. He was successful in portraiture, and in 1841 he became a director of the Ghent Academy, which he completely reorganized. He died at Ghent in 1846. The Museum of that city possesses a 'Dismissal of Hagar' by him.

VAN DER HAGEN, JAN or JORIS, (or VERHAGEN), painter, was born at the Hague, where he was living as early as 1610. The year of his birth is unknown, but various improbable dates have been given. His identity also has been matter of doubt, some writers holding that Jan and Joris Van der Hagen were two distinct persons. Messrs. Bredius and Stuers ascribe all the Van der Hagens at Amsterdam and the Hague respectively to 'Joris', making no mention of 'Jan'. Joris was one of the forty-seven artists who founded the Pictura Society at the Hague in 1656. He was the friend of

Berchem and Adriaan van de Velde, and studied the works of Ruydael. He painted landscapes, and views chiefly taken from the environs of Cleves and Nimeguen. The pictures of Verhagen are well painted; but having made use of a pernicious pigment, much in vogue at his time, called Haarlem blue, the freshness of his greens and blues has disappeared. He died in 1669. Several landscapes by him are at Amsterdam, Berlin, Copenhagen, the Hague, and Rotterdam. One of the best of his landscapes is in the Louvre; it represents a 'Village in a Plain,' with a Sportsman, his Servant, and his Dogs, 1660.

VAN DER HAGEN, JOHANN, a Dutch marine painter, born at the Hague early in the 18th century. He migrated to London, and finally settled in Ireland. In his latter years his improvidence brought him to want, and he died in Dublin about 1770.

VANDERHAMEN Y LEON, JUAN DE, the son of a Flemish archer of the guard, was born at Madrid in 1596. His father amused his leisure with flower painting, in which he instructed his son. The latter married a Castilian wife, Eugenia de la Herrera, and adopted painting as a profession. On the death of Gonzales in 1627 he was an unsuccessful candidate for the vacant post of painter to the king. In conjunction with Eugenio Caxes, Vanderhamen painted several scenes from the infancy of Christ for the Convent of the Holy Trinity at Madrid, as well as six scenes from the Life of Christ for the Carthusians of Paular. In these subjects his style was dry and harsh; but his portraits were agreeable. His chief merit was displayed in kitchen-pieces, of which an excellent example is in the Gallery at Madrid. He died in 1632.

VAN DER HECKE, MARTEN HEEMSKERK, was the son and pupil of Nicolas van der Hecke. He painted landscapes with ruins, but never rose above mediocrity.

VAN DER HECKE, NICOLAAS (or CLAESZ) DIRCKSZ, was born at the Hague about the year 1580, and was a scholar of Jan Naghol, and a relative of Marten Heemskerk. He painted history and landscapes, but excelled chiefly in the latter. Of his historical works, the most important are three large pictures in the town-hall at Alkmaar: the 'Decapitation of a Magistrate, for an act of oppression towards a Peasant;' the 'Punishment of Cannibyses;' and the 'Judgment of Solomon.' He was one of the founders of the S. Luke's Guild at Alkmaar, in the year 1631. He died in 1638. The Dresden Gallery has two Alchouse interiors by him, and the Amsterdam Museum views of the Castle and Abbey of Egmont.

VAN DER HEIJDEN, JAN. See VAN DER ELZEN and VAN DER HEYDEN.

VAN DER HELST, BARTHOLOMEUS, portrait painter, was born at Haarlem in 1611 or 1612. The registers of Haarlem have been searched in vain for the exact date of his birth. It is supposed that Nic. Elias was his instructor, and that he was further influenced by Frans Hals. He settled at Amsterdam while still very young, and lived there for the greater part of his life. In 1636 he married Constantia Reinst, a young girl of good family, who was famous for her beauty and wit. He was a foundation member of the Painters' Guild (1654). He occasionally painted civic scenes and shooting pieces, but his better known and more numerous works are portraits and

portrait groups, often of civic officers or archer guards. He has been called a realist whose works were scarcely pictures, and sometimes the criticism is not without foundation. His best pictures are apt to lack what the French call *enveloppe*. They have little unity or subordination, while they are often cold in colour. The strength of his work lies in its robust simplicity of conception, in its vigorous solidity of method, and in its unflinching carefulness. Van der Helst died at Amsterdam, December 16, 1670. Pictures:

Amsterdam.	Museum.	The Banquet of the Civic Guard on June 18, 1618, in celebration of the conclusion of peace with Spain. 1618. ( <i>His most famous picture</i> )
"	"	The Heads or 'Umpires' of the Brotherhood of St Sebastian, Amsterdam. 1653.
"	"	The Company of Captain Roelof Bicker and Lord J. M. Blau, before a tavern in Amsterdam. 1639
"	"	Portrait of the Princess Maria Henrietta Stuart ( <i>And eleven others</i> )
"	Town-hall.	The Marksmen. 1666
"	Workhouse.	Conversation-piece. 1650.
Hague.	Gallery.	Portrait of Paul Potter.
London.	Nat. Gallery.	Portrait of a Lady in Blue. (?) Portrait of a Lady.
"	Gallery.	Two Portraits.
Munich.	Gallery.	Music
New York.	Museum.	
Paris.	Louvre.	Smaller repetition of the above picture, 'The Umpires.' 1688.
Rotterdam.	Museum.	Portrait of a Protestant Divine; signed and dated 1618, probably his earliest work ( <i>And four others</i> )

VAN DER HELST, LOUWIK, painter, was the son of Bartholomeus van der Helst. He was born at Amsterdam in 1645, and became the pupil of his father. He practised in Amsterdam, where he died after 1680. Works:

Amsterdam.	R. Museum.	Portrait of Admiral Stellingwerf.
"	"	Portrait of Adriana Hinlopen.

VAN DER HEYDEN, JAN, (or VAN DER HEYDEN,) was born at Gorinchem (Gorcum) in 1637. His only instruction consisted of a few desultory lessons received from an unknown glass-painter; but his natural genius soon discovered itself in very correctly finished drawings of ruins and buildings. He next attempted similar subjects in oil, and succeeded still better. He travelled in Germany, Belgium, and England, painting in Cologne, Brussels, London, and other places. He died at Amsterdam, September 28, 1712. The chief pictures of Van der Heyden represent picturesque spots in Dutch towns, particularly in Amsterdam. Although he paints each individual brick or stone in his buildings, there is nothing hard or dry in his pictures; his handling is dexterous and light, and his colour warm and luminous. His pictures are generally furnished with figures by Adriaan van de Velde. After the death of Adriaan, Van der Heyden got Lingelbach and Egdon van der Neer to perform the same office for him. We have a few original etchings by this painter; he had also a secret for printing pictures. These were stamped in oil colours on parchment and afterwards retouched. The following pictures by Van der Heyden may be named:

Amsterdam.	R. Museum.	A Quay with Trees.
Brunswick.	Gallery.	A Landscape with old Castle.

Brussels.	Arenburg Coll.	The Quay of Amsterdam.
Cassel.	Gallery.	A Palace in Brussels with Dutch Flower Garden, &c.
Copenhagen.	"	View of a Chateau.
Dresden.	"	View of a Convent. ( <i>And three others.</i> )
Hague.	Museum.	View in a Dutch Town.
London.	National Gall.	Street in Cologne.
"	"	An Architectural Group.
"	"	Landscape.
"	"	Street in a Town.
"	Bridgewater Gall.	View in a Dutch Town.
"	Buckingham Pal.	Dutch House by a Canal.
"	"	View in a Dutch Town.
"	Ashburton Coll.	A Market-place at Mid-day.
Munich.	Gallery.	A Square.
"	"	Duke of Brabant's Palace, Brussels.
Paris.	Louvre.	The Town Hall of Amsterdam.
"	"	Village by a River.
Petersburg.	Hermitage.	Dutch Canal and Street.
"	"	Mountain Landscape with Town.
Vienna.	Gallery.	Old Castle surrounded by Water.

There was also a JAN VAN DER HEYDEN the younger, of whom little is known.

VAN DER HEYDEN, JAKOB, engraver, was born at Strasburg about 1570 and died in 1637. At the beginning of the 17th century he was living at Frankfurt, where he engraved a number of small pictures of churches, an 'Interior of Strasburg Minster' among them.

VAN DER HORST, GERARD, a Dutch draughtsman and painter of landscapes and marines, who flourished in the 17th century. Jan van de Velde engraved after him.

VAN DER HORST, NICOLAS, was born at Antwerp in 1598, and was educated in the school of Rubens. He afterwards travelled through Germany, France, and Italy, and on his return to the Netherlands established himself at Brussels, where he was not unsuccessful as a painter of history and portraits. The Archduke Albert favoured him, and appointed him to his household. He died at Brussels in 1616. Several of his drawings for bookellers are extant, and his 'Sacrifice of Jephthah' was in the Suermondt Collection. He painted a portrait of Marie de' Medici, which Vostermann engraved. He signed with the initials N. V. H.

VAN DER HULST, JAN BAPTIST, was born at Louvain in 1790, and first studied under Geedts at Ghent, after which he visited Paris, Rome, Naples, &c. He settled at the Hague, became court painter to Willem I. of the Netherlands, and was elected a member of the Amsterdam Academy. His work was at first confined to historical subjects and altarpieces, but at a later period he took to portraits, which he sometimes lithographed. He died at Brussels in 1862. In the Amsterdam Museum there are by him the portraits of Willem I. and of his Queen.

VAN DER HULST, PIETER, the elder, a Dutch painter, who flourished in the first half of the 17th century, was a pupil of Van Goyen. His works consisted of landscapes with figures; among them are:

Brunswick.	Gallery.	A Church Consecration. 1628.
Frankfort.	Stadel Inst.	Dutch Village with River. 1652.

VAN DER HULST, PIETER, a Dutch painter, born at Dordrecht in 1652. He was at first a pupil of W. Dondyns, but from 1674 he studied under Mario Nuzzi, at Rome, where he attempted historical painting, but without success. He afterwards painted flowers, fruit, and reptiles, in the

style of Nuzzi. Ultimately he settled at the Hague. He was called 'Tournesol' or 'Solsiffe,' because he generally painted a sunflower in his pictures. His manner of painting was rather Italian than Dutch. He died in 1701.

**VAN DER JAGT, MARTINUS**, draughtsman and painter, was born at Haarlem in 1747. He was a pupil of J. H. Jelgersma and Jan Punt, and painted animals somewhat in the style of Houdecoster. He also painted sea-pieces. He died at Zeist in 1805.

**VAN DER JEUGHT, JAN JOZEF**, a Flemish painter of history and portraits, who flourished at Antwerp in the 18th century. In 1771 he was director of the Antwerp Academy.

**VAN DER KABEL, ADRIAAN, or ARIE**, (or **VAN DER CABEL**), originally **VAN DER TOOW**, painter and etcher, was born at Ryswick, near the Hague, in 1631. He was a scholar of Van Goyen. Leaving home to visit Italy, he stopped at Lyons, where his works were so much admired, and so liberally paid for, that he was induced to settle in that city. This took place not later than 1669, for in that year he married one Susanne Bourgeois, at Lyons. He painted landscapes with figures and cattle, and views of sea-ports. He appears to have sometimes imitated the style of Benedetto Castiglione and Salvator Rosa, at others that of the Carracci and P. F. Mola. His pictures are very unequal, as his life was irregular and dissolute. Descamps says he did not visit Italy, but there is a tradition that he was known in Rome by the nicknames of 'Corydon' and 'Geestigheid.' He died at Lyons in 1705. A landscape by him, signed, and dated 1652, is in the Munich Pinakothek; and in the Lyons Museum there is a sea-piece. Van der Cabel has left the following etchings:

A set of six Landscapes, with figures and buildings.

Another set of thirty Landscapes and Marines.

A set of four mountainous Landscapes, with figures; inscribed *A. vander Cabel fecit. N. Robert exc.*

Two large Landscapes, with figures.

A large upright Landscape, with St. Bruno: the figure is engraved with a single stroke, in the manner of Mellan.

Another, its companion, with St. Jerome.

**VAN DER KAPPEN, FRANS**, a Flemish painter, was born in 1660, at Antwerp. He died in 1723, and nothing is known of his life beyond the bare fact that he travelled in Italy.

**VAN DER KOOGEN, LEENDERT**, painter, was born at Haarlem in 1610. His parents were in affluent circumstances; and on his discovering an inclination for art, sent him to Antwerp, where he became a scholar of Jacob Jordaens. On his return to Holland, his first efforts were in history, but becoming acquainted with Cornelis Bega, he quitted that for conversations, boors regaling, and other things in the style of Bega. He entered the Haarlem Guild in 1652, and died in that city in 1681. His works are little known out of his own country. Van der Koogen has left several etchings, some of which are in the style of Salvator Rosa. We may name the following:

A set of six prints of Soldiers; in three series, dated 1664, 1665, and 1666.

A set of four, representing Apollo and the Muses; the Battle of the Giants; a Sacrifice near a Tomb; and a Standard-bearer, with Soldiers.

Another set of four; a Female Head, 1664; an Ecce Homo, 1664; St. Sebastian, 1665; and two Men playing at Trio-trac.

**VAN DER KOOGH, ADRIANUS**, painter, was born at Middelharnis in 1796, and died at Dor-

recht in 1831. The Rotterdam Museum has a landscape by him.

**VAN DER KOOI, WILLEM BARTEL**, was born at Augustinusga, in Friesland, in 1768. He studied under J. Verrier, at Leeuwarden, and under Beekkerk, and in 1798 became teacher of drawing at the Academy at Franeker, where he remained till its dissolution in 1811. In 1808, he won a prize of 2000 florins at the Amsterdam Exhibition, for his picture of a 'Lady with a Servant handing her a Letter.' After this he resumed study at Dusseldorf after Van Dyck. He was correspondent of the Netherlands Institute, and a member of the Academies of Amsterdam, Antwerp, and Ghent. He died at Leeuwarden in 1836. Seven portraits by him are in the Amsterdam Museum.

**VAN DER KRYNS, (or KRYNS VAN DER MAES,)** **EVARD**, a Dutch painter of the 17th century, was a pupil of van Mander. He was received into the Painters' Guild at the Hague in 1604, but worked for the greater part of his life in Italy and other foreign countries. The Hague archives speak of him also as a glass painter. The windows in the Frederiksborg Chapel, Copenhagen, which were destroyed in the fire of 1859, were by him.

**VAN DER KUYL, GYSBERT**, a Dutch painter, born at Gouda at the beginning of the 17th century. He was a pupil of Wouter Crabeth the younger, and also spent twenty years in France and Italy. His manner shows the influence of Honthorst and Abraham Bloemaert. He died at Gouda in 1673. The Amsterdam Museum possesses two of his works.

**VAN DER LAAK, MARIA**, a Dutch painter, who worked at the Hague about the middle of the 17th century, and died there in 1664.

**VAN DER LAAN, ADRIAAN**, a Dutch engraver, was born at Utrecht about the year 1690. He resided some time in Paris, where he worked for the print-sellers. His most important performance is a set of landscapes after J. Glauber. He also engraved a portrait of Laurens Coster, of Haarlem, to whom the Dutch attribute the invention of printing, and some plates after Van der Meulen. He was still living in 1742.

**VAN DER LAAN, DIRK**, a Dutch painter, and pupil of Frans Floris, who flourished in the 16th century, and painted history in small.

**VAN DER LAMEN**. See **VAN DER LANEN**.

**VAN DER LANEN, CHRISTOFFEL JOAN, or JACOBZ, (LAENEN, LAMEN,)** a Flemish painter, is supposed to have been born at Antwerp about the year 1570. He is believed to have been a pupil of Frans Francken the younger. He was working at Antwerp about 1620, whilst one of his pictures is dated as late as 1638. He painted conversations and riotous subjects, some of them not very decent. The picture bearing the above date represents 'Two Ladies playing at Draughts.' A 'Ball at Antwerp' by him is in the Copenhagen Gallery. He died in 1651 or 1652.

**VAN DER LEEPE, JAN ANTHONIE**, painter, came of an opulent family, originally of Brussels, which city his parents left on account of the troubles in Brabant, to settle at Bruges, where our artist was born in 1664. He painted sea-pieces, both in calm and storm, and landscapes in the style of Gaspar Poussin. These were generally furnished with figures by his fellow-townsmen, Duvenéde and Kerkhove. Van der Leepe was appointed Comptroller-General of Flanders by the Emperor. In 1713 he became councillor at Bruges, and in

1716 'Echevin.' He died in 1720. A series of fourteen pictures by him, from the life of Christ, is at Bruges.

**VAN DER LEEUW, GABRIEL**, (or **GABRIELE LEONE**), was born at Dordrecht in 1643. He was the son of **SEBASTIAAN VAN DER LEEUW**, a painter of landscapes and animals, who had been a scholar of Jacob Gerritz Cuyp. In a short time Gabriel greatly surpassed his father, when he went to Amsterdam, and there formed an acquaintance with David van der Plaas, with whom he set out to visit Italy. Passing through France he stopped four years at Paris, and two at Lyons. On his arrival at Rome, he studied Benedetto Castiglione and Rosa da Tivoli, and painted landscapes with cattle in their styles. After a residence of ten years in Italy he returned to Holland, where after a time he lost his popularity and projected a return to Italy. But going to Dordrecht, for the arrangement of some family affairs, he there died suddenly in 1688. Gabriel van der Leeuw etched several plates in the style of Castiglione and H. Roos. When in Italy he signed these *G. Leone*, which has led to the invention of an apocryphal Giovanni, Gabriele, or Guglielmo Leone.

**VAN DER LEEUW, PIETER**, a native of Dordrecht, was a younger son of Sebastian van der Leeuw. He studied for some time under his father, but subsequently became an indefatigable imitator of Adriaan van de Velde. It is said that he never painted without one of that master's pictures by his side. He entered the 'Kunstgenootschap' in 1669, and in 1678 he was made director. He died in 1704. Several of Van der Leeuw's best works are in the galleries of Rotterdam and Munich.

**VAN DER LEUR, NICOLAAS**, was born at Breda in 1667. After studying art for a time in his native country, he went to Italy when young, and passed some years at Rome. On his return to Holland he acquired some reputation as a painter of history and portraits. His chief work is the principal altar-piece in the church of the Recolets, at Breda. He died about 1726.

**VAN DER LINDEN, MORITZ**, a Dutch painter of the 17th century. He was a pupil of Caspar Netscher, and showed talent as a painter of portraits and genre. He had, however, a more decided turn for engineering, and entering the service of the States-General as engineer, he abandoned art.

**VAN DER LISSE, DIRCK**, painter, flourished at the Hague about the middle of the 17th century. He entered the Guild of St. Luke in 1644, helped to found the new Guild in 1656, was burgomaster in 1660, and died in 1669. Between him and Van der Lys there seems to have been some confusion. Dirck made use of a monogram composed of a D, an L, and a stroke which may stand for J or I or a part of V. There is a picture by him in the Munich Gallery.

**VANDERLYN, JOHN**, painter, was born at Kingston in America, in 1776. He studied in France, and on his return to his own country, attracted attention by some clever pen-and-ink copies of engravings. After some further study at Washington, where he became known by his picture of 'Niagara Falls,' and some creditable portraits, he returned to France, and coming under the influence of Vincent, began to paint historical pictures. His 'Landing of Columbus,' now in the Capitol at Washington, was of this period. From Paris he went to Italy, where he painted 'Marius among

the Ruins of Carthage,' for which he received a gold medal from Napoleon I. in 1807. After his re-establishment in America in 1815, he executed panoramas of Paris, Athens, Mexico, and Geneva, which were exhibited in many of the States with much success. He also painted portraits of Madison, Monroe, Washington, Calhoun, and Jackson. He died at Kingston in 1852.

**VAN DER LYS, JAN**, or more probably **DIRCK**, (**VAN DER LIS**, or **VAN DER LITS**), was born at Breda in 1600, and was a scholar of Cornelis Poelenburg, whose manner he imitated so well that his pictures are often attributed to that master. He painted historical subjects, landscapes, bathing nymphs, and conversations; some of which he engraved. He is supposed to be identical with Giovanni Lutz, after whom Mogalli engraved 'A Sacrifice of Isaac.' He has also been confused with Jan Lis, called Pan (*q. v.*). He died at Rotterdam in 1657. Pictures by him are at Brunswick and Copenhagen.

**VAN DER MAES, KOENRAD**, a Dutch painter, flourished at Leyden towards the close of the 16th century, and was the master of Joris van Schooten.

**VAN DER MAST, HERMAN**, a Flemish painter, was born at Brielle about 1550. He was a pupil of Frans Floris, and after that master's death, in 1570, of Frans Francken. Later he worked for a time in Paris, under the patronage of the Archbishop of Bourges. He is said to have finally settled at Delft, and to have died there some time after 1604. His skill was chiefly shown in the realistic painting of details.

**VAN DER MEER, BAREND**, (or **BERNARD**), probably a son of the elder Jan van der Meer, was born at Haarlem about 1659, and painted still-life with some success. Pictures of fruit by him are in the Vienna Gallery, and at Würzburg. The Vienna picture is signed and dated 1689.

**VAN DER MEER, CAHARINA**, probably a daughter of Jan van der Meer the elder, was a painter of conversation pieces, in the style of Caspar Netscher. One of her pictures is said to be dated 1675.

**VAN DER MEER, GERARD**. See **VAN DER MEIRE**.

**VAN DER MEER, JAN**, called **VAN DER MEER**, of **DELFT**. See **VAN DER MEER**.

**VAN DER MEER, JAN**. See **VAN DER MEIRE**.

**VAN DER MEER, JAN**, the elder, (erroneously **VERMEER**), was born at Haarlem in 1628. He was the son of an obscure painter of the same name as himself. He entered the school of Jacob de Wet in 1638, and when he was still young he visited Italy, accompanied by Lieven van der Schuur. On his return to Holland his pictures were sought after with great avidity. He painted landscapes with cattle and figures, and marines. His sea-pieces are particularly good, the skies light and floating, and the water clear and transparent. He also painted battle-pieces with success, and drew horses with great fire and animation. He entered the Guild of St. Luke in 1654, and died at Haarlem in 1691. Works:

Berlin.	Museum.	View of Haarlem.
		Two Landscapes.
Brunswick.	Gallery.	A Landscape.
Dresden.	"	Two Forest-scenes.
Munich.	Pinakothek.	Four Landscapes.
Paris.	Louvre.	Entrance to an Inn.
Vienna.	Gesell Coll.	A Landscape. 1668.

**VAN DER MEER, JAN**, the younger, (erroneously **VERMEER**), was the son of Jan van der Meer



the elder, and was born at Haarlem in 1656. He was first instructed by his father, but he afterwards studied under Nicolas Berchem, of whom he became one of the best scholars. He painted subjects similar to those of Berchem, landscapes with cattle and pastoral figures, and was peculiarly successful in painting sheep. His landscapes also exhibit very pleasing scenery. He died at Haarlem in 1705.

Pictures:

Amsterdam.	R. Museum.	The Sleeping Shepherd.
Berlin.	Museum.	Landscape with Cattle.
Copenhagen.	Gallery.	Landscape with Cattle.
Dresden.	"	Mountainous Landscape.
	"	Shepherd and Flock.
Frankfort.	Stüdel Inst.	Evening Landscape.
Petersburg.	Hermitage.	Italian Landscape.
Rotterdam.	Museum.	Italian Landscape.

We have a few charming etchings by this artist, which are now become scarce, viz.:

A set of four landscapes, with sheep.

A Ewe suckling a Lamb; *J. v. der Meer de Jonghe fecit.* 1683.

VAN DER MEER, N., a Dutch engraver, who resided in Paris about the year 1760. He engraved some church interiors, flowers, &c., for Le Brun's Gallery.

VAN DER MEEREN, (or MEREN), JAN, a Flemish painter and engraver, who worked at Antwerp, and was Dean of the Guild of St. Luke in that city in 1505.

VAN DER MEERSCH, PASCHUIER, is mentioned in the archives of Bruges as having entered the Painters' Guild in that city in 1483, and as having been a pupil of Meuling.

VAN DER MEERSCH, PHILIP, a Flemish draughtsman and painter, born at Oudenarde in 1749. He founded a free school of design and architecture in his native town, where he died in 1819.

VAN DER MEIRE, GERARD, a Flemish painter, who flourished about the middle of the 15th century at Ghent. He entered the Guild of St. Luke, in that city, in 1452, and was sub-dean in 1474. He is described in a chronicle of the 15th century as a pupil of Hubert van Eyck, but van Mander says he began to paint after the death of Jan van Eyck, which is confirmed by the date of his enrolment in the Guild. Many of his works were destroyed during the Spanish troubles, and no absolutely authentic painting by him is known. In St. Bavon's at Ghent there is a triptych, composed of a 'Crucifixion,' 'Moses striking the Rock,' and the 'Brazen Serpent,' all much damaged, which is signed with his name, but the signature is not beyond suspicion. It is of very slight merit. Messrs. Crowe and Cavalcaselle are inclined to accept as his a 'Visitation' and an 'Epiphany,' in the Berlin Museum, and taking them as standards, to ascribe also to him a 'Visitation,' in the collection of Baron Speck von Sternburg, at Lützenschen, near Leipzig; the 'Exhumation of St. Hubert,' in the National Gallery (No. 783); the picture known as 'A Count of Henegau, with St. Ambrose,' in the same collection (No. 264); several pictures in the gallery at Antwerp; and an 'Annunciation to (? coronation of) the Virgin' at Madrid, where it is assigned to the school of Van Eyck. To this Van der Meire some of the miniatures in the Grimani Breviary at Venice used to be ascribed. Gerard Horenbout is now believed to have been their author. The portrait of Marco Barbarigo, in the National Gallery, where it is ascribed to Van

der Meire, is now considered the work of Petrus Cristus.

W.A.  
VAN DER MEIRE, JAN, a painter of Ghent in the 15th century, is called by Immerzeel a brother of Gerard van der Meire, and scholar of the Van Eycks. The same author says he painted a picture of an 'Installation of the Order of the Golden Fleece' for Charles the Bold, Duke of Burgundy, whom he followed in his campaigns, and that he died at Nevers in 1471. An interesting discovery has recently been made concerning Jan van der Meire. It has been ascertained that a triptych in the church of S. Sauveur, Aix, which was long ascribed to King René of Anjou, is in reality Jan's work. It represents King René with his wife and their patron saints. The following pictures by him are at present not to be found:

The Martyrdom of St. Lieven.

The Death of St. Bavon.

Reiffenberg (*De la peinture sur verre aux Pays Bas*) mentions a Jan Van der Meire who was registered in the Antwerp Guild in 1505. The name, however, was a common one at Ghent during the 14th and 15th centuries.

VAN DER MEIRE, LIEVEN, a Flemish painter of the 16th century, the date of whose death has been hypothetically given as 1525-27. He is known to have worked at Lyons, where there are several pictures by him in churches.

VAN DER MEULEN, ADAM FRANS, painter, was born at Brussels in 1632, though from his long residence in Paris he is generally classed with the French school. His parents, who were in easy circumstances, placed him as a disciple with Peter Snayers, whom he soon surpassed. Some of his first productions then found their way to Paris, and possessed sufficient merit to attract the attention of Charles Le Brun, at that time the arbiter of taste in the French metropolis. As the great aim of every one about the court was to flatter the ambition of Louis XIV., Le Brun recommended Van der Meulen to Colbert, as a likely person to fitly commemorate the military achievements of that monarch. The minister agreed. Van der Meulen was invited to Paris, was pensioned by the king, and granted apartments at the Gobelins, where he was employed on designs for tapestry. The brilliant exploits of Louis XIV. afforded an ample field for the painter's ability; and Van der Meulen was appointed to attend his royal patron to the field in his campaigns. He painted the principal battles and sieges in Flanders for the Château of Marly. He also painted huntings and cavalcades. Although he was principally employed in painting for the court, many of his pictures are in private collections. In 1673 he was received a member of the Academy. Most public museums possess samples of his works, while those of the Louvre and Versailles have a large collection between them. The king heaped riches and distinctions on him, and Le Brun, his constant friend, gave him his niece in marriage. Van der Meulen died in Paris in 1690.

VAN DER MEULEN, PIETER, was the brother, and probably the scholar, of Frans van der Meulen. He was originally brought up a sculptor, but abandoned that art for painting. He, too, painted battles and huntings, and in 1670 came to England to paint the exploits of King William III., Louis's rival. Largillière's portrait of this artist was mezzotinted by Becket.

VAN DER MIJ, JEROME, (VAN DER MY,) was born at Leyden in 1687, and was a scholar of



**Willem Mieris.** He painted history, portraits, and genre subjects.

**VAN DER MIJN, AGATHA**, the sister of Herman van der Mijl, came with her brother to London, and was a member of the Free Society of Artists. She painted fruit, flowers, game, &c., and exhibited for the last time in 1768.

**VAN DER MIJN, ANDREAS**, an obscure Dutch engraver, was the second son of Herman van der Mijl, and resided some time in London. He was born in 1714, but the year of his death is unknown. We have a portrait of Richard Leveridge, the actor, by him.

**VAN DER MIJN, FRANS**, the third son of Herman van der Mijl, was born at Amsterdam in 1719. He was an excellent portrait painter, and, after a period of activity in his native town, came to London, where, in 1763, he became a member of the Free Society of Artists. To the Society's exhibitions he sent forty portraits between the years 1761 and 1772. He was in some ways the best painter of his family. He died in London, August 20, 1783.

**VAN DER MIJN, GERHARDT**, the eldest of the sons of Herman van der Mijl, was born in 1706, and painted chiefly in London. His subjects were portraits, ladies attired as shepherdesses, and other subjects after the manner of contemporary French art.

**VAN DER MIJN, HERMAN**, painter, was born at Amsterdam in 1684. He was the son of a clergyman, who intended him for the Church, and bestowed on him a suitable education. His love for art, however, finally led to his being placed under the tuition of Ernst Stieven, the flower painter. Wishing to practise a higher branch of art, he quitted Stieven and flower-painting, and turned his attention to history and portraiture. In 1716 he was summoned to the court of the Elector Palatine, where he passed some time. He afterwards returned to Holland, where he painted a 'Jupiter and Dancé,' which excited much admiration. He then visited Antwerp, and afterwards Paris, where he painted a picture of 'Peter denying Christ,' which is considered his best work. On the recommendation of Lord Cadogan, he came to England about the year 1722, and was employed in painting portraits for the nobility, in which he carried minuteness to excess. Frederick, Prince of Wales, and the Prince of Orange, sat to him; and he painted a picture of the Duke and Duchess of Chandos, for which he is said to have received five hundred guineas. He was also employed in repairing the pictures at Burleigh House. Van der Mijl died in London in 1741. Several of his paintings are at Augsburg and Munich. Besides his five sons he had a daughter, **CORNELIA**, who gained some reputation in England as a painter of still-life. She was born at Amsterdam in 1710; the year of her death is unknown.

**VAN DER MIJN, JORIS**, (or **GEORGE**), the fourth son of Herman van der Mijl, was born in London in 1723, but after the death of his father he went to Amsterdam, where he painted small portraits and genre pieces, and discovered a talent for representing silks and other stuffs. He died at Amsterdam in 1763.

**VAN DER MIJN, ROBERT**, fifth son of Herman van der Mijl, and a painter of portraits, landscapes, and fruit and flower-pieces, was born in London in 1724. He was an imitator of Watteau, and

exhibited portraits with the Free Society in 1762-3-4.

**VAN DER MOERE, NICOLAS**, an early Flemish painter, who is mentioned in a record of 1397 as practising at Antwerp.

**VAN DER MOIRON**, —, a Dutch landscape painter of the 17th century, of whom nothing is known. In the Stockholm Gallery there are two pictures by him; one represents peasants dancing near the ruins of a temple, the other a cattle fair.

**VAN DER MONT, THEODORE**, a Flemish painter, was born at St. Trond in 1581. His name has been Italianized into *Deodato Del Monte*. He was a pupil of Rubens, and enjoyed the special friendship of this master. He was made free of the Guild of St. Luke at Antwerp in 1608. He worked as engineer for the King of Spain, and was also employed by the Duke of Neuburg, who ennobled him. He died at Antwerp in 1644, and was buried in the church of St. Jacques. In the Antwerp Gallery there is a 'Transfiguration' by him; another version of the same subject is at Nancy.

**VAN DEN MOORTELE, (or MOORTERE)** **GHIEROLF**, a Flemish painter of the 16th century, was a pupil of Daniel De Rycke. He became Master in the Painters' Guild at Ghent in 1453. In 1460-61 he was engaged on an altar-piece for the church of Everghem-lez-Gand, jointly with Lieven Van Den Bosche.

**VAN DER NEER, AERT, (AERNOUT)**, was born at Amsterdam in 1603. Scarcely anything is known of his life. He excelled in moonlight views, generally of towns, and groups of cottages or fishermen's huts on the banks of a river or canal, with boats and figures. He is said to have painted some two hundred of these without a single case of repetition. He occasionally painted sunsets and often winter pieces, with figures amusing themselves on the ice, in which he is scarcely surpassed. He died, very poor, at Amsterdam, November 9, 1677. A great variety of dates have been proposed for Aert van der Neer. Those here given are due to the researches of Mr. Brindus. His best pictures have a transparency of colour, a lightness of hand, a general fineness and sincerity, and a mastery of composition, which gave them a very high rank in the Dutch school. He signed his pictures with a double monogram, an A interlaced with a V, and

a D with an N  Works:

Amsterdam.	R. Museum.	A Winter Landscape.
"	"	A Stream in Winter.
"	"	Landscape.
Berlin.	Museum.	A Moonlight Piece.
"	"	Dutch Town on Fire.
"	"	Conflagration at Amsterdam.
"	"	Burning of the old Stadhuis at Amsterdam.
"	"	Winter Landscape.
"	"	Three Moonlight Landscapes.
Dresden.	Gallery.	Two Moonlight Views, companion pictures.
"	"	Dutch Houses on a Canal.
"	"	Burning Village on a Canal.
Dublin.	Nat. Gal.	Town on Fire by a River.
Dulwich.	Gallery.	River Scene by Moonlight.
Frankfort.	"	An Evening Scene.
Glasgow.	Gallery.	Moonlight on a Dutch Canal.
"	"	Winter on a Dutch Canal? (perhaps by Van der Poel).
London.	Nat. Gall.	An Evening Scene, the figures by A. Cuyp.
"	"	A Moonlight Piece.

London.	<i>Nat. Gall.</i>	A Canal, figures by Lingelbach & A Frozen River.
Munich.	"	A Moonlight Landscape.
Paris.	<i>Louvre.</i>	Banks of a Dutch Canal, the animals by 'uyp.
"	"	High Road through a Dutch Village
Petersburg.	<i>Hermitage.</i>	View on the Meuse
"	"	The Meuse near Dordrecht.
"	"	The Rhine near Leyden.
"	"	A Winter Landscape
"	"	The Meuse at Dordrecht, Moonlight
"	"	River with a Ferry, by Moonlight (and three others).
Rotterdam.	<i>Museum.</i>	A Moonlight Piece.

VAN DER NEER, EGLON HENDRIK, the son of Aert van der Neer, was born at Amsterdam in 1643, and received his first instruction from his father, but his taste leading him to history and portraits, he was placed under the care of Jacob van Loo. When he was twenty years of age he went to Paris, where he passed four years, and painted small portraits and domestic subjects, which were popular. On his return to Holland he attempted some historical and poetic pieces, which have little to recommend them but their elaborate finish. He was more successful in genre, in which he appears to have imitated Terborch and Netscher. In pictures of this class he carried fusion of touch and finish about as far as they would go. Egdon van der Neer lived for a time at Rotterdam, Amsterdam, and Brussels, and was employed by the Elector Palatine at Dusseldorf, where he died in 1703. He was appointed painter to the King of Spain, on account of his portrait of the Princess of Neuberg. His own portrait was engraved by G. M. Preisler. He is supposed to have been the instructor of Adriaan van der Weiff. Works:

Amsterdam.		Tobias with the Angel 1690
Augsburg.		A Rocky Landscape 1702
Dublin.	<i>Nat. Gall.</i>	Gunthman preparing for the Chase
Glasgow.	<i>Gallery</i>	Adam and Eve (very good)
"	"	Cavalier singing and playing the Violin.
London.	<i>Bridge Street Gallery</i>	A Boy
Munich.		The Lute-player
Paris.	<i>Louvre.</i>	The Fishmonger
"	"	A Chariot with two horses in a Landscape.
Petersburg.	<i>Hermitage.</i>	Two Landscapes
"	"	A young Cavalier peeling an Orange
Rotterdam.	<i>Museum.</i>	Young Woman playing on the Guitar (very good).
Vienna.	<i>Academy</i>	A Lady at Table

VAN DER O, LEON HEINRICH, a German engraver, flourished about the year 1660. He executed some of the portraits for Piorata's 'History of the Emperor Leopold.'

VAN DER PERRE, JAN, (or JOHANN DE PERRE,) painter, was the son of an obscure portrait painter, NIKLAS VAN DER PERRE, who had fled as a heretic, from Antwerp to Leipsic, and afterwards died in the latter city in 1595. Jan became painter to the Electoral court, and has left portraits of Luther, Melancthon, Frederick the Quarrelsome, and the Elector Moritz. He died about 1618.

VAN DER PLAES, DAVID, (or PLAAS,) portrait painter, was born at Amsterdam in 1647. After studying for a time in his native country, it is said that he travelled to Italy, and resided some years at Venice, where the works of Titian were the objects

of his particular attention. All this, however, Mr. Bredius denies, and declares that the only break in his activity at Amsterdam was during a short sojourn in London. In Holland he was widely employed in portraiture, and painted many of the distinguished people of his time, among others Admiral van Tromp. He was employed by Peter Martin to superintend the plates for his Bible. He died at Amsterdam in 1704. There is a portrait by him in the National Portrait Gallery, supposed to represent Milton, which was engraved as such for W. Stephenson of Norwich in 1797, and also for the Boydells. The Amsterdam Museum possesses two portraits by him.

VAN DER PLAS, PIETRE, (or VAN DEN PLAS,) was, according to Descamps, born in Holland about the year 1570. M. Pétis, however, in his catalogue of the Brussels Museum, shows that he was probably born in that city about 1595. He resided many years at Brussels, where he won some repute as a painter of history. In the 17th century there was a Dutch sculptor named Pieter van der Plas, whose portrait was painted by Kneller and engraved by Schenck. There was also an engraver who signed himself P. van der Plas. Of these two men and the Brussels painter, Nagler makes a single individual. M. Pétis has discovered, however, that Van der Plas, the painter, was inscribed on the Guild books at Brussels in 1610, as an apprentice, so that he was then probably about fifteen. He is there called a native of Brussels and a pupil of Ferdinand de Berdt. He was received into the mastership of the Guild in 1619, and an 'Enthroned Virgin' by him in the Brussels Gallery is dated 1647. The date of his death has not been discovered.

VAN DER POEL, EGBERT, was probably a native of Delft, where he was baptized March 9, 1621. He became a member of the Guild at Delft about 1650. He is best known by his pictures of configurations, but he also produced views of villages, of rustic interiors, and genre subjects. In the Museum at Amsterdam there is a picture by him, representing the explosion of a powder magazine at Delft in 1654, which was a favourite subject with him, as he repeated it many times; several of these repetitions are in England, others are in the Rotterdam Museum and the Vienna Gallery. Van der Poel generally signed his name in full, but sometimes he only used the initials E. V. P. He removed from Delft in 1654, and died at Rotterdam in 1664. The following pictures by him may be named:

Amsterdam.	<i>Museum.</i>	Interior of a Cottage. 1646.
Brussels.	<i>Museum.</i>	Interior of a Kitchen.
Copenhagen.	<i>Gallery.</i>	Burning of a Town.
Hague.	<i>Museum.</i>	Moonlight Scene.
London.	<i>Nat. Gallery</i>	Delft after the Explosion of 1651.
Paris.	<i>Louvre.</i>	Peasants before their Door.
Petersburg.	<i>Hermitage.</i>	Three Kitchen pieces.
Stuttgart.	<i>Gallery.</i>	Attack of Robbers.
Vienna.	<i>Gallery.</i>	Peasant Family before a Cottage.

VAN DER POORT, ALBERT JAKOB, an obscure Dutch painter of landscapes and portraits, was born in 1771. He was a pupil of Beekkerk, and died in 1807.

VAN DER POORTEN, HENDRIK JOSEF FRANCISCUS, landscape painter and etcher, was born at Antwerp in 1789, and was a pupil of Herreyns and Mayn. He was in much repute about the year 1815, and his landscapes with figures and

animals, and especially those representing sunrise and moonlight, were in great request. He etched and lithographed thirty-eight landscapes. He was a member of the Antwerp Academy. There are pictures by him at Ghent and Brussels. He died in 1874.

VAN DER ROER, JAKOB, was born at Dordrecht in 1648. He studied portrait painting under Jan de Baen, and practised for some time in England, during the reign of Charles II. It is not known how long he remained in this country, but he was in the employment of Kneller towards the end of the 17th century. He died at Dordrecht in 1699.

VAN DER SCHALKE, CORNELIS, a Dutch painter of river scenery, and of landscapes with cattle and figures, living in the 17th century, is noticed by his contemporary, V. L. Van der Vunde. He is said to figure as a sergeant in the picture by Frans Hals in the Haarlem Museum, representing the 'Officers of the Archers' Corps of St. George.'

VAN DER SCHELDE, LIEVEN, a Flemish painter of history and miniatures, who flourished at Ghent about 1580. He was one of the artists employed with Lucas de Heere in 1582 on the decorations for the reception of the Duc d'Alençon, and also reproduced in miniature the decorations for the *Joyeuse Entrée* of Alessandro Farnese into Ghent, 1584. These he presented to the Municipality of Ghent, to which they still belong.

VAN DER SCHILEY, JACOB, a Dutch engraver, was born at Amsterdam in 1715. He was a disciple of Bernard Picart, whose style of engraving he imitated; he also finished several of the plates left imperfect at the death of that master. He died in 1779. We have a few portraits and book ornaments by this artist; among them the following:

Jean Baptiste Boyer, Marquis d'Argens; after Van Pee.  
Antoine Bernard Prévot, Almoner to the Prince of Conti; after the same.

Bernard Picart, Engraver; after Mathias des Anjles. 1734.

Honri de la Tour d'Auvergne, Vicomte de Turenne, after the same.

The prints after *Couper* for the edition of 'Don Quixote' published at Amsterdam in 1746.

VAN DER SCHLICHTEN, JAN PHILIPP, (or VON DER SCHLICHTEN,) a Dutch painter of the 18th century, was a pupil of Adriaen Van der Werff, whose style he imitated. He was employed by the Elector Palatine Karl Philipp, and seems to have settled at Mannheim (whence the Germanized form of his name,) and to have died there in 1745. In the Munich Pinakothek are the following by him: 'A Village Musician' (1731), 'St. Andrew' (1732). His son JOHANN FRIEDRICH, born at Mannheim in 1725, travelled for instruction in Italy, and studied under F. Torelli and under Conca. He painted genre pictures in the manner of Metsu and Netscher, and occasionally feigned bas-reliefs, &c. He became director of the Mannheim Gallery, and died in that town in 1795.

VAN DER SCHUIJT, THEODOOR, was born at the Hague in 1628. After receiving some instruction in his native country he went to Paris, where he frequented the school of Sebastien Bourdon, under whom he passed three years. He travelled to Rome in 1651, and there studied chiefly after Raphael and Giulio Romano. He had already acquired some reputation when he was favoured with the patronage of Christina, Queen of Sweden, who employed him in several undertakings. After a residence of fourteen years at Rome, Van der

Schuijt returned to Holland, in 1665, was made a member of the Academy at the Hague, and painted 'Justice, Temperance, and Fortitude,' on a ceiling in the Town-hall. One of his best works is a large group of portraits of Officers of trained bands, painted in 1675, and now in the Shooting Gallery at the Hague. He has also left some pictures of Saints in the New Church there, and an allegory in the hall of the States-General. He at one time impoverished himself by speculation, but by application to his art he finally retrieved his losses. He died in 1705.

VAN DER SLUIJS, JAKOB, was born at Leyden in 1660, and brought up in the Orphanage. Evincing some taste for art, he was placed under Ary de Vois, whom he left to become a disciple of Peter van Slingelandt. He imitated the polished style of the latter, but with a less laborious finish, and his small pictures of conversations, domestic subjects, and fashionable assemblies met with considerable success. They are chiefly confined to Leyden, where he constantly resided, and where he died in 1736. There are four pictures by him in the Leyden Museum.

VAN DER SLUYSE, CHARLES, a Flemish painter of little note, who was a pupil of the Antwerp Academy in 1773, and became Director in 1781.

VAN DER SPELT, ADRIAN, a flower painter, was born at Gonda, according to some authorities, or at Leyden, according to others, about 1630. He was a scholar of W. Claibeth, the younger, and occasionally painted upon glass. He resided in Germany for a considerable time, where his flower-pieces were held in much esteem. He was for some time at Berlin, and was patronized by the Elector of Brandenburg. He returned to his native country, and died at Gonda in 1673.

VAN DER SPIRETT, JAN, was a native of Delft, and a scholar of Verkolje, and died in London about the beginning of the 18th century. He scraped a mezzotint portrait of Timothy Cruso, Presbyterian, after his own design.

VAN DER STAR. See SHILLA.

VAN DER STEEN, FRANS, a Flemish painter and engraver, was born at Antwerp in 1601. He took to art in consequence of having lost a leg through a fall, and made such progress that he was employed and pensioned by the Archduke Leopold. Little is known of his work as a painter, but his plates for the collection known as 'Teniers's Gallery,' are excellent. Among fifty prints enumerated by Nagler we may name the following:

Cornelis Cort, Engraver, of Antwerp.

Dirk Claerubert, Engraver, of Amsterdam.

Andrea del Vaulx, Professor of the University of Louvain.

The Holy Family; after Titian.

La Madonna del Sacco; after Andrea del Sarto.

Michelangelo's Dream; after Michelangelo.

Soldiers playing at Cards; after Manfredi.

The Adoration of the Trinity; after Albrecht Dürer.

The Martyrdom of the Ten Thousand Saints; from a drawing by Van Hore, after the picture by Albrecht Dürer, now in the Vienna Gallery.

Silenus drunk, supported by Satyrs and Bacchantes; after Van Dyck. (Rubens?)

Cupid shaping his Bow; after Parmigiano (ascribed to Correggio in the lettering).

Jupiter and Io, after Correggio.

Ganymede; after the same.

VAN DER STOCK, IGNAZ, a Dutch painter and engraver, who flourished about the year 1670. Judging from his original etchings, he was a landscape painter of some ability. Adriaen Boudewyns

was his pupil. His plates are slight but spirited. Some are from designs by Fouquières, others after compositions of his own. Among them we may cite :

View of Linckenbeek.  
The Two Stags.  
A Forest.

A Swamp.  
Gentleman giving alms.

VAN DER STRAET, JAN, also called JOHANNES STRADANUS and GIOVANNI DELLA SIRADA, was born at Bruges in 1523, or, according to another account, in 1536. He was first instructed by his father, an obscure artist of little merit. He afterwards studied under Pieter Aartsen, until he found himself sufficiently advanced to undertake a journey to Italy. He worked at Rome under Salviati, and in conjunction with that painter and Daniele da Volterra, was employed in the Belvedere of the Vatican. He was invited to Naples by Don John of Austria, whom he accompanied back to the Netherlands. He afterwards returned to Italy, and Vasari engaged him to visit Florence, where he was employed, conjointly with that painter, in several considerable works for the ducal palace and other buildings. The Annunziata has one of his best works, a 'Crucifixion,' with the Virgin Mary, Mary Magdalene, St. John, and a great number of other figures. San Spirito has 'The Expulsion of the Money-changers from the Temple;' the chapel of the Archbishop's Palace a 'Nativity' and an 'Adoration of the Shepherds;' Santa Croce, an 'Ascension;' and Santa Maria Nuova, a 'Baptism of Christ by St. John.' In the chapel of the Palazzo Pitti are two small altar-pieces by him, a 'Nativity' and an 'Adoration of the Magi.' In much of his work an exaggerated imitation of Michelangelo is evident. He was a member of the Academy at Florence, and in that city he died in 1605, according to Baldinucci. He produced a number of pen-and-ink and indian-ink drawings, and made many designs for tapestries. His works have been engraved to the number of 388. In 1578 was published at Antwerp a volume entitled 'Stradanii Venationes Feraum, Avium, Piscium,' &c., illustrated with ninety-four plates after Van der Straet's designs. The Vienna Gallery has a 'Scourging of Christ' and a 'Feast of the Gods,' by him.

VAN DER STRAETEN, HENDRIK, (or VAN DER STREFFEN,) a native of Holland, was born about the year 1665. Without the help of a master he became a successful landscape painter. About the year 1690 he visited England, where he met with great encouragement, but spent his money as fast as he made it. Walpole tells the following story of his improvidence: "One day sitting down to paint, he could do nothing to please himself. He made a new attempt with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket he found a shilling; swearing an oath, he said, 'It is always thus when I have any money. Get thee gone,' continued he, throwing the shilling out of the window, and returning to his work, produced one of his best pictures." The better pictures of Van der Straeten resemble those of Ruysdael and Hobbema in style. Towards the latter part of his life, his expensive habits reduced him to the necessity of despatch, and his last pictures are the mere shadows of their predecessors. He is probably identical with NICOLAS VAN DER STRAETEN, who is stated to have come to London, and to have died there in 1722.

VAN DER STRATEN, JOANS, a Flemish portrait painter, resided in Portugal about the middle of the 16th century. This appears by an order from the queen to pay him 7600 reis for the portrait of Dom Antonio, and his receipt for the money, signed *Joans Van der Straten*, July 4, 1556. He received a further sum of 80 cruzades for painting the portrait of Dom Sebastiao, the youngest son of the queen, on December 14, of the same year.

VAN DER ULFT, JAKOB, was born at Gorcum in 1627. It is not known under whom he studied, but at first he appears to have been a painter on glass; and some windows by him in the churches of Gorcum, and in Guelderland, are little inferior to those of Dirk and Wouter Crabeth. It is conjectured, however, from his style that he was a pupil of Jan Both, and that he may have studied in Italy. Later in life he distinguished himself as a painter of small historical pictures. He often painted subjects from Roman History, processions, and markets, in which he introduced the most remarkable views in Rome and the vicinity. He also painted Dutch scenery. He understood perspective and architectural details, and his works are generally crowded with figures, well grouped and draped. His pictures are rare out of Holland. It is said, we do not know on what authority, that he painted a view of London Bridge. He also etched. The exact time of his death is not known, but it was later than 1688. Among his pictures we may name:

Amsterdam.	<i>R. Museum.</i>	An Italian Port.
"	"	An Italian Town.
"	"	A Market-place in Italy.
Berlin.	<i>Museum.</i>	Market with Temple Ruins.
		( <i>A masterpiece</i> ) 1671.
Dresden.		Landscape with ruins and figures.
Haarlem.	<i>Museum.</i>	The Forum at Rome.
Hague.	<i>Museum.</i>	Roman Army on the March.
		1671.
Petersburg.	<i>Hermitage.</i>	The Triumph of Scipio.
Rotterdam.	<i>Museum.</i>	The Bride of Allucius before Scipio. 1671.

VAN DER VAART, JAN, was born at Haarlem in 1617. He came to England in 1674, and studied under Thomas Wijk. He began with portraits and still-life, but after a while was employed by William Wissing in painting draperies. In 1713 he abandoned art and took to repairing pictures; but ultimately he made yet another change, and became a mezzotint engraver. He died in London in 1721. He was the master of John Smith in mezzotint. We have by him a few portraits, indifferently scraped; among them are the following:

King Charles II.; after Wissing.  
Ann Scott, Duchess of Monmouth; after Kneller.  
Robert Filding, called the Beau; after Lely.  
Edward Wetenhall, Bishop of Cork; *ad vivum del.*

VAN DER VALCK, SIMON, a goldsmith and painter, who flourished at Delft or Leyden about 1615.

VAN DER VAST. This name is said to be affixed to some etchings of landscape.

VAN DER VENNE, ADRIAEN, was born at Delft in 1589, and after being for a while under Simon Van der Valk, goldsmith at Delft, became a scholar of Jerome van Diest. From 1618 to 1624 he was established at Middelburg, but in 1625 he was at the Hague, and his name occurs in the archives of that city from that year onwards. He was a

foundation member of the *Pictura* Society in 1656. He painted history, allegory, landscapes, hunting and battle pieces, and conflagrations. He showed to most advantage when he restricted himself to *grisaille*, which he took to late in life. As a designer he furnished vignettes for an edition of the works of the Dutch poet, Cats, and for various printers of his time. He was also a poet, too, himself, and published several satires. He was a warm partisan of the House of Orange and of the Reformed Religion. He died at the Hague, November 12, 1662. Some of his pictures are immense, but they are nevertheless very numerous. The following may be named:

Amsterdam.	R. Museum.	Prince Maurice of Nassau, with his Brothers and Cousins, all mounted.
"	"	The Fishers for Souls, an allegory with numerous portraits. (And four others)
Berlin.	Museum.	Summer (1601). Winter (1601).
Brunswick.	Gallery.	Gipsy Family.
Cassel.	Gallery.	An old Castle.
Christiania.		Market Place.
Hague.	Museum.	Ronde de Gueux.
Paris.	Louvre.	Peace Festivities of 1609, for the treaty between the Dutch and the Archduke Albert.
Rotterdam.	Museum.	Prince Frederick Henry of Orange.

VAN DER VENNE, HUBERT, the son of Adriaen van der Venne, was born at the Hague. He painted bas-reliefs, groups of children, vases, and other decorations, chiefly in *grisaille*. His name was inscribed on the *Pictura* registers at the Hague in 1665. PIERER VAN DER VENNE, probably another son of Adriaen, was a member of the Guild of S. Luke, at the Hague, in 1639, and a foundation member of the *Pictura* Society in 1656.

VAN DER VINNE, or VAN DER VENNE, the name of a family of artists of Frisian origin settled at Haarlem. \* 'Venne,' or 'Fenne,' the original form, is equivalent to the English 'Fen.'

VAN DER VINNE, IZAAK, a Dutch engraver, son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1665, and entered the Guild in 1690. He etched landscapes and sea-pieces, among them twelve views in the environs of Haarlem, after Pieter Bont. He also etched after A. van Ostade and T. Wijk. He subsequently became a publisher at Haarlem, and died in that city in 1740.

VAN DER VINNE, JAKOB, born at Haarlem in 1688, was the son of Laurens the elder, and worked both as painter and engraver. He died in 1737. His son LAURENS, called the younger to distinguish him from his grandfather, painted landscapes with cattle. Born at Haarlem in 1712, he entered the Guild in 1735, and died in 1742.

VAN DER VINNE, JAN LAURENSZOOM, was the son of Laurens the elder. He was born at Haarlem in 1699, and died in 1753. He painted landscapes, flowers, &c. He had two sons, VINCENT, (q. v.) and JAN, born 1734, died 1805, who was an engraver and draughtsman.

VAN DER VINNE, JAN, older son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1665, and was a scholar of his father and Jan Wijk. In 1686 he came to England, where he painted hunting subjects and horse-races. Some of these are respectable, and show artistic knowledge, but others are mere house decorating.

Wainscot panels by him are occasionally to be found in old houses. On his return to Haarlem he continued to paint hunting-pieces, and occasionally skirmishes. He acquired wealth by his art, and towards the end of his life combined it with the manufacture of silk. He died at Haarlem in 1721.

VAN DER VINNE, LAURENS, the elder, the son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1658, and was instructed by his father, whose style he attempted to follow. He never rose above mediocrity, and his principal merit consisted in the imitative painting of flowers and plants, on which he was much employed by the botanists of his time. He painted landscapes and cattle, in the manner of Berchem, under whom he had studied, and also engraved. He entered the Guild at Haarlem in 1685, and died in the same city in 1729.

VAN DER VINNE, VINCENT, was the son of Jan Laurenszoon van der Vinne, and was born at Haarlem in 1736. During his youth he painted fruit and flower pieces, but afterwards adopted landscape and cattle painting. He was much employed in decorating rooms with designs on canvas. He also engraved, and painted both original pictures and copies in water-colour. He was for a while director of the Art Collection in the Teyler Museum, and also carried on a trade in works of art. He died at Haarlem in 1811. There is a landscape by him in the Haarlem Museum.

VAN DER VINNE, VINCENT LAURENSZOOM, was born at Haarlem in 1629. In 1647 he was placed under the tuition of Frans Hals. In 1649 he entered the Guild, and in 1652-3 travelled in Germany, Switzerland, and France, residing some time in Paris; and wherever he went, his ability insured him employment. In 1657 he returned to Haarlem where he passed the remainder of his life. He painted large historical and allegorical subjects, portraits, landscape, buildings, animals, still-life, and still-lives; and in each discovered much facility of execution, and insight into nature. His skill in the execution of heraldic shields procured him the name of the 'Raphael' of signs. Towards the end of his life, desire of gain induced him to grasp at every commission offered, and his last works are negligent and hasty. His best works are his portraits, in many of which he approaches Hals, under whose name it is probable that many pass. He died in 1702. The New York Museum possesses a 'Male and Female Toper' by him. There is a picture ascribed to a younger Vincent Laurenszoon de Vinne, and dated 1729, in the Haarlem Museum.

VAN DER VLIET, HENDRIK CORNELISZ, painter, was the nephew of Willem van der Vliet, and was born at Delft about 1612. He was the pupil of his uncle and of Michiel Mierevelt. For some time he practised portraiture, but afterwards distinguished himself as a painter of perspectives and views of church interiors in the style of Emanuel de Witte. He often painted scenes by torch-light. His pictures are decorated with figures correctly drawn. He showed much skill in his management of chiaro-scuro, and in some of his pictures introduced effects of light in the manner of Schalcken. He died at Delft, in October, 1675. The following are well-known works by him:

Amsterdam.	R. Museum.	The Old Church of Delft. 1654.
"	"	Female portrait.
Berlin.	Museum.	Interior of a Gothic church.

Copenhagen.	Museum.	The old Soldier and his Family.
Ghent.	Museum.	Two Gothic interiors, with figures.
Haarlem.	Museum.	Female portrait. 1671.
Hague.	Museum.	The New Church of Delft.
Munich.	Pinacothek.	Interior of a Gothic Church.
Rotterdam.	Museum.	Interior of a Protestant Church, with figures.

One HENDRIK WILLEMAZ VAN DER VLIET, who is inscribed in the Guild at Delft in 1632, is by some assumed to be identical with the above, by others to be a contemporary artist. The Berlin Catalogue, however, says that his death in 1650 is recorded in the Registers, which would establish his separate identity.

VAN DER VLIET, JAN JORIS, a Dutch painter and etcher, was born at Delft about 1610, and was one of the numerous disciples of Rembrandt. Of his works as a painter little is known. In the Berlin Museum a 'Rape of Proserpine,' long ascribed to him, is now given, on the authority of Waagen and others, to Rembrandt himself. The Rotterdam Museum has a portrait of an old man in Oriental costume by him. The date of his death is unknown. He has left about ninety etched plates, most of which are after Rembrandt, a few after J. Lievens, and some from his own designs. They produce a striking effect; the lights being broad and clear, and the shadows dark. His drawing, however, is incorrect, and his draperies clumsy and mannered. He sometimes signed his plates with his name, and sometimes used a monogram. The following are his principal works:

- Bust of a Man, with his face in shadow. 1631. *After Rembrandt.*
- Bust of an old Man, with a turban and aigrette. *Do.*
- The Head of a Warrior. *Do.*
- An old Man with his hands joined, apparently in grief. 1634. *Do.*
- Bust of an Oriental Character, with a fur cap. *Do.*
- An Old Woman reading. (One of his best prints.) *Do.*
- Woman laughing. *Do.*
- Lot and his Daughters, very fine. *Do.*
- The Baptism of the Eunuch. *Do.*
- St. Jerome praying in a cavern, with a book and a crucifix. (His finest print.) *Do.*
- Jacob obtaining his Father's Blessing instead of Esau; *after Lievens.*
- Susanna and the Elders. *Do.*
- The Resurrection of Lazarus. *Do.*
- An Assembly of Peasants regaling, *after his own design.*
- The Rat-catcher. *Do.*
- A set of twenty-two plates of the Arts and Trades. *Do.*
- The five Senses. *Do.*

VAN DER VLIET, WILLEM, born at Delft in 1584, painted historical subjects and portraits somewhat in the dry style of Mierevelt. His works are rare, and little is known of his life. He died in 1642. The National Gallery, the Brussels Museum, and the Liechtenstein Gallery contain portraits by him.

VAN DER VOORT, CORNELIS, (or VAN DER VOERST,) a portrait painter of the Dutch school, was born at Antwerp about 1576. He settled at Amsterdam, and studied, perhaps, under Cornelius Ketel. He died at Amsterdam in 1632. In the Museum of that city there are seven of his works. His son PIETER was also a painter.

VAN DER VOORT, MICHEL, (or VERVOORT,) an obscure painter and engraver, who flourished about 1745. His name is affixed to a spirited etching, representing boys playing with musical instruments.

VAN DER WAL, J., an obscure Dutch painter, born at the Hague in 1728. He became a member of the Academy at the Hague in 1775, and about that year settled at Amsterdam. He died in 1788.

VAN DER WAL, JAKOB, a Dutch painter, born at Haarlem in 1644. He was a pupil of Adriaen Van Ostade, and was dean of the Guild of S. Luke in 1688. He died in 1720.

VAN DER WAIL, WILLEM RUTGAART, born at Utrecht in 1756, was an excellent painter of landscapes and animals; he also drew the figure with remarkable correctness. He was the instructor of Jan Kobel. He was received into the Painters' Guild in 1795, and died in his native city in 1813.

VAN DER WERFF, ADRIAAN, was born at Kralinger-Ambacht, near Rotterdam, in 1659. Having discovered an early disposition for art, he was placed under the care of Cornelis Picolet, a portrait painter, under whom he remained two years, after which he worked under Eglon van der Neer. When he was seventeen years of age he left Van der Neer, and established himself at Rotterdam. He became intimately acquainted with a M. Flink, who possessed a collection of Italian drawings, to which he had at all times access, and it was from these that he formed that coldly correct method of design which used to be so much admired. In 1696, the Elector Palatine visited Holland, and, in passing through Rotterdam, was particularly struck with the works of Van der Werff. He commissioned him to paint a 'Judgment of Solomon,' and his own portrait, for the Grand Duke of Tuscany, inviting him to bring the two pictures, when finished, to Dusseldorf. The following year Van der Werff delivered his pictures, which were so greatly admired that the painter had to engage to devote six months in the year to the service of the Elector, for which he received a liberal pension. In 1703 Van der Werff was ennobled, and in 1722 he died, at Rotterdam. Van der Werff made some attempts in modelling; he was also author of the plans for the Rotterdam Exchange. List of his more notable and accessible works:

Amsterdam.	Museum.	Family Group, with his own Portrait, and those of Wife and Daughter. ( <i>And seven others.</i> )
Berlin.	Museum.	Pastoral scene.
Dresden.	Gallery.	The Judgment of Paris.
"	"	The Dismissal of Hagar. ( <i>And ten others.</i> )
Dublin.	Nat. Gal.	Portrait of an old lady.
Edinburgh.	Nat. Gal.	A Burgomaster and his wife.
Glasgow.	Gallery.	Samson and Delilah.
"	"	Two female portraits.
Hague.	Museum.	The Flight into Egypt. 1710.
"	"	A Portrait.
London.	Dulwich Gal.	The Judgment of Paris.
"	Buckingham Pal.	Lot and his daughters. ( <i>And two others.</i> )
Munich.	Pinacothek.	Nocturnal Concert. ( <i>And thirty-three others.</i> )
Paris.	Louvre.	Adam and Eve. ( <i>And six others.</i> )
Petersburg.	Hermitage.	Bathsheba presenting Abishag to David.
Rotterdam.	Museum.	The Entombment.
"	"	Charity.
Vienna.	Gallery.	Male portrait.

VAN DER WERFF, PIETER, the younger brother of Adriaan van der Werff, was born at Kralinger-Ambacht in 1665, and was instructed in art by his brother. He for some time confined himself to copying the works of the latter; but he afterwards

painted pictures of his own, occasionally history, but more frequently domestic subjects and small portraits, in which he was much employed. One of his best pictures is a group portrait of Directors of the Dutch East India Company. Without equalling those of his brother in finish, the pictures of Pieter van der Werf are highly wrought. He died at Rotterdam after 1721. The Amsterdam Museum has five pictures by him, that of Rotterdam, six, including his own portrait.

VAN DER WEYDEN, GOSWYN, was born at Brussels in 1465, and was free of the Guild of S. Luke, at Antwerp, in 1503. He is noted as the master of numerous apprentices between 1504 and 1513. He is known to have composed a triptych for the church of Tongerlo, representing the Death, Assumption, and Coronation of the Virgin, in which he called himself the grandson of Roger, the Apelles of his age. The triptych was dated 1535.

VAN DER WEYDEN, ROGIER, the younger. Many pictures are now ascribed to a painter of this name, who is asserted to have been a grandson of Roger Van der Weyden the elder. There are traces of such a painter in the Antwerp Guild-book for 1528, but nothing is known of the pictures he may have painted. The National Gallery catalogue, which puts his name to four pictures, says he was born at Brussels about 1450, and died in 1529. The works given to him are clearly of the most various origin, though some bear traces of direct affiliation with Roger. Those in the National Gallery are as follows:

Portraits of himself and wife. (Fine panels, in a style which seems a development from that of Roger.)  
The Magdalen. (School of Van Eyck.)  
Mater Dolorosa } Workshop pictures from Roger the Elder's manufactory.  
Ecce Homo. }

VAN DER WEYDEN, ROGIER, (ROGER OF BRUGES, ROGER OF BRUSSELS, RUGGIERO DA BRUGIA, MAESTRO ROGIER, ROGER DE LA PASTURE, &c.), was born at Tournai in 1400. He was apprenticed to an obscure local painter named ROBERT CAMPIN, with whom he was at work in 1426. It is probable that before this he had followed some other trade; according to the chronicle of the Carthusians of Engghien, he was already married when he became an apprentice. In 1432 he was made free of the Guild at Tournai, and in 1436 we find him painter in ordinary to the city of Brussels, for in that year it was resolved, on the 2nd of May, "that after the death of Master Roger, the office of town-painter should be suppressed." About this time Roger painted four pictures for the Hall of Justice in the Brussels Town-hall. These have been lost. Their subjects were: 'The Justice of Trojan,' 'Gregory the Great receiving the head of Trojan,' 'The Justice of Judge Herkenbald,' 'The Miraculous Communion of Herkenbald.' Roger's designs are preserved in a set of tapestries in Berne cathedral. As early as 1449, Cyriacus noticed Roger as second only to Jan Van Eyck; and a few years later Facio spoke of the same master as Van Eyck's pupil. This error was copied by Vasari, and by subsequent writers down to our own time. At last, however, more careful criticism and increased industry in the tracing out of facts, have shown that the two men were at the head of two different art movements, and that while Van Eyck was gifted with the finer individuality, Roger exercised a profounder influence on contemporaries and successors. The earliest pictures by Roger of which

the approximate dates are known, are those which compose the triptych from the Charterhouse of Miraflores, near Burgos, now in the Berlin Museum. They were given to the Monastery by John II. of Spain, in 1445, and are described in its books as "by the great and famous Fleming Magistro Rogier." About this time Roger kept a regular *bottega* for all kinds of painter's work at Brussels. In 1439, Philip the Good ordered some carved work for the Récolets church, at Brussels, which Roger coloured "for the sum of forty ridders of fifty gros of Flanders." He also painted the arms of the Duke and Duchess on the doors for six livres. Shortly before 1450, Roger had finished the great altarpiece in the hospital of Beaune, a commission from Rollin, the Chancellor of Burgundy. About the same time he painted for the Flemish family of Baeque the triptych now belonging to the Duke of Westminster. In 1449 Roger visited Italy, proceeding, perhaps, by way of Milan, to Ferrara; and thence, perhaps, through Florence, to Rome. Either in Florence or Rome, which he reached in 1450, he painted for Cosmo de' Medici, 'The Madonna with SS. Peter, John, Cosmus, and Damianus,' now at Frankfurt. Other pictures he finished in Italy—a 'Madonna meeting Christ on the road to Calvary,' which found its way to Naples; a 'Woman bathing,' which Facio saw at Genoa—and yet, on his return to Flanders, he set himself to carry out the many commissions with which he was welcomed in exactly the style he carried away with him. Among his patrons on his return were Pierre Bladelin, treasurer of the Golden Fleece and founder of Middelburg in Flanders, for whom he painted the altarpiece which has migrated from Middelburg church to the Berlin Museum; and Jean Robert, abbot of S. Aubert of Cambrai, for whom he painted an altarpiece identical, perhaps, with one in the Madrid Gallery, but uncatalogued. Van der Weyden never signed or dated any of his pictures, and so their authorship and chronological order is generally a matter of internal evidence. The list of pictures given below excludes those numerous works ascribed to him which are unworthy of his reputation. Roger was married, perhaps about 1424, to Elizabeth Goffaerts, a lady of his own rank in life. He was of independent means, having money out at interest at Tournai and in the "domaine de Brabant." He had four children—Cornelius; Margaret, born at Tournai in 1432, died 1450; Peter, born at Brussels in 1437; John, born at Brussels in 1438, died 1468. For the last twenty years of his life Roger owned a house at the corner of the Montagne de la Cour, which remained in his family down at least to 1511. That he was an excellent citizen appears from many fragments of evidence. Lamponius lauded him. He endowed the monastery of Hérumes with four hundred crowns, and was equally liberal to the Carthusians of Schent. In 1462 he was affiliated to the brotherhood of the Holy Cross, in the church of Caudenberg, by Brussels. Van der Weyden died at Brussels on the 16th June, 1464, and was buried in the nave of S. Gudule. There, many years later, his wife was also interred, but she was still living in 1477.

Antwerp.	Museum.	The Seven Sacraments.
Beaune.	Hospital.	Altarpiece: The Last Judgment.
Berlin.	Museum.	Triptych (Holy Family; Piety; Christ appearing to Mary).



Berlin.	Museum.	From the Charterhouse of Miraflores, near Burgos.
		Triptych (Birth of John the Baptist; Baptism of Christ; Beheading of John the Baptist).
"	"	Triptych (the Tiburtine Sibyl; Virgin and Child, the donor adoring; the Star of Bethlehem).
Dresden.	Gallery.	Christ on the Cross, with Mary, John, and the Magdalen. (?)
Florence.	Uffizi.	The Entombment.
Frankfort.	Stadel Inst.	The Virgin enthroned.
"	"	? Scenes from the life of John the Baptist.
Hague.	Museum.	The Descent from the Cross. (? school of R. v. d. W.)
Liverpool.	R. Institution.	Triptych (the Impenitent Thief; the Descent from the Cross; the Punitive Thief).
London.	Nat. Gallery.	The Entombment (unfinished).
"	Grosvenor House.	Triptych. The Saviour with the bull and cross, as Ruler of the World; the Virgin with John the Baptist; S. John the Evangelist with the Magdalen.
Louvain.	S. Pierre.	The Descent from the Cross.
Madrid.	Escorial.	" " "
"	Gallery.	" " "
"	"	(Which of these three should be considered the original is matter of dispute. The example at Louvain is smaller than the others.)
"	"	A Crucifixion, with the seven sacraments. (From the Monastery of Los Angeles, Madrid; not in the catalogue. See G. F. Waagen's 'Ueber in Spanien vorhandene Bilder,' in the 'Jahrbuch für Kunstwissenschaft' for 1868.)
"	"	The Crucifixion. (?)
"	"	The Marriage of the Virgin. (?)
Munich.	Gallery.	S. Luke painting the Virgin.
"	"	Triptych (Adoration of the Magi; the Annunciation, the Presentation in the Temple)
Vienna.	Gallery.	The Virgin and Child. (?) The picture in the Casa Voudramini, mentioned by the Anonimo.
"	"	Triptych (The Crucifixion; S. Veronica; the Magdalen).
"	"	S. Catharine. (?) W.A.

VAN DER WILLINGEN, PIERER, was born at Bergen-op-Zoom about 1607. He painted still-life, gold and silver vases, books, and musical instruments, which are highly finished, and produce a truthful effect. He practised at Antwerp, and died in 1694. His brother and pupil, JAN, also worked at Antwerp, and died there in 1693.

VAN DER WILT, THOMAS, a Dutch painter and mezzotint engraver, was born at Piershil in 1659. He was a pupil of Jan Verkolje, and painted portraits and genre subjects in the style of Poelenburg. He exercised his profession at Delft, and died there in 1733. In the Berlin Gallery there is an interior, with a lady and gentleman playing draughts, by him. He scraped several plates after Brouwer, Schalken, and other masters.

VAN DER WILT, F., painter and mezzotint engraver, was a contemporary of Thomas Van der Wilt. Nagler ascribes two plates to him, but little is known of his life.

VAN DER WOESTINE, ROGER, a Flemish painter of the 15th century, identical with ROGER DE BRUESLE, or ROEGERE VAN BRUESELE, who was

formerly confused with Roger van der Weyden. It has been ascertained that he was made free of the Guild at Ghent in 1414, but none of his works can be pointed to.

VANDI, SANTE, an Italian portrait painter, born in 1653. He was a pupil of Cignani. In early life he painted at Bologna, but was afterwards employed at Mantua, and other cities in Central Italy. He had constant commissions, and left a great number of portraits, chiefly of a small size. He died at Loreto in 1716.

VANDIEST. See DIEST, VAN.

VANDYCK (or VANDYKE). See DYCK, VAN.

VANDYKE, PETER, an Anglo-Flemish portrait painter, was born in 1729. At the invitation of Sir Joshua Reynolds, he came to England and worked as his assistant. He afterwards settled at Bristol, where he obtained a good practice. Several of his works appeared at the Incorporated Society, and at the Free Society between 1762 and 1772. There are by him:

London. Nat. Port. Gall. Portrait of Coleridge.

" " " Southey.

VANGELISTI, VINCENZO, an Italian engraver, was born at Florence about 1740. He visited Paris when young, where he became a pupil of Ig. Hugford and Johann Georg Wille. Leopold II. invited him in 1766 to Milan, where he became professor in the Academy, and in 1790 first director of the School of Engraving instituted by that prince. He committed suicide in 1798, having previously defaced his plates. He had several pupils, who distinguished themselves as engravers; among them, Longhi, who succeeded him, and F. Anderloni. His masterpiece is the 'Pyramus and Thisbe,' from a picture attributed to Guido, but in reality by De la Hire. The following plates are also by him:

Armand de Bourbon, Prince de Condé.

Georges Louis, Comte de Buffon; after A. de Pujol.

Satyr and Nymph; after Van Loo.

The Virgin and Child; after Raphael.

Venus chastising Cupid; after Agost. Carracci.

VANLOO. See LOO.

VANMANIDER. See MANDER.

VANNI, ANDREA, was born at Siena in 1332, and in conjunction with Bartolo di maestro Fredi, began to paint in 1353. He seems to have been of some consideration in his native city, having been elected a member of the Great Council in 1370, Gonfaloniere in 1371, sent as Envoy to the Pope at Avignon in 1372, on a mission to Florence in 1373, and again as Envoy to the Pope, at Naples, in 1384. Many examples exist of his paintings between 1353 and 1414 in Naples and its vicinity. At the chapel of St. Catherine of Siena, in the church of San Domenico, Naples, can be found the remains of a fresco painted by him to commemorate the life of that saint, who was a correspondent and perhaps a relation of his own. About the year 1400, he painted her portrait with scenes from the life of St. James, in a chapel in San Jacomo Intericio, but these works have now disappeared. He also decorated three chapels in the cathedral of Siena; finished other work on its façade in 1380; and in 1398 painted an 'Annunciation' for the same building. He died about 1414. The church of San Stefano, and the Academy of Siena, also possess examples of this artist.

VANNI, Cavaliere FRANCESCO, was born at Siena in 1565, and was taught the rudiments of

design by his step-father, Arcangiolo Salimbene, who died when Francesco was still very young. When he was sixteen years of age he went first to Bologna and afterwards to Rome, entering the school of Giovanni de' Vecchi, studying also under such men as Baroccio, whose style he imitated with success. Returning to Siena, he afterwards worked at Parina, Bologna, and again at Rome, where he painted a 'Simon Magnus' for St. Peter's. He painted several other pictures for Roman churches; the most important are, 'St. Michael vanquishing the rebel Angels,' in the sacristy of S. Gregorio; a 'Pietà,' in S. Maria in Vallicella; and the 'Assumption,' in S. Lorenzo in Miranda. At Siena there is a 'Marriage of S. Catharine,' in the chapel of Il Refugio, and a 'S. Raimondo walking on the Sea,' in the church of the Dominicans. Vanni finally returned to Siena, and died there in 1609. He etched a few plates. The following works may be named:

Dresden.	<i>Gall'ry.</i>	Holy Family.
Florence.	<i>Pal. Pitti.</i>	S. Francis in Ecstasy.
"	<i>Uffiz.</i>	Joseph made known to his Brethren
Genoa.	<i>Pal. Spicola.</i>	S. Catharine of Siena.
Madrid.	<i>Museum.</i>	The three Marys.
Modena.	<i>Gall'ry.</i>	Marriage of S. Catharine.
Paris.	<i>Louvre.</i>	The Repose in Egypt.
Rome.	<i>Pal. Quirinale.</i>	Martyrdom of S. Irene.
Siena.	<i>S. Quirico.</i>	Death of S. Cecilia.
"	<i>Pinacoteca.</i>	The Flight into Egypt.
Vienna.	<i>Gallery.</i>	The Magdalene
		Christ at the Column.

VANNI, GIOVANNI BATTISTA, was born at Pisa or Florence in 1599; he studied successively under Europoli, Amelio Lomi, and Matteo Roselli, and then became a disciple of Cristoforo Allori. Of his works as a painter, the most important is a San Lorenzo, in the church of San Simone, at Florence. He is, however, better known as an engraver than as a painter. He died at Florence in 1660. Of his etchings, the following are the best:

A set of fifteen Plates from *Correggio's* frescoes in the cupola of San Giovanni, Parma  
The Martyrdom of S. Placidio, *after the same.*  
The Marriage at Cana, *after Paolo Veronese.*

VANNI, LIPO, a Siennese artist living in the 14th century, whose name first appears on the Guild in 1355. He was a miniaturist, and painted for the Spedale in 1341. In 1352 he executed a 'Coronation of the Virgin,' for the Biccherna. In 1359 he, together with Nello Betti, executed some work in the Palazzo Pubblico, and in 1372 he painted an 'Annunciation,' in the cloisters of San Domenico at Siena, portions of which work still exist. The latest fact recorded of him is that in 1375 he received six gold florins and thirty-one soldi for painting the doors of the great crucifix in the cathedral of Siena. The dates of his birth and death are unknown.

VANNI, NELLO DI, a Pisan painter of the 14th century, and pupil of Andrea Orcagna. He painted for the cathedral of his native town, and also worked for the Campo Santo. He is conjectured to be identical with BERNARDO NELLO DI GIOVANNI FALCONE, *q. v.*

VANNI, RAFFAELLO, a son of Francesco Vanni, was born at Siena in 1596, and received his first instruction from his father, whom he lost, however, when he was only thirteen. He was afterwards sent to Rome, and recommended to the care of Antonio Carracci. The works of his contemporary,

Pietro da Cortona, appear to have had a peculiar fascination for him. His 'Birth of the Virgin,' in the Pace, is entirely Cortonesque; as are his paintings in Santa Maria del Popolo. There is a 'Marriage of S. Catharine' by him in the Pitti Palace, and other pictures at Siena and Pisa. He was a member of the Academy of S. Luke in 1655, and died probably in 1657. His brother, MICHELANGELO VANNI, is better known as the inventor of a process of making pictures by staining marble than as an artist in the strict sense.

VANNI, TURINO, painter, was born at Rigoli, a small village near Pisa, in the 14th century. The records of Pisa show that he worked for the cathedral between 1390 and 1395. He was an imitator of Taddeo Bartoli. In the church of San Paolo, Ripa d'Aino, Pisa, is an enthroned Virgin and Child with saints, and adored by four kneeling figures, signed TURINUS VANNUS DE RIACULI DEPINXIT A.D. MCCCXCVII. MADRI. He has also left:

Palermo.	<i>Convent of S.</i>	Madonna with Angels and Saints.
Paris.	<i>Louvre.</i>	Madonna (signed TURINUS VANNUS DE PISIS ME PIGIT).

VANNINI, OTTAVIO, born at Florence in 1585, was first a disciple of Giovanni Battista Mercati, but afterwards studied under Anastasio Fonteboni, and ultimately entered the school of Passiguanò, whom he assisted in many of his public works. He died in 1643. His best works were in fresco. Pictures:

Morenos.	<i>Uffiz.</i>	Tancred and Erminia.
"	<i>Pal. Pitti.</i>	Ecce Homo.
Pisa.	<i>S. Anna.</i>	The Communion of St. Jerome.

VANNO, NELLO. See VANNI.

VANNUCCI, PIERRO, commonly called PIERRO PERUGINO, was born in 1446, at Città della Pieve. It is not known for certain who his first Umbrian master was, but it was probably either Benedetto Buonfigli or Fiorenzo di Lorenzo. It is known that he acted as assistant to Piero della Francesca, at Arezzo, and that about the year 1475 he was a fellow student with Leonardo da Vinci and Lorenzo di Credi, in the studio of Verrocchio, at Florence. To this time Giovanni Santi refers in his rhymed chronicle, in which he calls Perugino, 'Pier della Pieve.' The earliest important commissions intrusted to Perugino were those for frescoes in the upper hall of the Palazzo Comunale at Perugia painted in 1475, and in a chapel at Corqueto, painted in 1478. All these have now perished, so it is probable that the oldest existing examples of his monumental art are the frescoes in the Sistine Chapel at Rome. On these he began to work about 1480. If we may accept the Com. Morelli's opinion, only one now remains, the 'Charge to Peter.' Three of the original five mentioned by Vasari were removed to make room for Michelangelo's 'Last Judgment,' while the fourth, the 'Baptism of Christ,' as well as a sixth picture, the 'Journey of Moses,' of which Vanni says nothing, but which was long assigned to Perugino, Morelli ascribes to Pinturicchio. During Perugino's intermittent stay, extending over some ten years altogether, in Rome, he was also employed in the Vatican 'Stanze,' but his pictures there were removed, with a few unimportant exceptions, to make way for the frescoes of his pupil, Raphael. The money he had earned in Rome was not paid to him in full until 1491. Between 1482 and 1493 he was often in Florence. In the latter year he

married one Chiara Fancelli, a native of Mantua, and in 1496 he bought a site for a house; but, although he settled in Florence, he kept up his rights in Perugia, and perhaps a studio, for it was in the last years of the 15th century that he received the boy Raphael as a pupil. The exact date, which is a matter of dispute, is not of vital importance in the story of Perugino's career. In his early practice Perugino used tempera in enamel pictures; then came a period of experiment, followed by one in which he used the oil method with complete comprehension and mastery. It has been suggested that the secret, so far as it was one, had been communicated to him by Antonello da Messina, who was established in the latter years of the century at Venice, where, as we know from documentary evidence, Perugino was for a time in 1494. In 1493 he had not yet mastered the oil process. In the Uffizi there is a male portrait by him which recent investigation has proved to be that of a Florentine, Francesco delle Opere, who died in Venice in 1496. It is painted in oil, with complete skill, and therefore strengthens our belief that Perugino finally learnt the method in Venice, about 1494. Between 1496 and 1499 he painted several altar-pieces, and, among other frescoes, that of the 'Crucifixion,' which still exists in the Chapter-house of S. Maria Maddalena dei Pazzi. In 1500 he finished the frescoes in the Cambio, at Perugia; the 'Assumption,' for the convent of Vallombrosa, and the 'Marriage of the Virgin,' now at Chen. In 1505 he painted the 'Triumph of Chastity,' now in the Louvre, for the Marchese Isabella of Mantua, and in these latter years paid a second visit to Rome, painting in the Stanze, where one of his ceilings, that in the Camera del Incendio, was preserved by the good feeling of his pupil, Raphael. Between 1515 and 1523 he was chiefly engaged on minor works for provincial patrons, among them the 'St. Sebastian' and the 'Transfiguration,' both in the Bologna Gallery, and a 'Nativity,' now in the South Kensington Museum, which was painted for the church at Fontignano, near Perugia, and is probably the last work he touched. Perugino died at Fontignano in 1523.

Among his pupils were Raphael, Giovanni di Pietro, called Lo Spagna, Eusebio di San Giorgio, and Pinturicchio. Besides the works already mentioned, we may enumerate the following pictures by Perugino:

Bologna.	Gallery.	Madonna among Angels and Saints.
Chen.	Museum.	Marriage of the Virgin.
Città della Pieve.	S. Maria.	Adoration of the Kings.
"	Duomo.	Madonna with Saints and Angels.
Cremona.	S. Agostino.	Madonna and Saints.
Fano.	S. Maria Nuova.	Madonna and Saints.
Florence.	S. Maria Maddalena.	The Crucifixion (fresco).
"	Accademia.	Christ on the Mount of Olives.
"	"	The Crucifixion.
"	"	A Pietà.
"	"	Assumption of the Virgin.
"	"	Portraits of two Monks.
"	Uffizi.	Madonna between S. John the Baptist and S. Sebastian.
"	"	Portrait of himself.
"	Pal. Pitti.	Pietà.
"	"	Madonna adoring the Infant Christ.
London.	National Gall.	The Virgin adoring the Infant Christ, between SS Michael and Raphael (triptych).

London.	National Gall.	The Virgin between SS. Jerome and Francis.
"	"	Virgin and Child.
Lyons.	Museum.	The Ascension.
Marseilles.	"	The Family of the Virgin.
Munich.	Pinakothek.	The Virgin between SS. Nicholas and John the Evangelist.
Nancy.	Museum.	Holy Family with S. John.
Naples.	Duomo.	An Assumption, with Cardinal Caraffa and several Saints.
"	Museum.	Adoration of the Kings.
Paris.	Louvre.	A Holy Family.
"	"	? Apollo and Marsyas (ascribed to Raphael).
Perugia.	Gallery.	Martyrdom of S. Sebastian.
"	"	The Nativity.
"	"	The Coronation of the Virgin.
"	"	The Baptism of Christ.
"	"	Adoration of the Magi.
"	"	Enthroned Madonna.
Rome.	Vatican Gallery.	The Resurrection.
"	"	Madonna and four Saints.
"	Villa Albani.	The Nativity.
"	Pal. Sciarra-Colonna.	Saint Sebastian.
Spello.	S. Maria Maggiore.	A Pietà (fresco).
"	"	Madonna and Saints.
Vienna.	Gallery.	Madonna and Saints.

W.A.

VANNUCCI. See ANDREA D'AGNOLO.

VANSOMER. See SOMER.

VANTE. See ATTAVANTE.

VANUDEN. See UDIN.

VANVITELLI, (or VANVITEL). See WITTEL.

VANZO, JACOPO DA. See AVANZI.

VAPRIO, AGOSTINO DA, was living in Pavia in the 15th century, and was one of the artists employed by Ludovico Sforza, in Milan, in 1490. He is the author of an altar-piece in San Rino, Pavia, a Virgin and Child, with Saints and donor, dated 1499.

VAPRIO, CONSTANTINO, a Milanese painter, who flourished about 1460, is commended by Lomazzo as one of the first Italians to give due attention to perspective.

VARALLO, TANZIO DI. See TANZIO.

VARANA. See GUARANA.

VARCO, ALONSO DE, was born, according to Palomino, at Madrid, in 1615, and was a disciple of José Antolinez. He painted landscapes in the style of his instructor, and was much employed for the convents and the private collections of Madrid, in which city he died in 1680.

VARCOLIER, OSCAR, painter, was born at Rome of French parents in 1820. He was a pupil of Paul Delaroche, and worked in Paris, where he gained a medal of the third class in 1846, and where he died in the same year.

VARDY, JOHN, well known as an architect, was also an engraver, and has left a spirited print representing the hall at Hampton Court. He died in 1765.

VAREGE, —, was a close imitator, if not a scholar, of Cornelis Poelenburg. He flourished about the middle of the 17th century. He painted small landscapes with figures, generally on copper. He is not noticed by the Dutch or Flemish writers, and, from his name, it may be conjectured that he was of French origin.

VARELLA, FRANCISCO, a Spanish painter, was born probably at Seville, about the end of the 16th century. He was a scholar of Pablo de las Roelas, and painted history with some success. He was employed in 1618 by the Carthusians of Santa Maria de las Cuevas to make copies of certain

pictures painted by Gaudin for the Grande Chartreuse, Grenoble. Bermudez notices a 'Last Supper,' in the church of San Bernardo, signed with his name, and dated 1622, as one of his best works. Others are his pictures of the 'Martyrdom of St. Vincent,' in the church dedicated to that saint; and an altar-piece representing St. Michael, in the convent of La Merced. There are also several of his pictures in the private collections at Seville, where he died in 1656.

VARENNE, — DE, a French painter of the 18th century, details as to whose life are unknown. He exhibited at the Salon in 1796-1798. The Angers Museum possesses a portrait by him.

VARENNE, CHARLES SANTOIRE DE, painter, was born in Paris in 1763, and was a pupil of Joseph Vernet. He settled in Poland, where he held the post of Professor at the Academy of Warsaw. He exhibited occasionally at the Salon in the early part of the 19th century. He died in Russia in 1834. His daughter DOROTHÉE, born in Paris about 1804, painted flowers and miniatures, and was a pupil of Redouté.

VARGAS, ANDRÉS DE, was born at Cuenca in 1613, and went while young to Madrid, where he studied under Francisco Camillo. Camillo obtained him commissions from churches and private persons. In the latter part of his life he practised at Cuenca, and died there in 1674.

VARGAS, LUIS DE, one of the most eminent Spanish painters of the 16th century, was born at Seville in 1502. Having acquired the elements of art in his native city he went to Rome, where his attention was mainly given to the works of Pirro del Vaga. In all he passed twenty-eight years in Italy, returning to Spain about the middle of the century. The first picture he painted after his return was a 'Nativity,' for Seville cathedral, which still exists in the chapel for which it was painted. The date of its execution, 1555, Bermudez found in the records of the chapter, and the picture is inscribed *Tunc discibam Luisinus de Vargas*. The better works of Vargas were painted in fresco, and unfortunately little of them now remains. Among the most remarkable was a Christ bearing His Cross, called 'La calle de la Amargura,' ('The Street of Bitterness,') which he painted in 1563-8. Criminals going to execution were allowed to stop before this picture to perform their devotions. About thirty years after its completion, it was repaired by Vasco Perceira, a Portuguese artist. The 'Last Judgment,' painted for the Casa de la Misericordia, is a wreck. The same fate has befallen the figures of the Apostles, Evangelists, and other Saints, which he painted in the cathedral tower in the last year of his life. Of his pictures in oil, the most admired is a genealogy of Christ, in which Adam is represented adoring the Virgin. It is called 'La Gamba,' ('the Leg,') on account of a much admired limb of the patriarch, as to which an ill-founded story used to be told that Perez Alejo had declared one limb of the Adam to be worth more than the whole of his own 'St. Christopher.' The portraits of De Vargas are excellent. He died at Seville in 1568.

Luis de Vargas was mild, benevolent, and charitable, suffering with patience the attacks and injuries of his rivals. In his house he led the life of an anchorite. At his death they found in the chamber to which he used to retire for his devotions, hair shirts, scourges, and other instruments of mortification, and even a coffin in which he was accustomed

to repose and ruminate on death. And yet he could make a joke. A bad artist having painted a 'Christ on the Cross,' asked his opinion of the figure; Vargas replied, "It is well; it seems to be saying—Lord, forgive them, for they know not what they do."

VARIN, CHARLES NICOLAS, draughtsman and engraver, was born at Châlons-sur-Marne in 1741. He was the son of JEAN BAPTISTE VARIN, an engraver and chaser on metal. He studied engraving under Pierre Quentin Chedel, and also studied painting. For a time he directed a school of art founded by his father at Châlons, and was also curator of the Châlons *musée*. He eventually settled in Paris, and worked in conjunction with his brother Joseph, occasionally forwarding the plates of other engravers, notably those of Saint Aubin. He also produced several independent plates after Teniers, Wouwerman, Fragonard, Le Prince, &c.; and the costume plates for the 'Tableau de l'Empire Ottoman,' by D'Ohsson Mouradja, published in 1787. Varin died at Châlons, February 22nd, 1812.

VARIN, JEAN, (or WARIN,) a French draughtsman and engraver of the 17th century better known as a medallist, was born at Liège in 1604, and died in 1672. In his last years he was superintendent of public buildings, and master of the mint.

VARIN, JOSEPH, an elder brother of Charles Nicolas Varin, was born at Châlons-sur-Marne in 1740. He studied under P. Q. Chedel and the Chev. de la Touche, at Châlons, and won medals of honour for his series of plates from the Rhénus fêtes in 1765, on the occasion of the inauguration of a statue to Louis XV. in that city, and also for his large map of the Duchy of Burgundy. In both of these he was assisted by his brother, Charles Nicholas (*q. v.*). In 1760 the brother had settled in Paris, where they worked in conjunction. In 1791 they sent to the Salon a view of the Palais-Royal, and a perspective of a proposed *place* in Bordeaux. Joseph furnished plates for many publications of the day, among which we may name: the greater number of the plates for Blondel's 'Treatise on Architecture,' Montalembert's 'Treatise on Fortification,' Belin and Berthier's 'Instruction for the Royal Navy;' for the 'Voyage Pittoresque' of the Abbé St. Non, for Choiseul Gouffier's 'Travels in Greece,' for Cassas's 'Travels in Syria, Judaea, and Lower Egypt;' and for 'Architecture in relation to Art and Legislation,' by Ledoux. He also engraved the plates of antiquities for Sabbatier's 'Dictionary of Greek and Latin Authors.' He died in Paris, September 7th, 1800. Charles and Joseph Varin claimed descent from Jean Varin, the medallist.

VARIN, JOSEPH, the younger, draughtsman, engraver, and lithographer, born at Châlons-sur-Marne in 1796, was the son and pupil of Charles Nicolas Varin. In his youth he served in the army, and was wounded at Waterloo. After the peace he was employed as superintendent of works at the Château de Neuilly. He was afterwards for a time professor at the Art School of his native town, but in 1820 came to Paris to study lithography under Chasteau. Finally settling at Châlons, he died there June 6th, 1843. He engraved and lithographed a few plates after Raphael and Girodet, and two plates from his own design are mentioned, one, an engraved portrait of the little King of Rome, the other an allegorical lithograph called 'La Patrie des Souvenirs,' proofs of which were sold for the benefit of the Poles.

**VARIN, PIERRE AMADÉE**, engraver and painter, the son of Joseph Varin the younger, was born at Châlons-sur-Marne in 1818. He was a pupil of Monvoisin, and worked in conjunction with his two brothers, **PIERRE ADOLPHE** and **EUGÈNE NAPOLEON**, well-known engravers still practising in Paris. Many of his works were exhibited at the Salon between 1843 and 1882. He died at Crouttes (Aisne) in October 1883.

**VARIN, QUENTIN**, a French painter of the early 17th century, born at Beauvais, is now remembered chiefly as the first master of Nicholas Poussin. He studied at Beauvais and Amiens, and afterwards practised in Paris. He was presented to Marie de' Medicis, and commissioned to carry out decorations in the Luxembourg. Terror of the dungeons of a court led him, however, to abandon the commission, and to go into hiding, with the result that Rubens was employed in his place. In the church at Les Andelys there are an 'Assumption' and a 'S. Vincent' by him; in S. Germain des Prés, Paris, a 'Presentation in the Temple.'

**VARLEY, CORNELIUS**, water-colour painter and brother of John Varley, was born at Hackney, November 21st, 1781. He was only ten years old at the death of his father, and was adopted by an uncle, a manufacturer of scientific instruments and apparatus. In his new home the boy acquired some knowledge of optics and chemistry, and seemed to show an inclination for mechanics, but about 1800 he left his uncle in consequence of some family disagreement, went to live with his brother John, and applied himself to the study of art. He never, however, lost his interest in scientific pursuits, and later on made some considerable improvements in optical instruments, for which he received the 'Isis' gold medal of the Society of Arts; for his invention of the graphic telescope he also received a gold medal at the Exhibition of 1851, and was an active member of the Society of Arts. He first exhibited at the Royal Academy in 1803, but he was not a frequent contributor. He was, however, a foundation member and a zealous supporter of the Water-Colour Society. His pictures were chiefly classical landscapes, with groups of figures and architecture. He was a member of the Sketching Club, and had a good practice in London as a teacher of drawing. He died at Highbury, October 2, 1873. Among his best works we may name:

A Mountain Pastoral. 1809  
The Sleeping Shepherd. 1810.  
Evening. 1811.  
Palmson and Lavinia. 1811  
View of Ardfort, Ireland. 1815.  
After Sunset, North Wales. 1803. (*South Kensington Museum.*)  
Ruins of Troy. 1810.  
The Vale of Tempe. 1820.

**VARLEY, JOHN**, an English landscape painter in water-colour, was born at Hackney in 1778. Owing to his father's objection to art he was placed with a silversmith, but on his parents' early death he obtained more congenial employment with a portrait painter. His true vocation was found with an architectural draughtsman, whom he accompanied in visits to various parts of England. In 1798 he first appeared at the Royal Academy with a 'View of Peterborough Cathedral.' He owed much to the group of painters which met at Dr. Monro's, where the foundation of the true English water-colour school was laid. Varley was one of the original members of the old Water-Colour

Society on its foundation in 1804, and he regularly contributed to its exhibitions. Though he worked assiduously with the brush, and had a good teaching connection, he did not secure himself a competence, and his later years were disturbed by pecuniary difficulties. He died in 1842. His works belong entirely to what may be called the middle period of the water-colour school, between the abandonment of the reed pen and the full development of the art. Works:

Beddgelert Bridge. 1800. (*South Kensington Museum.*)  
Pass of Llanberis. 1803 (*Do.*)  
High Street, Conway. (*Do.*)  
River Scene. 1840. (*Do.*)  
Bolton Abbey. 1842. (*Do.*)  
Pond at Wotton, near Dorking. (*Do.*)  
Frognaal, Hampstead. 1828. (*Do.*)  
Illustration to 'The Bride of Abydos.' (*Do.*)  
Burial of Saul. (*Do.*)  
(*And twenty-six others.*)

**VARLEY, WILLIAM FLEETWOOD**, water-colour painter, was born in 1777? He was the younger brother of John Varley, under whom he made his first studies in art. He exhibited at the Royal Academy at intervals from 1804 to 1817. He practised as a teacher of drawing in Cornwall, at Bath, and at Oxford, in which city he was nearly burnt to death through a foolish frolic of some of his pupils. He never recovered the shock, and, falling into ill-health, gave up work and became dependent on a son-in-law. He died at Ramsgate, February 2, 1858. Works:

A Welsh Mountain scene. (*South Kensington Museum.*)  
S. Michael's Mount, Cornwall. (*Do.*)  
(*And three others.*)

**VAROTARI, ALESSANDRO**, called **IL PADOVANINO**, was the son of the elder Dario Varotari, and born at Padua in 1590. His father dying when he was only six years of age, he was instructed in art by some painter unknown. He was sent to Venice when he was very young, where his talents procured him the pet name of 'Il Padovanino.' At Venice he studied the works of Titian, and entered so entirely into his manner, that he was considered one of his most successful followers. If his design had been equal to his colour, few painters of the Venetian school would have surpassed him. He generally selected subjects which admitted the introduction of the nude, in which he was as successful in the beauty of his carnations as deficient in design. With children and landscapes he was especially successful. He died in 1650. Among his best extant works are mentioned the following:

Bergamo.	S. Andrea.	Ceiling.
Dresden.	Gallery.	Judith with the Head of Holofernes.
Florence.	Uffizi.	Lucretia.
London.	Nat. Gallery.	Cornelia and her children.
		Boy and Bird (? after Titian).
Paris.	"Louvre.	Venus and Cupid.
Rome.	Pal. Borgheze.	The Toilet of Venus.
Venice.	Carmine.	Miracle of St. Liberale.
"	S. M. di Salute.	Madonna.
"	S. Mark's Library.	Astrology.
"	S. Tomà.	Altar-piece.
"	Academy.	The Marriage at Cana.
"	"	The Rape of Proserpine.
"	"	The Descent of the Holy Spirit.
Vienna.	Gallery.	Holy Family.
"	"	The Woman taken in Adultery.
"	"	Judith.

**VAROTARI, CHIARA**, was the daughter of Dario Varotari the elder, and flourished at Venice in the middle of the 17th century. She was instructed by her father, and is celebrated by Ridolfi and by

Boschini for her talent as a portrait painter. The Uffizi has her own portrait painted by herself. She was still living in 1660. She was a poetess, and the author of an 'Apology for the Female Sex.'

VAROTARI, DARIO, the elder, a painter, sculptor, and architect, was born at Verona about 1539, and was descended from a Strasburg or Augsburg family of the name of 'Weyrotter.' He was a scholar of Paolo Veronese, and an imitator of Titian, particularly in the airs of his heads. His chief residence was at Padua, and some of his principal works are in the church of Sant' Egidio in that city. He died in 1596. The Venice Academy contains a 'Visitation of St. Elizabeth' by him.

VAROTARI, DARIO, the younger, was the grandson of the elder painter of the name, and son of Alessandro Varotari. He flourished about the year 1660, and was painter, engraver, poet, and physician. Though his pictures cannot now be identified, his portraits were very popular in their time. Bartsch describes two portraits engraved by him; one of his grandfather, Dario Varotari, the other of Vincentius Gussonus, Eq., both signed with his name. He painted rather as an amateur than for gain.

VASARI, GIORGIO, painter, architect, and writer, was born at Arezzo, July 30, 1511. He is said to have received his first instruction in design from a glass painter, named Guglielmo da Marcilla, but he was studying in Florence, first under Michelangelo, afterwards under Andrea del Sarto. During the siege of Florence, in 1529, Vasari moved successively to Pisa, Bologna, and back to Arezzo, where he made the acquaintance of Salviati, who gave him valuable assistance and advice. About this time he was brought to Rome by Cardinal Ippolito de' Medici, who had taken him under his protection, and by whose family he was afterwards loaded with riches and honours. In Rome he worked hard from the antique, from the works of Michelangelo, in the Sistine chapel, the frescoes of Raphael and Baldassare Peruzzi. Having acquired some reputation as a painter, he set himself to study architecture. He was employed as a painter in the Sala Regia; in the Sala della Cancelleria, where he painted, by the direction of Cardinal Farnese, a series of frescoes, representing the principal actions of Pope Paul III.; and in the church of S. Giovanni Decollato he painted the Martyrdom of that Saint, one of his best oil pictures. From Rome Vasari came to Florence, and entered the service of Alessandro and Ottaviano de' Medici. After the murder of Alessandro, he retired to Arezzo, but in 1553 he was invited to Florence, by Cosimo I., who employed him to superintend the works on which he was then engaged in the Palazzo Vecchio. Here, in the apartment of Clement VII., he painted that Pope crowning the Emperor Charles V.; and other events in his life. Vasari died at Florence, June 27, 1574. He had much facility as a draughtsman, but his compositions are mannered and without originality, and his colouring is cold and lifeless. He is at his best in his few portraits. Vasari is vastly more famous as a writer than as a painter. His great work is the history of artists, from the period of Cimabue till his own time, entitled 'Vite de più eccellenti Pittori, Scultori, e Architetti,' first published at Florence in two volumes in 1550, and republished with large additions and portraits, in three volumes, in 1668, and again in 1648. A fourth edition, published at Rome in 1749, was

annotated by the learned priest, Giov. Bottari. Numerous later editions have appeared; the most valuable are: (1) that published by Passigli, at Florence, in 1832-38; it was edited by Montani of Cremona, and, on his decease, by Giovanni Maselli. (2) That published by Le Monnier, at Florence, between 1845 and 1856, and edited by a society of learned Italians. (3) The latest, most elaborate, and most trustworthy, the edition published by Sansoni, at Florence, in 1878-1885, edited and annotated by Gaetano Milanesi. There are also excellent translations into English and German, besides a very poor one into French. Vasari's pictures are very numerous in Italy; the following may be named:

Arezzo.	Academy.	The Banquet of Ahasuerus.
"	Pinacoteca.	Virgin and Saints.
Berlin.	Museum.	Portrait of Cosimo I. (one of many repetitions).
Bologna.	Pinacoteca.	The Supper of S. Gregory (Christ with Martha and Mary.
Florence.	S. Croce	Christ bearing His Cross.
"	"	The Last Supper.
"	S. Maria Novella	Crucifixion.
"	S. Annunziata	S. Luke painting the Virgin.
"	Academy.	Vision of Count Uguc.
"	"	Birth of the Virgin.
"	Uffizi.	His own Portrait.
"	"	Portraits of Lorenzo and Alessandro de' Medici.
"	Pitti.	Holy Family.
Liverpool.	R. Inst.	SS. Peter, Paul, and Jerome.
Lucca.	Ch. de Carmine.	The Conception.
Naples.	Cathedral.	The Nativity.
"	Museum.	The Presentation in the Temple.
Paris.	Louvre.	The Annunciation.
Rome.	S. Pietro in Montorio.	Conversion of S. Paul.
Siena.	Acad. my.	The Resurrection of Christ.
Vienna.	Gallery.	Holy Family.
"	"	Christ clearing the Temple.

VASARI, LAZZARO, great-grandfather of the historian Vasari, was born at Arezzo in 1399. He was a friend and co-worker of Piero della Francesca. Early in life he painted nothing but small ornamental figures in armour, banners, and the larger pictures of other artists, but at a later date he worked in fresco both at Arezzo and Perugia, and furnished designs to the glass painter Fabiano Sassali for the 'Madonna' and 'Resurrection' windows in the Madonna delle Grazie, Perugia. Lazzaro died in 1450. His son GIORGIO, grandfather to the biographer, also worked at Arezzo as a modeller and painter of pottery. He died in 1481.

VASCELLINI, CAJETANO or GAETANO, (or VASCELLINI,) an Italian engraver, was born at Castello San Giovanni, in the Bolognese, about 1745. He learned the principles of design from Ercole Graziani, was instructed in engraving by Carlo Faucci at Florence. He etched some original portraits of distinguished Florentines, and also engraved after various Italian masters. The following are among his principal plates:

Andrea del Sarto.  
Daniello Ricciarelli da Volterra.  
Cosimo I.; after the statue by Giovanni da Bologna.  
S. Joseph and S. Francis of Paula; after Seb. Conca.  
The penitent Magdalene; after F. Furini.  
Venus; after Titian.  
Danae; after the same.  
The Last Supper; after L. Signorelli.

VASCIBRACCI. See VASSILACCHI.  
VASCO, GRAN. See FERNANDEZ.  
VASCO PEREIRA. See PEREIRA.

**VASCONI, FILIPPO**, who flourished about the year 1720, engraved several views of Venice and its neighbourhood.

**VASI, GIUSEPPE**, Cavaliere, designer and engraver, was born at Corleone in Sicily in 1710. He was at first a painter, but afterwards went to Rome and studied under Sebastian Conca, P. L. Ghezzi, and Juvara. He engraved some of the designs for the decorations set up at the coronation of Ferdinand of Naples. He was employed on several views of the Harbour of Ancona for Benedict XIV., which confirmed his reputation. After this followed plates from the façades of San Giovanni in Laterano and Santa Maria Maggiore, and, for Charles III., of the Festivities on the birth of his son in 1745, which procured him the post of engraver to the court of Naples. He was also made a Knight of the Golden Spur. He died at Rome in 1782. He engraved some hundreds of plates from the buildings of that city, and also painted in the Farnese and Caprarola Palaces. Piranesi was his pupil.

**VASLET, LEWIS**, miniature painter, practised at York and Bath, towards the close of the 18th century. He was an occasional exhibitor at the Royal Academy, his last contribution being there in 1782.

**VASQUEZ**. See VAZQUEZ.

**VASSALLO, ANTONIO MARIA**, was a native of Genoa, and flourished about the year 1650. He was a scholar of Vincent Malo, of Cambray, who had studied under Rubens. Vassallo painted landscapes, animals, fruit, flowers, &c., which were well coloured, and touched with freedom. He also gave proof of considerable ability in historical subjects, but died young.

**VASSEUR**. See LE VASSEUR.

**VASSILACCHI, ANTONIO**, (or VASIBRACCI), called L'ALIENSE, was born in the Grecian island of Milo, in the Archipelago, in 1556. He was sent to Venice when he was young, where he became a scholar of Paolo Veronese. In 1574 he assisted Tintoretto and Paolo Veronese in decorating the city for the visit of Henry III. of Poland, and his share of the work attracted much notice. He visited Treviso, where he worked under Benedetto Caliari; and Padua, where he was influenced by Dario Varotari. A visit to Rome and the work of Michelangelo in the Sistine Chapel also told upon his style. An early work was a picture of 'St. Sebastian, with a glory of angels,' for the church of Santa Maria dello Vergine, and, on its being reported that it was from a design by Paolo Veronese, he determined to get rid of all the drawings he had made in that master's school, as a proof of his determination to abandon his style. He then applied himself to study Tintoretto, and, in a fair imitation of his manner, painted an 'Abraham sacrificing Isaac,' a 'Cain slaying Abel,' and a 'Brazen Serpent.' Several of the best productions of Aliense are in the Sala dello Scrutinio. He also painted in San Giorgio, Venice, and San Pietro, Perugia. He died at Venice in 1629.

**VAUCHELET, THÉOPHILE AUGUSTE**, a French historical and portrait painter, was born at Passy in 1802. He entered the École des Beaux Arts in 1822, and studied under Abel de Pujol and Hersent. In 1827 he obtained the second *grand prix* for his 'Coriolanus,' and in 1829 the first *grand prix* for a 'Jacob refusing to send Benjamin.' His works appeared at the Salon from 1830 to 1868, and he won all the orthodox honours up to the Legion of

Honour. He had considerable practice in mural decorations, and executed works in the great hall and chapel of the Senate; at the churches of St. Germain l'Auxerrois and St. Eustache (but these are now destroyed), at the Tuileries and the Hôtel de Ville. He died in 1873. Amongst his easel pictures are:

Amiens.	Museum.	Christian Charity.
Versailles.	Palace.	The Surrender of Magdeburg.
"	"	Portrait of Prince Poniatowski.
"	"	Marechal Gouvion St. Cyr.
"	"	Duc de Choiseul Stainville, &c. &c.

**VAUDECHAMP, JEAN JOSEPH**, painter, born at Rambervillers (Vosges) in 1790. He was a pupil of Girodet. He painted a 'S. Carlo Borromeo' for the chapel in the Royal Tapestry Factory at Beauvais, and exhibited portraits and historical pictures at the Salon from 1817 onwards. He died in 1866.

**VAUGHAN, ROBERT**, an English engraver, who practised about the middle of the 17th century. He was chiefly employed on portraits and other plates for the booksellers, which are sought after for the sake of sitters rather than for their merit as art. He engraved a plate in Dugdale's 'Warwickshire,' and some of the maps; the prints for Morton's 'Ordinal,' and some of those for Ashmole's 'Theatrum Chemicum,' in 1651. Vertue informs us, that during the interregnum, Vaughan engraved a portrait of Charles II., to which he affixed so offensive an inscription, that after the Restoration he was prosecuted for it. He died towards 1667. Among others, the following portraits by him are extant:

James I.  
Launcelot Andrews, Bishop of Winchester.  
Sir John Wynn of Gweddy, Bart.  
George Clifford, Earl of Cumberland.  
John Fisher, Bishop of Rochester.  
Arthur Hildesham, Tracer at Ashby-de-la-Zouch.  
Sir Francis Drake. | Sir Walter Raleigh  
Sir Thomas Lyttleton, Chief Justice of the King's Bench.  
Thomas Wilsford, Mathematician  
Edward Terry, Rector of Greentford, Middlesex. 1655.  
(His latest known work)  
Henry and Robert Vere, both Earls of Oxford.  
Thomas Wentworth, Earl of Strafford.  
James Usher, Bishop of Armagh  
Sir George Crooke, Chief Justice of the King's Bench.  
Edward Turgis, Poet. | Ben Jonson, Poet.

**VAUGHAN, WILLIAM**, an English engraver, was probably related to Robert Vaughan, and flourished about the same time or slightly later. He also was principally employed by the booksellers. Three prints by him, engraved for a small folio pamphlet describing the 'Sufferings of Sir William Dick, of Braid,' are known. He also engraved a set of thirteen plates of animals for 'A Book of such Beasts as are most useful for drawing, graving, or arms painting and chasing (designed by F. Barlow, and engraved by William Vaughan);' 1664.

**VAULOT, CLAUDE**, a French subject and portrait painter, was born in 1818. He studied under Cogniet, and commenced to exhibit at the Salon in 1837. He practised in Paris, but his career was cut short by his early death in 1842.

**VAUQUER**, —, a native of France, who was probably a goldsmith by profession. He engraved, from his own designs, several plates of flowers and ornamental foliage, for a 'Livre des Fleurs propres pour offrandes et graveurs.'

**VAUROZE**. See FRIQUET.

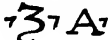


**VAUTHIER, JULES ANTOINE**, draughtsman, painter, and lithographer, was born in Paris in 1774. He was a pupil of Regnault, and won the second prize at the *École des Beaux Arts* in 1801. He exhibited a few pictures at the Salon, but was best known by his drawings for various publications on classic art. He died of cholera in Paris in 1832.

His brother, **ANTOINE CHARLES**, a natural history draughtsman, born in Paris in 1790, made the drawings for an edition of Buffon, and for the 'Dictionnaire classique d'Histoire naturelle,' both published by Beaudoin; also for the 'Collection des Papillons diurnes et crépusculaires de France,' published by Crévoit.

**VAUZELLE, JEAN LUDIN**, a French painter, born at Angerville in 1776, was a pupil of Perin and of Hubert Robert, and painted chiefly views of buildings, ruins, classic monuments, and interiors, a large number of which he exhibited at the Salon from 1799 onwards. He also produced a good many illustrations for books.

**VAVASSORI, (VALVASSORI), ZOAN ANDREA**, (or **GIOVANNI ANDREA**), an Italian engraver, over whom there is a standing controversy. It seems now to be established that he was identical with the Venetian **Zoan Andea**, who appears in the first volume under the title **ANDREA, ZOAN**. Of his life, all that can be stated for certain is that at a period not exactly known he was in Mantua, involved in a dispute between **Andrea Mantegna** and one **SIMONE DI ARDIZONI**, a painter and engraver, with whom, as appears from a document in the Gonzaga archives, he had previously been living and collaborating in Verona. As to his after career, we know that in the first years of the 16th century, a wood-engraver, or at least publisher of wood-cuts, was flourishing at Venice, many of whose prints bear the following inscription, or some variant of it: **GIOVANNI ANDREA VAVASSORI DELLO GUADAGNINO**. We know, too, that this inscription occurs as late as 1566, suggesting that either the name had become a sort of trade-mark, or that **Vavassori** and the employer of the annexed monogram, *i.e.* **Zoan**

**Andea**,  were not identical after all.

This latter contention has been revived by **Herr Kolloff**, in the new edition of the 'Künstler-Lexicon,' but so far it has made few converts. The monogram appears on about sixty Italian prints. In the Berlin Print-Room there is a print inscribed: *In Venetia per Zoan Andea Vadagnino di Vavassor*. **Vavassori** was the author of the only known Italian block-book, a series of woodcuts from the Passion, with lines of text at the bottom of each, and the title 'Opera Nuova Contemplativa.' The date is 1516. The British Museum has an unique impression from a fine print by **Vavassori** of the Doge's barge, the **Bucentaur**, making its way in procession down a Venetian canal. (See **Fisher's** 'Introduction to a Catalogue of the early Italian prints in the British Museum,' pp. 201-215; and **Lippmann's** 'Wood Engraving in Italy,' [London, 1888] *passim*.)

**VAYEMBOURG, JEAN DE**, who flourished at Nancy from 1592 to 1602, was court painter to **Charles III.** of Lorraine.

**VAYMER, GIOVANNI ENRICO**, a Genoese painter, born 1665, pupil of **Giov. Bat. Gaulli**. He obtained a considerable reputation as a portrait painter, and

was three times summoned to paint the king and royal family at Turin. He was invited to remain at the court, but declined. He died in 1738.

**VAZQUEZ, —**, a Portuguese who, in 1562, painted a 'Descent from the Cross' and a 'Martyrdom of St. Sebastian' on a panel for the church of San Lucar de Barromeda, in Andalusia. The latter was inscribed: *Vazquez Lusitanus tunc incipiebam anno 1562*.

**VAZQUEZ, ALONSO**, (or **VASQUEZ**), painter, was born at Ronda, Andalusia, in the latter part of the 16th century, and was educated at Seville, under **Antonio Arfian**. He painted history, and was a contemporary and rival of **Francisco Pacheco**. His principal works are in the monastery of the 'Merced Calzada,' at Seville, and comprise a series from the Life of St. Raymond, a 'Magdalene,' and a 'Pieta.' He was one of the artists employed on the magnificent catafalque erected in Seville cathedral for the requiem mass of **Philip II.**, in 1598. The date of his death is not known, but it took place before 1649. Few of his pictures exist.

**VAZQUEZ, JUAN BAUTISTA**, painter and sculptor, was born at Seville towards the end of the 16th century. He studied painting under **Diego de la Barreia**. In 1568 he painted an altar-piece for the chapel then existing in the orange tree court of the Alhambra, at Granada. **Vazquez** was an artist of considerable genius, and did much to develop painting in Andalusia. The date of his death is unknown, but in 1579 he was at work in Malaga Cathedral.

**VEAU, FRANCESCO**, a painter of architecture and perspectives, was born at Pavia in 1727, and died in 1768. He was an excellent decorative painter, but nothing is known of his life.

**VEAU, JEAN LE**. See **VEAU**.

**VECCHI, GIOV. DEL**. See **DEL VECCHI**.

**VECCHIA, P. DELLA**. See **DELLA VECCHIA**.

**VECCHINETTA**. See **LORENZO DI PIETRO**.

**VECCHIO, IL, DI SAN BERNARDO**. See **MINZOCCHI**.

**VECCHIO, PALMA**. See **PALMA**.

**VECELLI, CESARE**, cousin of Titian, was born at Cadore about 1530. He was both painter and engraver. He accompanied Titian to Augsburg in 1548, and seems to have worked as his assistant. Many of **Cesare's** pictures are no doubt ascribed to Titian. In the Milan Pinacoteca there is a small 'Trinity' by **Cesare**. He died at Venice about 1606. It has now been established that the woodcuts for 'De gli Habiti Antichi e Moderni,' though so long attributed to **Cesare**, were not executed by him, but by **Christopher Clriegher** of Nuremberg. His brother, **FABRIZIO**, a painter of Cadore, was little known beyond his native place, for the Council-hall of which he is said to have painted a fine picture. He died in 1580.

**VECELLI, FRANCESCO**, was the brother of Titian, and was born at Cadore, perhaps about 1483. After studying the elements of art under his brother, he served some years in the army, and was probably induced to take finally to painting by the extraordinary success of Titian. He painted some pictures for the Venetian churches which possessed sufficient merit to alarm the jealousy of Titian, particularly a 'Transfiguration,' for St. Salvatore. But his best performance is a 'Nativity,' in the church of St. Giuseppe, at Belluno. By the persuasion of Titian, he is said to have abandoned painting in 1531, to devote himself to commercial pursuits. Works:

**Berlin.** *Museum.* Virgin Enthroned, with SS. Peter and Jerome.  
**Dresden.** *Gallery.* Ecce Homo.  
**Venice.** *Academy.* The Annunciation.

VECELLI, MARCO, called MARCO DI TIZIANO, was born at Venice in 1545. He was the nephew of Titian, and accompanied his distinguished uncle in his journeys to Rome and Germany. He was the favourite disciple of Titian, and approached nearer to his style than any other member of the family. There are several pictures by him in the Doge's palace, among the best an allegory in the arte-chamber to the Sala del Gran Consiglio. Another good example is a picture in the Sala della Bussola, 'The Doge Leonardo Donato before the Virgin and Infant Christ.' He also painted for churches at Venice, Treviso, and in the Friuli, among other things a 'Christ fulminating the world, and the Virgin and several Saints interceding,' in S.S. Giovanni e Paolo, at Venice. He died in 1611.

VECELLI, ORAZIO, the son and pupil of Titian, was born at Venice about 1528. He distinguished himself as a painter of portraits, some of which were thought little inferior to those of his father. He occasionally painted historical subjects; one of the most important was destroyed in the conflagration in the ducal palace at Venice. He neglected painting, however, to devote himself to alchemy, and died of the plague, at Venice, in the same year with his father, 1576.

VECELLI, TIZIANO, called TIZIANELLO, a son of Marco Vecelli, who early in the 17th century, acquired some reputation at Venice. The principles established by the great founders of the Venetian school had, however, in his time given way to manner. His best productions are his portraits, which have vitality and natural colour.

VECELLI, TIZIANO, the greatest painter of the Venetian school, was born at Pieve, in Cadore, a mountainous district of the Venetian or Carnic Alps. He was the son of Gregorio di Conte Vecelli, a member of an old family in Cadore, and though not rich himself, a man of some note in his province, "equally distinguished by his wisdom in the council of Cadore, and by bravery as a soldier in the field." Titian was one of four children born to this worthy, and his birth took place, as seems certain from his own testimony, not later than 1477, the date usually assigned, which has been doubted by some historians. Showing an early disposition towards art, the young Titian was not brought up to law or to arms like the rest of his race, but was sent at an early age to Venice to learn painting. According to Dolce's statement, which there is no reason to doubt, he was first placed with Sebastiano Zuccato, a Venetian mosaicist, from whose school he appears to have quickly passed into that of the Bellini, who were already at this time, (about 1488,) considered the chief masters in Venice. Dolce affirms that he first worked with Gentile, the elder brother, who disapproved of his bold and rapid style of drawing. This led him to seek the workshop of Giovanni, where he doubtless acquired that love for colour and knowledge of its effects which became the predominant characteristic of his art. It was at this time also that he made the acquaintance of Palma Vecchio and Giorgione, the latter of whom especially exercised considerable influence over his style. He seems at one time to have entered into a sort of partnership with Giorgione, but the exact facts of

their intercourse are not clearly established. Probably Titian's first independent employment in Venice was as a house-painter, not in the sense in which we now use that term, but as it was understood at a time when the great nobles were accustomed to adorn the outside of their palaces with frescoes. One of the earliest references to Titian's name in contemporary writings connects it with a work of this kind, a fresco of 'Hercules' mentioned by Sansovino as painted outside the Morosini Palace, but no longer in existence. In the years 1507-1508 he was employed, in conjunction with Giorgione, on the decoration of the new Fondaco dei Tedeschi, or house of exchange for the German merchants in Venice, which had just before been rebuilt. Here, among other works, he painted in fresco, above the gateway, a large figure of Judith, Justice, or Germania, for it has been called by all three names, which is spoken of by early critics as a remarkable work, but of which scarcely a trace now remains. (It was engraved by Piccini in 1658, and by Zanetti in his 'Varie Pitture' in 1760.) Among Titian's earliest works on canvas, Crowe and Cavalcaselle reckon: a small 'Virgin and Child,' in the Belvedere; a 'Man of Sorrows,' and 'Christ carrying the Cross,' in the Scuola di San Rocco at Venice; and the allegorical composition usually called 'Sacred and Profane Love,' in the Borghese Palace in Rome. In this latter work, whatever it may be meant to signify, Titian's powers as a colourist are already strikingly apparent, and soon afterwards his skill as a portraitist was made known in a portrait that he executed of Marco Barbarigo, still in the possession of the Barbarigo family, and also in a splendid portrait of a Doge, now in the Vatican. The celebrated 'Christ of the Tribute Money,' ('Cristo della Moneta,' of the Dresden Gallery, which is spoken of by Vasari as something "stupendous and miraculous," and by Crowe and Cavalcaselle as being "the most perfect easel picture of which Venice ever witnessed the production," also belongs to this early period. It would seem that Titian, who was well acquainted with several of the members of the learned Aldine Club, was advised by Pietro Bembo to go to Rome and accept service under Leo X., but he was dissuaded, it is said, by Navagiero, from taking this step, and the letter is still extant, dated May 31, 1513, in which he offers himself to the Doge and Council of Venice to paint in the Hall of the Great Council, in the Ducal Palace. "I, Titian of Cadore," this letter begins, "having studied painting from my childhood upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori rather than his Highness the Pope and other Signori who in past days and even now have urgently asked to employ me." He then begs to be employed on the "canvas of the battle, which is so difficult that no one as yet has had the courage to attempt it," and asks for "the first broker's patent for life that shall be vacant" in payment. This request was granted, but it led to so much opposition on the part of Giovanni Bellini, that the Council had to revoke its decree, and Titian did not get his patent (a sort of sinecure, or retaining fee given to the best artist of the time in consideration of doing certain work) until after Bellini's death in 1516. Before this, however, he had already begun painting in the Hall of Council, but he could not for many years be got to finish the great battle piece he had undertaken, and his delays led to much dissatisfaction on the part of the

Council, and even from time to time to the revocation of his patent.

Much has been written concerning the intercourse of Titian with Alfonso, Duke of Ferrara, and the friendship he formed with Ariosto, whom he met at that Prince's brilliant court. His first recorded journey to Ferrara was made in February 1516, when he lodged with two assistants in the Castello of Ferrara, receiving weekly rations of "salad, salt meat, oil, chesnuts, tallow candles, oranges, cheese, and five measures of wine." Whether he was engaged at this time in finishing Bellini's celebrated 'Bacchanal,' now in the possession of the Duke of Northumberland, or whether he was working on other pictures, is not certain, for besides painting the portraits of Alfonso and his mistress, the beautiful Laura Dianti, and numerous subjects both religious and mythological, Titian is known to have executed for this prince two of the finest of his early works, 'The Cristo della Moneta,' before-mentioned, and the 'Bacchus and Ariadne,' now the pride of our National Gallery. It was in the same year as this visit to Ferrara that Titian received the commission for his great 'Assumption of the Virgin,' now in the Accademia at Venice.

In 1523, Federico Gonzaga, Marquess, and afterwards Duke, of Mantua, was added to the list of Titian's noble patrons, and numerous letters have been found in the Mantuan archives and published in Crowe and Cavalcaselle's life, that passed between the painter and this nobleman. They all tend to show the high esteem in which he was held by his contemporaries. No painter, indeed, was ever more favoured by the great than Titian, and soon he numbered not only dukes and princes, but kings, popes, and emperors among his employers and correspondents. Of Titian's domestic life very little is known. His wife, who was named Cecilia, died in 1530, after having borne him three children—his scapegrace son, Pomponio, who took priest's orders, and for whom he was always seeking benefices; Orazio, who followed his father's profession; and his beautiful daughter, Lavinia, whom he has immortalized.

In 1531, the year after his wife's death, Titian left the house in the San Samuele quarter in Venice, where he had resided since 1516, and took another in the north-eastern suburb of Biri, where his children were brought up under the care of his sister. The charms of Titian's house and garden at Biri, and of the society which assembled there, are revealed to us in a letter appended by the Latinist Priscianese to the first edition of his Grammar, published in 1540. In this letter he describes an entertainment in Titian's garden at which he met the architect Sansovino, Jacobo Nardi, the historian of Florence, and Pietro Aretino, who was one of Titian's most intimate friends. Many other distinguished visitors were received by Titian; but very often his profession called him away from Venice, and we find him at one time at Ferrara, at another at Mantua, and afterwards travelling in the interests of his noble patrons to Bologna, Augsburg, Milan, and other places. The year 1530 is the date assigned by Vasari for Titian's first meeting with the Emperor Charles V. He affirms that Titian was sent for after the Emperor's coronation to Bologna, and there painted such a magnificent portrait of his Majesty in complete armour, that he was presented with a thousand scudi for the same, of which, however, he had subsequently to refund

half to Alfonso Lombardi the sculptor. But much doubt is thrown on this story by Crowe and Cavalcaselle, who find that its statements are not proved by authentic records. It seems, indeed, more probable that it was during the Emperor's second visit to Bologna in 1533 that he first sat to Titian for his portrait. Vasari likewise states that the Emperor was so pleased with Titian's likeness of him that he would never afterwards sit to any other master; but this again is doubtful. It is certain, however, that Titian received high honour at the Imperial Court, where he painted not only the Emperor himself many times, but also most of the great lords, ministers, and agents who surrounded him, receiving in return, besides a liberal number of gold scudi, other payment in the shape of grants and patents. By one of these he was created a Count Palatine of the Empire, with the power of appointing notaries and ordinary judges, and of legitimizing the illegitimate offspring of persons below the rank of prince, count, or baron. He was likewise made a Knight of the Golden Spur with all its privileges, one of which was the right of entrance to the Imperial Court at any time.

In 1536 Titian was with the Emperor again, both at Mantua and Asti. At this time he obtained a grant of a pension on the treasury of Naples from the Emperor, which, however, was not paid for many years, although he "bombaraded the treasury with letters," and Aretino in his name "moved heaven and earth" for the same purpose. Much of Titian's work seems to have been paid for by his patrons in this unsatisfactory manner, giving rise to many heartburnings and disappointments, as is well seen in his letters, most of which have reference to these business details.

On Titian's return to Venice, after his second visit to the Emperor, he found a rival in the field. Although his city was doubtless proud of his successes, it could scarcely brook his continual neglect of the work he had undertaken. The great battle-piece that he had promised was not yet accomplished, although Titian had held the office, and drawn the salary of the *Seneser*, ever since 1516. Accordingly, by a severe decree, dated 1537, he was called upon to refund all he had received during the time in which he had done no work, and there seemed every chance that Pordenone, who had already painted in the Public Library, would be installed in his place. This severity seems to have brought Titian to a sense of his obligations, and he immediately "threw upon canvas" his magnificent representation of the 'Battle of Cadore,' which unfortunately perished by fire in 1577, and is now only known to us at second hand.

In 1541 Titian was again with the Emperor at Milan, but seems to have returned quickly to Venice, where he entered upon many new engagements. In the early letter to the Council which has been quoted, he alludes to having been "urgently asked" to work for the Pope. He received, indeed, several invitations to Rome, but he does not appear to have gone there until 1545, when he was received with great distinction by Paul III., by Cardinal Farnese, who had been for some time trying to lure him to the Holy City, and by his learned friend Cardinal Bembo. Rooms were assigned him in the Belvedere, that he might have easy access to the Farnese family, upon whose portraits he was engaged; and Vasari, whose acquaintance he had before made in Venice, undertook to show him the

sights of the city. He likewise at this time made the acquaintance of Michelangelo, whose opinion of his work Vasari has reported. Titian's portraits of Paul III., of Cardinal Farnese, and of the Duke Ottavio, the Pope's grandson, were executed during this visit to Rome, as well as other portraits, and his 'Danae,' now in the Naples Museum.

In the winter of 1518, we find Titian undertaking a long and fatiguing journey across the Alps, in order to join Charles V. at Augsburg. Aretino, in one of his letters, has described the scene that took place in Venice when he was about to depart; how every one tried to gain possession of some small work of his, thinking that henceforth he would not deign to paint for any one but the emperor. That Titian's powers, in spite of his age, were in full vigour at this time, is shown by the amount of work he accomplished. His industry indeed to the very last is perfectly amazing. At this time, in Augsburg, he not only painted the fine portrait of Charles V. on the field of Muhlberg, now in the Madrid Museum, but likewise portraits of King Ferdinand, his five daughters and two sons, Mary of Hungary, John Frederick the Elector of Saxony, the Emperor's noble prisoner, Maurice of Saxony, and most of the other noble and princely personages who were then at the Imperial court. The German master, Lucas Cranach, who had accompanied the Elector into captivity, was also at Augsburg, and drew Titian's portrait. But probably the chief object of Titian's call to Augsburg was to paint the portrait of the morose Prince who won the heart of Mary Tudor. Titian's portraits of Philip of Spain are well known, for they exist in many replicas, but the one executed at this time is, according to Crowe and Cavalcaselle, the large full-length in the Madrid Gallery, the original sketch for which still exists in the Barbigo collection at Padua. A number of letters have been found in the Sumanas archives that passed between Titian and Philip II., most of them relating to commissions executed for that monarch, for whom, besides portraits, Titian painted several religious and mythological subjects. Spain, indeed, in the latter part of his life, received the greater number of his works. Titian's splendid vigour of constitution and indomitable energy seem never to have failed, and it is not until the last years of his life that we see any signs of decay in his art. Vasari found him in 1566 with the brushes still in his hand, and even in 1574, when he was ninety-seven years of age, he was able to receive a royal visitor—Henry III. of France—with his wonted magnificence. It was not, indeed, until 1576, when he was only one year short of a hundred, that this Prince of Painters, who had "never received from heaven anything but favour and felicity," (so far at least as Vasari knew) succumbed at last to the terrible plague which desolated Venice in that year, and which carried off also his painter-son Orazio within the course of a few days. The law by which the churches in Venice were closed to the plague-stricken was set aside in Titian's case, and he was honourably buried in the church of the Frari, for which he had painted his great 'Assumption,' and his beautiful votive altar-piece, the 'Madonna di Casa Pesarò.'

Of Titian's art it may be said that it reaches the highest perfection of sensuous beauty. As a colourist he stands perhaps unrivalled; but we miss in his works that spiritual loveliness which moves the heart more than the senses in the works of several other Italians. "The Venetian mind, and

Titian's especially as the central type of it, was wholly realist, universal, and manly," writes Ruskin. In truth the asceticism of the early religious painters had no hold over the Venetians of the 16th century, who strove like the Greek artists before them to represent human life in its full enjoyment and animal perfection. No one has ever done this more splendidly than Titian. His method and the secret of his colour have been eagerly sought after by succeeding artists, though he himself was wont to declare that his secret only consisted of "black, red, and white, and all three well in hand." As a portrait painter Titian is generally admitted to hold the first rank. "Titian," says Kugler, "may be considered the finest portrait painter of all times. He was not content with giving his subjects all that was grand in style, he also gave them the appearance of dignified ease. He seems to have taken them at the happiest moment, and thus left us the true conception of the old Venetian, by the side of whom all modern gentlemen look poor and small." His female portraits, too, have a wonderful charm. No estimate of Titian's art would be sufficient without mentioning the surpassing beauty of his landscape backgrounds. The first picture, claiming to be nothing but a landscape, mentioned in the annals of Italian painting, is one by Titian, which is spoken of by Ridolfi as 'A Landscape with Soldiers and Animals,' in the collection of Paolo del Sera. The background in the now destroyed 'St. Peter Martyr,' added enormously to its effect, and in many of his lighter subjects, we find the same charm of harmonious and poetic landscape. Titian is said to have engraved himself, both on copper and wood, but it is more probable that he employed engravers to execute his designs. Under the title of 'The Triumph of Faith,' he published in 1508 a series of rough but powerful woodcuts, somewhat in the manner of Mantegna, representing a religious triumph. Of the four pictures called the 'Triumphs,' of which a long account is given in former editions of this dictionary, there is no satisfactory authentication. Coit and Boldrini were the two engravers employed by Titian to engrave some of his finest works, and a patent granting him a monopoly in their publication was granted him in 1566. Works:

M. M. H.

Antwerp.	Museum.	The Pesaro altar-piece (an early work).
Berlin.	"	Portrait of a daughter of Roberto Strozzi.
"	"	Portrait of the Venetian Admiral, Giovanni Moro.
"	"	Portrait of himself.
"	"	Portrait of his daughter Lavinia (holding a silver bowl of flowers and fruit).
Dresden.	Gallery.	The Tribute Money ('il Cristo della Moneta').
"	"	Virgin and Child, with Saints.
"	"	Virgin and Child, with St. Joseph, Alphonso I. of Ferrara, Lucrezia Borgia, and a youth.
"	"	Venus and Cupid.
"	"	Three Female portraits.
"	"	Portrait of a Man, with a palm-branch.
"	"	Portrait of his daughter Lavinia.
Dublin.	Nat. Gall.	The Supper at Emmaus.
Edinburgh.	Nat. Gall.	A Landscape.
"	"	Virgin and Child, with St. Catherine.
"	"	Ariadne in Naxos (? copy by

		<i>Nicholas Poussin of the picture at Madrid).</i>	Madrid.	Gallery.	Venus listening to Music (two versions).
Florence.	Uffizi.	Portrait of the Duchess of Urbino.	"	"	Salome.
"	"	Portrait of the Sculptor Sansovino.	"	"	'La Gloria.'
"	"	Virgin and Child, with S. John and Seraphs.	"	"	The Entombment.
"	"	Portrait of Fr. M. della Rovere, Duke of Urbino.	"	"	Sisyphus.
"	"	Sketch for the Battle of Cadore.	"	"	Prometheus.
"	"	Portrait of Giov. de' Medici.	"	"	Ecco Homo.
"	"	Study for the Pesaro Holy Family.	"	"	Mater Dolorosa.
"	"	The Virgin and Child, with S. Catharine	"	"	S. Margairt.
"	"	The Virgin and Child with SS. John and Anthony	"	"	The Marquis del Vasto's address to his soldiers.
"	"	Portrait of Catharine Cornaro, Queen of Cyprus	"	"	Diana and Actæon.
"	"	The Virgin and Child, with angels.	"	"	Diana and Calisto.
"	"	Venus (two versions; both in the Tribune).	"	"	Portrait of Charles V. on foot, on horse-
"	"	Portrait of the Prelate Beccadelli.	"	"	back, at the Battle of Muhlberg.
"	Pitti Gall.	Marriage of S. Catharine	Milan.	Biera Gallery	Portrait of Philip II.
"	"	Portrait of a Lady ( <i>La Bella di Tiziano</i> )	Munich	Gallery.	" " a Knight of Malta.
"	"	Portrait of Pietro Aretino.	"	"	" " himself.
"	"	The Magdalen	"	"	" " the Empress, Isabel of Portugal
"	"	Portrait of Vesalins	"	"	(And eighteen others.)
"	"	" " Luigi Cornaro.	"	"	S. Jerome in the desert.
"	"	" " Philip II. of Spain.	"	"	Two male portraits.
"	"	" " Cardinal Ippolito de' Medici.	Naples	Gallery.	Virgin and Child with S. John.
"	"	Portrait of Alfonso I. Duke of Ferrara.	"	"	Vanity of earthly things; an allegory.
"	"	Portrait of Tommaso Mosti.	"	"	Portrait of Charles V.
"	"	Three anonymous male portraits.	"	"	Virgin and Child.
"	"	Salvator Mundi.	"	"	The Crowning with Thorns.
Glasgow.	Gallery.	Adoration of the Shepherds.	"	"	The Mysteries of Priapus (?).
"	"	Danae (?).	"	"	Two male portraits.
Hampton Court.	"	Holy Family (?).	"	"	Portrait of Philip II.
"	"	Portrait of Alessandro de' Medici (formerly called Boccaccio, and engraved as such in the preface to Bohn's edition of the Decameron)	"	"	Dance.
"	"	Death of Lucretia (?).	"	"	Portrait of the Duke of Parma.
"	"	Portrait of a Man in armour	"	"	" " Paul III.
"	"	Madonna and Child, with Tobit and the Angel.	"	"	" " " with his grandson.
London.	Nat. Gallery.	A Holy Family; Shepherd adoring (? <i>Palma</i> ).	Paris.	Louvre	Portrait of Cardinal Aless. Farnese.
"	"	Bacchus and Ariadne.	"	"	TI Entombment.
"	"	Noli me Tangere.	"	"	Jupiter and Antiope ( <i>'Venus di Palma'</i> ).
"	"	Madonna and Child, with S. Catharine.	"	"	Virgin and Child with Saints.
"	"	Venus and Adonis, with the Story of Myrrha.	"	"	'La Vierge au Lapiu.'
"	"	Portrait of Ariosto (? <i>Palma</i> ).	"	"	Christ crowned with thorns.
"	"	A Concert (?).	"	"	Portrait of Francis I.
"	"	Rape of Ganymede (?).	"	"	Alphonso of Ferrara and Laura Dianti.
"	"	Venus and Adonis (a good copy).	"	"	Four male portraits.
"	"	The Tribute Money (? <i>Rasano</i> ).	"	"	An Allegory.
"	Buckingham Pal.	A Landscape, with Man driving Cattle.	Petersburg.	Hermitage.	Virgin and Child with the Magdalen.
"	"	Diana and Actæon (?).	"	"	The toilet of Venus.
"	"	Diana and Calisto (?).	"	"	Danae.
"	"	Venus rising from the sea.	"	"	Portrait of Paul III.
"	"	Portrait of Clement VII.	"	"	" " Cardinal Antonio Pallavicino.
"	"	Allegory of the Three Ages.	"	"	Head of Lavinia Vecelli.
"	"	A good old copy of the Pter Martyr.	"	"	The Repentant Magdalen.
Madrid.	Gallery.	A Bacchanal ( <i>Ariadne in Naxos</i> ), pendant to the London Bacchus and Ariadne.	Rome.	Vatican.	(And six others.)
"	"	Offering to the Goddess of Love.	"	Pal. Doria.	'Madonna di San Niccolò.'
"	"	Venus and Adonis.	"	Pal. Corsini.	Portrait of Jausenius.
"	"	The Fall of Man.	"	Pal. Sciarra-Colonna.	" " Cardinal Farnese.
"	"	Danae.	"	Pal. Borghese.	'La Bella di Tiziano' (? <i>Palma</i> ).
			"	"	Sacred and Profane Love.
			Venice.	Accademia.	Cupid and Venus.
			"	"	Assumption of the Virgin.
			"	"	The Entombment.
			"	"	The Visitation of St. Elizabeth (his earliest work ?).
			"	"	S. John in the Desert.
			"	"	Portrait of Jacopo Soranzo.
			"	"	" " Priamo da Lema.
			"	"	" " Antonio Cappello.
			"	S. Maria de' Frari.	The 'Madonna di Casa Pesaro.'
			"	Gesuiti.	Martyrdom of S. Lawrence.
			"	SS. Giovanni e Paolo.	Death of S. Peter Martyr (a modern copy by <i>Cardi da Ogoli</i> . Titian's great picture was destroyed by fire in 1867.)

- A study for it by the master is in the British Museum).*
- Venice. *S. Maria d. S. Mark, enthroned, with SS. Sebastian, Roch, Cosmus, and Damianus.*
- " *S. Salvatore. The Annunciation; signed TITIANUS FECIT, FECIT, in order, says tradition, to silence some one who would not believe in its authorship.*
- Verona. *Gallery. A Holy Family. The Rape of Europa. (Lord Daruley's Collection) Portrait of Ariosto. (Do.) The Cornaro Madonna. (Duke of Northumberland.) Bacchanal, commenced by Giov. Bellini. (Do.)*

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VEEQ, J. LE. See LEVEEQ.

VEELWAARD, DANIEL, an engraver, was born at Amsterdam in 1766. He learnt drawing under P. Louw and J. C. Schultsz, but in engraving and etching he was self-taught. In 1828 he engraved seventy large plates for 'the Museum Anatomicon,' after designs by G. Sandifort. His sons—HARMANUS, ABRAHAM, and DANIEL—were also engravers.

VEEN, GEERTRUIDA VAN, (or G. VÆNIUS,) was the daughter of Otto van Veen, and was born at Brussels in 1602. She was instructed in art by her father, and excelled in portraits. A portrait of Otto van Veen, by her, was engraved by Rucholle.

VEEN, GILBERT, or GILBERT, VAN, (VÆNIUS,) portrait painter and engraver, was the younger brother of Otto van Veen, and was born at Leyden in 1558, or, according to Huber, in 1566. He executed a variety of plates, with the graver, in a style resembling that of Cornelis Cort. He visited Italy in 1588, making some stay at Rome and Venice, and has left several prints after the Italian masters. He also engraved many plates from designs by his brother, chiefly emblematical subjects and portraits. He died at Antwerp in 1628. The following are among his best prints:

- Ernest, Duke of Bavaria.
- Cardinal Alessandro Farnese; after Otto van Veen.
- Giovanni da Bologna. 1589.
- The Four Seasons; after Raffaello dal Colle. 1589.
- These have been incorrectly stated to be after Raphael Sanzio.
- The Espousal of Isaac and Rebekah; after B. Peruzzi; in five sheets, in the form of a frieze; fine and scarce.
- The Visitation of the Virgin to S. Elisabeth; after F. Barocci.
- The Crucifixion; after the same.
- The Emblems of Horace; after Otto van Veen.
- Emblems of divine and profane Love; after the same.
- The Life of S. Thomas Aquinas; a set of several plates; after the same.

VEEN, MAERTEN VAN, called MARTIN HEEMSKERK, (or HEEMSKERK,) was the son of Jakob Willem van Veen, a small farmer, and was born at Heemskerk, a village near Haarlem, in 1498. His father,

yielding to his desire of becoming a painter, placed him under the care of Cornelis Willemsz, of Haarlem, but repenting of his indulgence, cut short the boy's apprenticeship, and took him back to work on the farm. Maerten, however, ran away, and took refuge at Delft in the studio of Jan Lucas, with whom and some other obscure artists, he studied some time. The reputation of Schoorel was great at the time, and Heemskerk went to Haarlem and entered the school of that master. His progress was such as to excite the jealousy of his instructor, who dismissed him from his academy. One of his first public works was a picture of 'S. Luke painting the Virgin,' for the chapel of the painters at Haarlem, so entirely in the manner of Schoorel that it was generally supposed to be by him. At about the age of thirty-five Maerten went to Italy, and passed three years at Rome, where the antique and the works of Michelangelo were the particular objects of his study. On his return to Holland he settled at Haarlem, where he painted several pictures for public buildings, notably a 'Crucifixion,' for S. Laurentius, at Alkmaar, with doors on which were depicted other scenes from the Passion (1538-41). In 1572, Maerten fled from Haarlem in fear of the threatened siege, and took refuge at Amsterdam with his pupil, Jakob Rauwerts. Two years later he returned to Haarlem, and died there, October 1, 1574. His compositions, though rich, are without judgment or taste; and in attempting to imitate the great style of Buonarroti, his design is frequently overcharged and preposterous. His draperies are clumsy, with a confusion of folds, and the expression of his heads is marked with neither grace nor beauty. Works:

- Amsterdam. *R. Museum. The Resurrection. (And two others.)*
- Berlin. *Museum. Momus ridiculing the Works of the Gods. 1561.*
- Brussels. *" Triptych.*
- Ghent. *" Christ crowned with Thorns. 1532.*
- Haarlem. *Gallery. S. Luke painting the Virgin. The Nativity. The Holy Family. Belshazzar's Feast. Christ in the Prætorium. Ecce Homo. The Brazen Serpent.*
- Hague. *Museum. Adoration of the Shepherds. Adoration of the Kings. 1546.*
- New York. *" Portrait of his Father. 1532.*
- Vienna. *Gallery. Bacchanalian subject; after a design by G. Romano. John the Baptist preaching.*

He also painted upon glass in grisaille, and has left several historical engravings, which are more esteemed for their scarcity than their merit. He usually marked them with the cipher **MF**.

Among them are:

- |                                   |                   |
|-----------------------------------|-------------------|
| The History of Tobias.            | The Prodigal Son. |
| The Annunciation.                 | Judah and Tamar.  |
| The Adulteress before Christ.     |                   |
| The Wise and the Foolish Virgins. |                   |
| Industry and Commerce.            |                   |

VEEN, OTTO VAN, (or VENIUS, OTHO,) was born at Leyden in 1558, of a good Dutch family. He was carefully educated by his parents, who did not oppose the inclination he discovered for painting. His father Cornelis was burgomaster of Leyden, and when, in 1572, the town declared against Philip II., he declined to join the



gents. His property was confiscated, and he retired with his family to Liège. Otto had already received some lessons from Isaac van Swanenburch, called Nicolai, and at Liège his talents recommended him to the notice of Cardinal Grosbeek, at that time Prince Bishop, who sent him to Rome furnished with letters to Cardinal Madruccio. He was kindly received by Madruccio, and granted apartments in his palace. He entered the studio of Federigo Zuccaro, and soon learnt all that master could teach him. After seven years in Italy, he returned to Liège, where he became page to Ernest of Bavaria, the successor of Grosbeek. His new protector despatched him on a mission to Rodolph II., at Vienna, in whose service Otto remained for a time. He then returned homewards by way of Munich and Cologne, where he painted some pictures for the ruling princes. In 1584 he revisited Leyden, and in 1585 we find him at the Court of Alessandro Farnese, Prince of Parma, who was at that time the governor of the Netherlands. In 1593 he was settled at Antwerp, and was made free of the Guild of S. Luke in the following year. At about this time his marriage with Anne Loots, the daughter of a noble Flemish house, probably occurred. At Antwerp he painted for the churches and public buildings, and had Rubens for his pupil. When the Archduke Albert, who succeeded the Prince of Parma in the government of the Low Countries, made his public entry into Antwerp, he designed the triumphal arches, and his compositions were so much admired that the Archduke invited him to Brussels, appointing him his principal painter and Master of the Mint. Van Veen distinguished himself in literature, and published several works, illustrated by plates from his own designs, engraved chiefly by his brother Gysbert. Among them were: 'A History of the War of the Batavians against Claudius Civilis and 'Cerialis,' from Tacitus; 'Horace's Emblems, with Observations; 'Life of Thomas Aquinas,' and 'Emblems of Love, Divine and Profane.' He died at Brussels, May 6, 1629. His pictures in public galleries are:

Amsterdam.	R. Museum.	Twelve scenes illustrating the rising of the Batavians against the Romans.
Antwerp.	Museum.	The Calling of Levi.
"	"	Two scenes from the Legend of S. Nicholas.
"	"	Zacchæus in the Fig-tree.
Berlin.	Cathedral.	Last Supper.
Bruges.	Museum.	Parnassus.
Brussels.	Cathedral.	Adoration of the Magi.
"	Museum.	Triptych (The Crucifixion).
"	"	Christ bearing the Cross.
Ghent.	"	Marriage of S. Catharine.
Madrid.	S. Savon.	Raising of Lazarus.
Paris.	Museum.	Two Portraits.
Vienna.	Lowre.	The Painter and his Family.
"	Gallery.	Holy Family.
"	"	Portrait of the Archduke Ernest, son of Maximilian II.
"	"	Portrait of the Archduke Albert, Governor of the Netherlands.

VEEN, PIETER VAN, brother of Otto van Veen, painted for amusement only, but has left a 'Relief of Leyden in 1674,' of some merit. It is now in the Leyden Museum.

VEEN, ROCHUS VAN, perhaps a nephew of Otto van Veen, flourished at Haarlem about the middle of the 17th century, and excelled in painting birds, living and dead, which he finished with great care. He died at Haarlem in 1706.

VEENHUIJSEN, J., a Dutch engraver, who flourished at Amsterdam about 1656 to 1677. He engraved a set of views of the public buildings in that city. He also drew portraits.

VEERENDAEL. See VERENDAEL.

VEGA, GONZALEZ DE. See GONZALEZ.

VEGLIA, MARCO and PIERO, two Venetian painters, who flourished at the beginning of the 16th century.

VEIT, JOHANNES, painter, and elder brother of Philipp Veit, was born towards the close of the 18th century, at Berlin. He studied at Vienna, and from 1811 onwards, at Rome. His works are akin to those of his brother and of Overbeck, and his 'Madonnas' are much admired. An 'Adoration of the Shepherds' by him is in the Berlin cathedral, and an altar-piece at Liège. He also produced some excellent portraits. He died at Rome in 1852.

VEIT, PHILIPP, painter, was born at Berlin, of Jewish parents, in 1793. His father died while Veit was still a child, and his mother, a daughter of Mendelssohn, the philosopher, married Friedrich von Schlegel. The boy was baptized, and brought up under the guidance of his stepfather. He made his first studies in Dresden under Matthäi, and then worked for a time at Vienna. In 1813 he entered the army and served during the Napoleonic wars. In 1815 he went to Rome, where he joined the neo-German religious school, and remained till 1830. Working together with Cornelius, Overbeck, and Von Schadow, he painted many important frescoes, among them 'The Seven Fat Years' in the Casa Bartholdi, 'The Triumph of Religion' in the gallery of the Vatican; subjects from Dante's 'Paradise' in the Villa Massimo, and, in conjunction with Koch, a 'Mary in Glory' for Santa Trinità de' Monti. In 1830 he was elected Director of the Stædel Institute in Frankfurt-on-the-Maine. He painted in this town 'St. George' for the church at Bensheim, 'The Marys at the Sepulchre' (now in the Berlin National Gallery); and the following frescoes, 'The Triumph of Christianity,' 'The Introduction of Art into Germany by Christianity,' 'Italia,' and 'Germania'; these four were for the Institute. In 1843 he retired to Sachsenhausen. In 1846 he there painted an 'Assumption of the Virgin' for Frankfurt cathedral, and several pictures for King Frederick William IV. In 1853 he settled at Mayence, and there designed the cycle of frescoes for the cathedral, which were carried out by his pupils and completed in 1868. Veit died at Mayence in December, 1877.

VEITH, JOHANN MARTIN, was born at Schaffhausen in 1650. He studied in Italy, where he spent ten years, and from Venice accompanied Prince Radziwil to Warsaw. On his return he made a certain reputation as a painter of portraits and historical pieces. He died in 1717.

VEITH, JOHANN PHILIPP, draughtsman, painter, and engraver, was born at Dresden in 1768 or 1769. He studied at the Academy there, and devoted himself at first to landscape painting, but afterwards became a pupil of the engraver Zingg. In his thirtieth year he visited Italy, studying there from nature. After his return he practised as an engraver of landscapes, and was made first a member and afterwards professor of the Dresden Academy. In 1822 he published 'Views in the Neighbourhoods of Dresden and Rome,' 'Two Views of Terracina,' and several plates after Berchem and Ruysdael. He died in 1835. Nagler catalogues 206 plates by him.



**VELA, ANTONIO**, the Licentiate, son of Cristobal Vela, was born at Cordova in 1634. He was a priest renowned for his virtue, and a painter of considerable skill. He painted two excellent pictures on subjects from the life of S. Augustine for the convent of that saint at Cordova, and gilded and painted several retables for other convents. He died at Cordova in 1676.

**VELA, CRISTOBAL**, a Spanish painter, was born at Jaen in 1598, and was first a scholar of Pablo de Cespedes, but afterwards studied under Vincenzio Carducho. He chiefly resided at Cordova, where he painted historical pictures, correct in design, though languid and weak in colour. In the cloister of the convent of San Agustin, at Cordova, is a series of the Prophets, designed in a good style. He was drowned in the well of his own house at Cordova, in 1658.

**VELASCO, —**, a Portuguese painter, who probably flourished at Vizen between 1530 and 1640. A picture of the descent of the Holy Ghost, signed by him, is in the church of the Holy Cross at Coimbra. Sir Charles Robinson considers him as possibly identical with the painter of several large pictures in the cathedral of Vizen.

**VELASCO, ANTONIO CASTRO Y. See PALOMINO DE CASTRO.**

**VELASCO, CRISTOBAL DE**, was the son and disciple of Luis de Velasco. He adopted the maxims and imitated the style of his father, but did not arrive at equal excellence. In 1598 he painted the portrait of the Archduke Albert. He painted for Philip III. seven views of cities in Flanders, to place in his hunting lodge in the woods of Valsain, for which he received the sum of 20,673 reals. His son, **MATIAS DE VELASCO**, was also an historical painter, and pupil of his father. He accompanied the court of Philip III. to Valladolid, and painted some scenes from the life of the Virgin for the royal nursery of the Carmelites of that city.

**VELASCO, LUIS DE**, an historical painter. He flourished at Toledo in 1564, and painted several pictures for the cloister of the cathedral. In 1581 he was appointed painter to the chapter, and in the same year began his picture of the 'Incarnation of Christ,' which is over the door of the cloister, and which Antonio Ponz has attributed to Blas del Prado; this and three altar-pieces he finished in 1584-5. One of the latter represents the Virgin holding the Infant in her arms, accompanied by S. Anthony, S. Blaise, and a female Saint. Palomino erroneously attributed this retable to Blas del Prado, as Ponz had that of the Incarnation. But the archives of the cathedral show that it was executed by Luis de Velasco in 1585, and that a sum of 419,788 maravedis was paid to him in that year. A few more of his works are known. He died at Toledo in 1606.

**VELAZQUEZ, A. G. See GONZALES VELAZQUEZ.**

**VELAZQUEZ, DIEGO RODRIGUEZ DA SILVA Y**, was born at Seville on the 6th of June, 1599. There has been some dispute as to the date, but the registration of his baptism on that day, in the parish of San Pedro, is still extant. His father was Juan Rodriguez da Silva, his mother Geronima Velazquez, so that the painter ought rather to have been known as Silva, than by the name he has rendered famous. The Silvas were of gentle Portuguese origin, but had been settled in the capital of Andalusia ever since the beginning of the 16th century. The young Diego was intended by his parents for some liberal profession, was

taught Latin, was introduced to *belles lettres*, and even to philosophy. After a time, however, he began to show such an unmistakable bent towards art that he was placed as a pupil with Francisco Herrera the elder, whose brutal manners are said to have driven the boy away, after but a short probation, to the studio of the milder Pacheco. In his 'Arte de la Pintura,' Pacheco claims nearly all the glory of his pupil's education. His assertions must, however, be taken with some reserve, for the mature art of Velazquez has vastly more in common with the rough but painter-like vigour of Herrera, than with the cold timidity of the other Francisco. Whether the lad stayed longer with his first master than tradition declares or not, a comparison of their work leaves no room for doubt as to the strong and permanent influence of Herrera's example. The influence of a third master has been said to count for something. This was Luis Tristan da Toledo, a pupil of Il Greco. On him, however, no great stress need be laid. The true masters of Velazquez were his models. He worked directly from nature with a determined sincerity which has not been surpassed. Huge studies of still-life, with life-size figures introduced, exist to prove how frankly he endeavoured to realize the actual look of things. Before he was out of his teens he painted the 'Water-Carrier' of Apsley House; the 'Adoration of the Kings' of the Madrid Museum; and the 'Adoration of the Shepherds' in the National Gallery; and in each of these the power given by such studies is conspicuous.

In 1618, when he was not yet nineteen, Velazquez married Pacheco's daughter Juana. Thirteen months afterwards she bore him a daughter, Francisca; and two years later still, a second daughter, Ignacia, who seems to have died in infancy. Francisca lived to become the wife of the painter Mazo Martinez, and the mother of many children. The wedded life of Velazquez was one of tranquil felicity, and when he died, forty-two years after his marriage, his wife followed him in eight days to the grave. She seems to have been something of an artist herself, for she holds a canvas in her hand in her portrait at Madrid.

In April, 1622, Velazquez paid his first visit to the Spanish capital. There he won the friendship of Don Juan Fonseca, canon of Seville and almoner to the king, who presented him to the minister, Olivares. Of this nothing came for the moment, and the painter returned to Seville. In the first months of 1623, however, he received a letter, through Fonseca, from Olivares, calling him back, and enclosing a sum of fifty ducats to defray expenses. He at once set out for Madrid, taking his wife and his father-in-law with him. Within a few days of his arrival he began and finished a portrait of Fonseca, which was carried to the palace and shown to the king. Philip IV. at once named the painter of his household, with a salary of twenty ducats a month, and commanded him to begin a portrait of the royal person. Some time had to elapse before this portrait was finished, for during the summer of 1623, the king was greatly occupied with the entertainment of the Prince of Wales and his friend 'Steenie,' who were present on their famous tour in search of a wife. Pacheco says that Velazquez began a portrait of Charles; it cannot now be traced. In the autumn of 1623 Philip's portrait was finished, and his delight in it was such that he granted the painter a monopoly in the royal features, and, it is said, ordered previous

portraits (by the Carducci, Angelo Nardi, and others) to be removed from the palace.

In August, 1628, Rubens arrived at Madrid, just about the time that Velazquez was finishing his famous picture of the *Bebedores*. According to Pacheco, the two painters had already been in correspondence, but however that may be, both natural inclination and the express commands of Olivares led the Spaniard to pay solicitous attention to the Fleming. During nine months the two men lived in close intimacy, and the influence of the elder (Rubens was now fifty-one years of age) must have had its effect upon his companion. In the work of Velazquez no direct echo from Rubens can be traced, but it was by his new friend's advice that the Spanish painter made his first journey into Italy. He set out on the 29th of June, 1629, sailing from Barcelona in the same ship as Don Ambrosio Spinola, the victor of Breda, and taking his faithful slave Pareja with him. Olivares gave him two hundred ducats for his journey, a gold medallion of the king, and many letters of recommendation. The first city in which Velazquez made a stay was Venice. The precise character of his visit had been notified to the Stat. inquisitors before his arrival, by the Venetian ambassador at Madrid ('Gaz des Beaux Arts, vol. i. p. 79). Here he copied Tintoretto's 'Crucifixion' and 'La 1<sup>re</sup> Supper.' From Venice he went to Rome, by way of Ferrara, Bologna, and Loretto. At Rome he remained for a whole year. Thanks to the influence of the Count Monterey, at that time Philip's ambassador to the Vatican, he was assigned a lodging in the Villa Medici. Thence, after a stay of two months, he was driven by fever to take refuge in the Spanish Embassy. His time was spent in making studies from the Italian masters, few of which can now be traced, in painting such sketches as the two from the Villa Medici now in the Madrid Gallery, and in completing the 'Forge of Vulcan,' now in the Museo del Prado, and the 'Joseph's Coat,' at the Escorial. Towards the end of 1630 Velazquez went to Naples, where he was the guest of the Spanish Viceroy, the Duke of Alcalá, and where he struck up a close friendship with Spagnoletto. It was at the instigation of Velazquez that Philip IV. bought many of those pictures by the Valencian master which now hang at Madrid.

Early in 1631 Velazquez was again in the Spanish capital. Delighted to have his favourite back, Philip assigned him for a studio the north gallery of the Alcázar, which communicated with the royal apartments by a door of which Philip kept the key. The king soon fell into the habit of paying a daily visit to the painter, with whose help he himself made some by no means contemptible essays in art. Soon after his return, Velazquez finished a portrait of Don Baltasar Carlos, at the age of two, and provided a sketch of the equestrian statue of Philip which was afterwards modelled by Pietro Tacca, at Florence, and now stands before the royal palace at Madrid. The sketch hangs in the Uffizi. In 1634, on the occasion of his daughter Francisca's marriage to Juan Bautista del Mazo-Martinez, Velazquez was permitted to hand down his court appointment to his son-in-law, and was himself named an *ayuda da guarda ropa*, without salary. Between this time and 1648, the story of Velazquez is contained in the chronological list of his pictures. In the last weeks of 1637 he is said to have painted Marie de Rohan, Duchesse de Chev-

reuse, perhaps in the male costume in which she fled from France. In 1638, probably, he painted the 'Crucified Christ' (Madrid Gallery), as to which Sir William Stirling-Maxwell was in error in supposing it to have been carried off to France by Joseph Bonaparte or some of his generals. In 1642 he painted the two Aranjuez landscapes, now at Madrid, during the sojourn of the court in that retreat. The following year saw the disgrace of Olivares. He was accompanied into obscurity by the best wishes of Velazquez, who so far disregarded the etiquette of the court to which he belonged, as to visit the fallen minister in his exile. The great equestrian portrait of Philip in the Museo del Prado was the fruit of 1644. To these years, too, belong the portraits of dwarfs, fools, and other eccentric members of Philip's household, which hang in the same gallery. In 1646 died the *infante*, Don Baltasar Carlos, and in 1647 Velazquez painted the 'Surrender of Breda,' the famous 'Las Lanzas,' perhaps the finest purely historic picture in the world.

In January, 1649, Velazquez embarked at Málaga on his second visit to Italy. He was accompanied as before by Pareja, and he travelled in the suite of the Duke of Najera, who was on his way to receive Philip's *fiancée*, the Grand Duchess Mariana of Austria. The main object of this second journey was to collect pictures and casts from the antique for the Alcázar and for the proposed Academy of Fine Art, which was only to be established a century later by Ferdinand VI. The painter landed at Genoa, visited successively Milan, Padua, Venice (where he bought a Veronese and three Tintoretto's), Bologna (where he engaged the decorative painters Colonna and Mitelli to go to Spain), Modena, Parma, Florence, and Rome. From Rome he passed on almost immediately to Naples, where he presented himself to the Viceroy (the Condé d'Orléans, who had just suppressed the rising of Masaniello), and renewed his friendship with Ribera. After this he returned to Rome, and stayed there for more than a year. Innocent X., Giovanni Battista Pamphili by birth, was the reigning pontiff, and his portrait, now in the Doria Pamphili palace, is one of the finest works of Velazquez. Among other portraits painted during his stay were those of Donna Olympia Madachini, of Flaminia Triumfi, of Giulio Bialdo, and of various chamberlains and other servants of the pope. All these, says Palomino, were painted with those long-handed tools which have since been known as Velazquez brushes. In the early months of 1651 the painter still lingered in Italy, but a letter from his friend Fernando Ruiz de Contreras, hinting at Philip's impatience for his return, led him to make preparations for his journey homewards. He sent his collections off to the care of the Spanish Viceroy at Naples, and embarked at Genoa for Barcelona, where he landed in June, 1651.

On the 16th of February, 1652, Velazquez was named *Aposentador Mayor*, or grand marshal, of the palace to Philip. During the eight years of life which remained to him, the duties of this office must have demanded a large part of his time, and this may, in some degree, account for his adoption of that broader and more summary manner which marks his final period. The chief works which belong to this time are, 'Las Hilanderas,' or the 'Tapestry Weavers,' 'Las Meninas,' or the 'Maids of Honour,' the so-called 'Portrait of Alonso Cano,'

the 'Esoy' and 'Menippus,' and the later portraits of Philip and his family. The 'Meninas' was painted in 1656, and it was not until 1659 that Velazquez was received into the order of Santiago. Hence it has been sought to discredit the story which ascribes the red cross on the painter's breast to the hand of Philip himself. There is no need, however, to abandon the tradition, which has every probability. We have only to suppose the graceful act was done some time after the completion of the picture, and that the deliberate Spaniards took their time over that verification of the artist's *noblesse* which was necessary before he could be finally received into the knightly brotherhood. His reception took place on the 28th of November, 1659.

Shortly before this the Maréchal-duc de Gramont, who came to demand the hand of the Infanta Maria Teresa for Louis XIV., had made his entry into Madrid. The painter had been directed to attend upon him, and five months later it became his duty, as *Aposentador*, to carry out the Spanish share of the preparations on the Island of Pheasants, in the Bidasoa, where the marriage by proxy was to take place. Setting out from Madrid eight days before the king, in company with two assistants, his son-in-law Mazo and one José du Villartal, he prepared lodgings for the court along the whole route to the Castle of Fontarabia, and completed the pavilion on the island. During the ceremonies connected with the marriage he acquitted himself admirably, but the fatigue of it all was too much for his strength. He returned ill to Madrid, and after a few partial recoveries, he finally sank and died on the 6th of August, 1660, in the sixty-first year of his age. He left all he possessed to his wife, Juana Pacheco, but she followed him to the grave on the 14th of the same month. After his death, the painter's affairs were found, or at least declared, to be in disorder. The Spanish treasury claimed a sum of about one and a quarter million maravedis from his estate, and laid an embargo upon his effects. Six years later this was taken off on the payment, by his son-in-law Mazo, of half that sum, the remaining half being remitted as due by the treasury for arrears of pay to the king's *Aposentador*. As a man Velazquez seems to have been all that was attractive and admirable. As a painter he more thoroughly foreshadowed the art of our own time than any other 'old master,' and so his pictures are held in higher esteem in modern schools of art than those of any one else.

The chief pupils of Velazquez were Murillo, Carreño de Miranda, Juan de Pareja, Juan Bautista Mazo-Martinez, Juan de Alfaro y Gomez, Juan de la Corte, Francisco Palacios, Nicolas de Villacis, Francisco de Burgos, Tomas de Aguiar, and Antonio Puga, by one or the other of whom many pictures ascribed to the master were painted.

The following list includes all the more important works of Velazquez.

W.A.

## SPAIN.

Madrid	Museum.	
"	"	The Coronation of the Virgin.
"	"	The Adoration of the Kings.
"	"	Christ Crucified.
"	"	S. Anthony Abbot and S Paul the Hermit.
"	"	Los Hebedores (The Drinkers)
"	"	Asop.
"	"	Menippus.
"	"	Mars.
"	"	Mercury and Argus.

## Madrid.

## Museum.

"	"	The Forge of Vulcan.
"	"	Las Lanzas (Surrender of Breda).
"	"	Las Meninas (The Maids of Honour).
"	"	Las Hilanderas (The Spinners, or 'Tapestry Weavers').
"	"	Portrait of Philip III.
"	"	Seven portraits of Philip IV.
"	"	Four portraits of Don Baltasar Carlos.
"	"	Portrait of Don Fernando.
"	"	" " 'Alonso Cano' (probably Martinez-Montañes).
"	"	" " Luis de Gongora y Argote.
"	"	" " Alonso Martinez de Espinar.
"	"	" " Il Conde-duca Olivares.
"	"	" " Don Antonio Alonso Pimentel.
"	"	Two anonymous male portraits.
"	"	Portrait of Margaret of Austria, Q of Philip III.
"	"	Portrait of Elizabeth of Bourbon, Q of Philip IV.
"	"	Three portraits of Mariana of Austria, second Q. of Philip IV.
"	"	Portrait of Maria, Q of Hungary.
"	"	Portrait of Infanta Maria Teresa, daughter of Philip IV.
"	"	Portrait of Juana Pacheco, wife of Velazquez.
"	"	Two portraits of Francisca, daughter of Velazquez.
"	"	Portrait of an old Lady.
"	"	'El Bobo de 'Coria'.
"	"	'El Niño de Vallecas.'
"	"	Portrait of Seb. de Morra, a dwarf.
"	"	Portrait of El Primo, do.
"	"	" " 'Don Antonio el Ingles,' do.
"	"	'Barbousse,' fool to Philip IV.
"	"	'Pablillos de Valladolid,' do.
"	"	'Don Juan de Austria,' do.
"	"	Ten landscapes.
"	Duca de Villahermosa.	Portrait of Philip IV.
"	"	" " the Wife of Don Christoval del Corral.
"	"	" " the Son, do.
"	"	" " Il Conde-duca Olivares.
"	Duca de Fernan Nuñez.	" " Don Baltasar Carlos.
"	Duca de Alba.	" " Infanta Margarita Maria.
Seville.	Duc de Montpensier.	" " Philip IV.
"	"	" " Il Conde-duca Olivares.
"	"	" " a young Man.
Valladolid.	Museum.	Two peasants, Man and Woman.

## ENGLAND.

Castle Howard.	Earl of Carlisle.	Moses saved from the Nile.
"	"	The Prince of Parma with his dwarf.
"	"	Portrait of Juan de Pareja.
"	"	" " Queen Mariana of Austria.
"	"	Dogs quarrelling.
Hampton Court.	"	Portrait of Philip IV.
"	"	" " Queen Elizabeth de Bourbon.

<b>Kingston</b>	<b>W. R. Banks, Esq.</b>	Sketch for 'Las Meninas.'
<b>Lacy.</b>	<b>Esq.</b>	Portrait of Philip IV.
"	"	" " Cardinal Gaspar de Borgia.
"	"	" " an Ecclesiastic.
<b>London.</b>	<b>Nat. Gallery.</b>	Christ at the Column.
"	"	Orlando dead (?).
"	"	The Adoration of the Shepherds.
"	"	Portrait of Philip IV. (full length).
"	"	Portrait of Philip IV. (bust).
"	"	Philip IV. hunting the Wild Boar.
"	<b>Dulwich Gall.</b>	Portrait of Philip IV.
"	<b>Stafford House.</b>	S. Carlo Borromeo (comp. of eight figures).
"	"	S. Francesco Borgia (do.).
"	"	Landscape with figures.
"	<b>Dorchester House.</b>	Portrait of Philip IV.
"	"	" " Il Conde-duca Olivares.
"	<b>Hertford House (Sir R. Wallace, Bt.)</b>	Portrait of Philip IV.
"	"	Three portraits of Don Baltasar Carlos
"	"	Portrait of Olivares.
"	"	" " a Princess (?)
"	"	" " a Lady
"	"	" " a young Girl.
"	<b>Dudley House.</b>	A Boar Hunt
"	"	S. Clara.
"	"	A Man's portrait
"	<b>Apsley House</b>	Portrait of Juana Pacheco
"	"	" " a Cardinal.
"	"	" " Pope Innocent X (bust)
"	"	" " Francisco de Quevedo (?).
"	"	" " a Man
"	"	Two young Boys.
"	"	The Water-Carrier of Seville.
"	"	Village site near a Fortress.
"	"	Landscape with Market.
"	<b>Earl of Northbrook</b>	Portrait of Philip IV.
"	<b>Bridgewater Ho</b>	" " A natural Son of Olivares.
"	"	" " Velazquez
"	"	" " Julian Valcarcel
"	<b>Lord Ashburton.</b>	" " Philip IV.
"	"	Dwarf with Dog and Parrot.
"	"	A Boar Hunt
"	"	Landscape with Figures
"	<b>Grosvenor House.</b>	Portrait of Don Baltasar Carlos.
"	"	Bust portrait of a young Man.
"	<b>Buckingham Pal</b>	Portrait of Don Baltasar Carlos
"	<b>Marquis of Lansdowne.</b>	" " Don Felipe Prosper
"	"	" " Olivares.
"	"	" " Innocent X.
"	"	" " Velazquez.
"	"	Two Landscapes with Figures.
"	<b>Marquis of Bute.</b>	Innocent X. (full length).
"	<b>D. of Devonshire.</b>	Innocent X. (full length)
"	"	Portrait of a Woman.
"	<b>Earl Stanhope.</b>	" " a Gentleman.
"	<b>Sir W. Gregory.</b>	A Duel in the Prado.
"	<b>Earl of Clarendon.</b>	Philip IV. hunting the Wild Boar.
"	"	The Alameda, Seville.
"	<b>F. Clare Ford, Esq.</b>	Portrait of Olivares.
"	"	" " Q. Elisabeth de Bourbon.
"	"	" " Q. Mariana of Austria.
"	<b>Fr. Cook, Esq. (Richmond).</b>	Deliverance of S. Peter.
"	"	Portrait of Q. Mariana of Austria.
"	"	An old Peasant.
"	"	Two Peasants.
<b>Longford Castle.</b>	<b>Earl of Radnor.</b>	Portrait of Don Adrian Pulido Pareja.
"	"	Portrait of Juan de Pareja.

<b>Lynford Hall, Norfolk.</b>	<b>Mrs. L. Stephens.</b>	Portrait of Philip IV.
"	"	" " a young Girl (an infanta?).
<b>Potworth.</b>	<b>Earl of Leconfield.</b>	Male Portrait.
<b>Rokeyby Park.</b>	<b>R. Morris, Esq.</b>	Venus and Cupid.
<b>Woburn Abbey.</b>	<b>Duke of Bedford.</b>	Portrait of Don Adrian Pulido Pareja.
<b>Earl of Breadalbane.</b>	<b>L. Arundel of Wardour.</b>	Christ at Emmaus.
<b>Lord Heytesbury.</b>	<b>Lord Northwick (?).</b>	Male Portrait.
<b>Mrs. Henry Huth.</b>	<b>Lord Northwick (?).</b>	Sketch for the 'Bebedores.'
"	"	Lot and his Daughter.
"	"	Portrait of Philip IV.
"	"	" " Olivares
"	"	" " Q. Elisabeth de Bourbon.
<b>Broom Hall, Fife</b>	<b>Earl of Elgin</b>	Portrait of Olivares.
<b>Cawdor House, Lanark</b>	<b>Earl of Wemyss</b>	Dog with a Bone
<b>Gosford Hall.</b>	<b>Earl of Wemyss</b>	Portrait of Innocent X.
<b>Keir, Perthshire.</b>	<b>Earl of Wemyss</b>	Male Portrait.
"	"	" Spanish Lady
"	"	Small portrait of Velazquez (?).
"	"	Fish and Fruits
"	"	Two Landscapes with Figures.
<b>Kinnaird Castle.</b>	<b>Earl of Southesk</b>	Group of Peasants.
<b>Rossie Priory.</b>	<b>Lord Kinnaird</b>	Portrait of a Gentleman.
<b>FRANCE.</b>		
<b>Paris</b>	<b>Louvre.</b>	Portrait of the Infanta Margarita Maria
"	"	Portrait of Philip IV.
"	"	Meeting of Gentlemen
"	"	Portrait of Infanta Maria Teresa
"	"	Portrait of a young Woman.
"	<b>M. de Rothchild</b>	" " Don Luis de Haro
"	<b>Eudoxe-Mauclerc Coll.</b>	" " Infanta Maria Teresa.
"	<b>Maurice Cottier.</b>	Buffoon playing with a toy Mill
"	<b>Paul Lefort.</b>	Young Man laughing.
<b>ITALY.</b>		
<b>Florence.</b>	<b>Pitti Pal</b>	Portrait of Philip IV.
"	"	Two Male Portraits.
"	<b>Uffizi.</b>	Portrait of Philip IV.
"	"	Two portraits of Velazquez.
<b>Modena.</b>	<b>Pal. Ducale.</b>	Portrait of Velazquez
<b>Rome.</b>	<b>Pal. Doria.</b>	Portrait of Innocent X.
"	<b>Capitol.</b>	" " Velazquez.
<b>GERMANY.</b>		
<b>Berlin.</b>	<b>Museum.</b>	Portrait of Alessandro del Borro.
"	"	Male Portrait.
"	"	Portrait of the Infanta Maria.
"	<b>Ra zynski Col.</b>	A Dog.
<b>Dresden.</b>	<b>Gallery.</b>	Portrait of Olivares.
"	"	Two Male Portraits
<b>Frankfort.</b>	<b>Staedel Inst.</b>	Cardinal Gaspar de Borgia.
"	"	Portrait of Infanta Margarita Maria
<b>Munich.</b>	<b>Gallery.</b>	Cardinal Rospigliosi.
<b>AUSTRIA.</b>		
<b>Vienna.</b>	<b>Gallery.</b>	Two Portraits of Philip IV.
"	"	Portrait of Don Baltasar Carlos.
"	"	" " Don Felipe Prosper.
"	"	" " Infanta Maria Teresa.
"	"	" " Infanta Margarita Maria.
"	"	Young Man with a Flower, laughing.
"	<b>Academy.</b>	Female Portrait.
"	<b>Harrack Coll.</b>	A Spanish Prince.

RUSSIA.

- Petersburg. *Hermitage*. Two Portraits of Philip IV.  
 " " " " Olivares.  
 " " Portrait of " Innocent X.  
 " " (sketch).  
 " " A young Peasant.  
 " " *Leuch-* Male Portrait.  
 " *temberg Coll.*

SWEDEN.

- Stockholm. *Museum*. Portrait of Philip IV.  
 " " " " a young Man.

- The Hague. *Museum*. Portrait of Don Baltasar Carlos.  
 A Landscape with Figures.

- New York. *Metropolitan Museum* } Fruit Piece.

- Yale College, USA } Male Portrait.

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- Anador de los Rios, 'Sevilla pintoresca,' &c (Seville, 1811)  
 'El arte en España' (Madrid, 1862-1870)  
 D. Jose Maria Arce y Tola, 'Los Pacheos, sus obras artisticas y literarias' (Seville, 1867)  
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 Ceau Bermudez, 'Diccionario historico,' &c (Madrid 1800).  
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 Charles Gueulotte, 'Les Peintres Espagnols' (Paris, 1863).  
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 Charles B. Curtis, 'Velazquez and Murillo, a descriptive and historical catalogue of their works' (London and New York, 1888).  
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VELAZQUEZ MINAYA, FRANCISCO, a knight of the order of Santiago, painted familiar subjects for his amusement. He resided at Madrid about 1630.

VELDE See VAN DE VELDE.

VELDENAEER, JOHANN, a Dutch engraver on wood, and printer, flourished from 1447 to 1483. He was perhaps a native of Germany, as Italian writers call him 'Giovanni di Westfalia.' He printed the book called 'Fasciculus Temporum,' in Latin ornamented with wood-cuts, at Louvain, in 1474; 'Cnoli Viruli formulæ Epistolæræ,' in 1476; the 'Speculum Humanae Salvationis,' in folio, perhaps as early as 1480, also in quarto, at Culembourg, in 1483; and 'Historia Sanctæ Crucis,' at the same place, in the same year. The 'Speculum Humanae Salvationis' supplies the link between the block books and books printed entirely with movable metal types, and illustrated with cuts containing figures. Whether Veldenaer really designed and engraved the cuts that ornament those books is a question that has exercised the ingenuity of many able writers. He certainly sawed in two the wood cuts from the folio edition of the 'Speculum Humanae Salvationis,' to get them into his quarto edition. For fuller accounts of Veldenaer see Willshire, 'Introduction to Ancient Prints.' London, 1877.

VELL, BIVDILLO. This artist was a native of Florence, and flourished in the 17th century. He painted history with some reputation, and Lanzi mentions in favourable terms an 'Ascension' by him in the cathedral at Pistoja.

VELLIN, PHILIPUS, designer and engraver, was born at Leyden in 1786. He studied at the school of 'Æmula Naturæ,' and under Delfos the engraver, but developed his talents principally by himself. He passed eight years in Paris, and afterwards became a member of the Academies of Amsterdam and Antwerp. He died in 1836. Among his best plates were the battles of Waterloo, Quatre Bras, and Eslingen, and several portraits.

VELLANI, FRANCESCO, a Modenese painter of the school of Stinga, born about 1688, died in 1768. He left many works in Modena and its neighbourhood.

VELLATRANO, VIRG. DI VEZZO. See Vezzo and under VOUER, SIMON.

VELTRONI, SERENO, an Italian painter of the 16th century, a relation of Giorgio Vasari, whom he accompanied to Naples, Bologna, and Florence, and with whom he worked.

VÉLY, ANAÏOLE, a French painter, born at Ronsoy (Somme) in 1838, studied first at Valenciennes, and afterwards in Paris at the École des Beaux Arts under Signol. He devoted himself chiefly to portraits, but not seldom painted subject pictures of a decorative kind. Several of his works found their way to America; in the Corcoran Art Gallery, Washington, there is 'The Talking Well' by him. His death took place in Paris, January 10th, 1882.

VENANZI, GIOVANNI BATTISTA, was a native of Pesaro, and was born about the year 1628. He was for some time a disciple of Guido, but after-

wards studied under Simone Cantarini, and perhaps under Gennari, whose style he closely followed. In the church of SS. Gervasio e Protasio, at Bologna, is a 'Descent of the Holy Ghost'; and in the church of S. Antonio, at Pesaro, two subjects from the life of that saint, by him.

**VENDRAMINI, GIOVANNI**, an eminent engraver, was born at Roncade, near Bassano, in 1769. He pursued his studies in his own country till the age of nineteen, when he came to London, and completed his artistic education under Bartolozzi. In 1802 he married an English wife, and in 1805 he went to Russia, and spent two years in that country. He was patronized by the Emperor and the court, and his talents so highly appreciated, that he was refused a passport when he was desirous of returning to England. He, however, with the assistance of his friend, the Duke of Saraceni, at that time Neapolitan ambassador, contrived to escape, disguised as a courier charged with despatches. His departure was hastened, as he told Stanley, the last editor of this dictionary, by an accident that happened to a large cameo, 'Alexander and Olympia,' from which he had to engrave a plate for the emperor. On his return to England he engraved several popular pictures by contemporary painters; but those on which his reputation stands are after works by the old masters. Among these are, 'The Vision of S. Catherine,' after Paolo Veronese; 'S. Sebastian,' after Spagnoletto; 'Leda,' after Leonardo da Vinci; and lastly, the 'Raising of Lazarus,' after Sebastiano del Piombo. Vendramini was a very accurate draughtsman, and frequently engraved from a picture without making a preparatory drawing. He died in London, February 8th, 1839.

**VENENTI, GIULIO CESARI**, was a Bolognese gentleman, who was a great admirer of art, and studied it with the zeal of a professor. He was born at Bologna about the year 1609, and was instructed in design by Filippo Brizio, a pupil of Guido Reni. Zani places his death in 1697. There are several spirited etchings by Venenti; among them the following:

*The Guardian Angel; after Dom. Maria Canuti.*

*Tancred and Clorinda; after the same.*

*The Virgin of the Rose; after L'armigiano.*

*A Landscape, with the Holy Family; after Annibale Carracci.*

**VENETIUS, CHATARINUS DE**, was living in the 15th century, and was both a painter and a carver of crucifixes. The church of Sant' Agostino of Verruchio formerly possessed a crucifix carved by him, and painted by Nicolaus Paradixi, or Semitecolo, in 1404. Count Orsi of Ancona possesses an altar-piece with the Madonna between four saints, and a Crucifixion between six saints, both signed by Chatarinus.

**VENETUS, ROL.** See LEFÈVRE.

**VENETUS DE MUSIS.** See MUSI.

**VENETZIANOFF.** See WENZIANOFF.

**VENEVAULT, NICOLAS**, miniature painter, was born at Dijon in 1697. He studied in Paris, and became an Academician in 1752. He was also a member of the Academy of St. Luke, and sent many of his portraits and miniatures to its exhibitions. In 1724 he was commissioned to paint portraits of the princes and princesses of Lorraine at Lunéville. He died in Paris in 1775.

**VENEZIANO, AGOSTINO.** See MUSI.

**VENEZIANO, ANTONIO, (ANTONIO FRANCISCI**

**DE VENETIIS,** an Italian painter of the 14th century, whose family name was probably LONGHI. The earliest authentic records of him are in the archives of Siena, which show that he and Andrea Vanni worked together on the ceilings of the cathedral in 1370. Baldinucci asserts him to have been a Florentine by birth, but Vasari calls him a Venetian settled in Florence. In 1374 he was registered in the Apothecaries' Guild, which included painters, of that city. In 1386 he painted the three lower compartments in the series of six frescoes illustrating the life of S. Raniero, on the walls of the Campo Santo, at Pisa; they are now nearly obliterated; the three upper compartments were the work of Andrea da Florentia, and the whole series was, until recently, ascribed to Simone Martini. He also restored Lorenzetti's frescoes there. At Palermo there is a picture painted by him in 1388, for the Compagnia di SS. Niccolò and Francesco, representing the Virgin and S. John in grief. The date of Antonio's death is unknown.

**VENEZIANO, BARTOLOMEO**, was a pupil of the Bellini, and lived in the early part of the 16th century. Of his life and death no records remain, and only four authentic pictures by him are known. The Lochis Canara Gallery, Bergamo, has a 'Virgin and Child,' dated 1505; Colonel Carow, of Somersetshire, possessed a picture dated 1506; the late Mr. Barker had a portrait of a Lady, dated 1530; and in the National Gallery, London, is the portrait of a Young Man, dated 1546.

**VENEZIANO, BONIFAZIO.** See BONIFAZIO II.

**VENEZIANO, CARLO.** See SARACENI.

**VENEZIANO, CHATARINO.** See VENETIUS.

**VENEZIANO, DOMENICO DI BARTOLOMEO**, was probably born in the early part of the 15th century, of Venetian parents. He signed himself, and is mentioned in records, as a Venetian, but his works have little in common with the school of Venice. Judging from existing documents, and from his style, he spent his early years in Florence. In a letter from him to Piero de' Medici, dated from Perugia in 1438, where he likewise resided for many years, he mentions his long connection with the fortunes of the Medici family, and begs to be allowed to paint an altar-piece for the head of that house. He was a contemporary with Fra Angelico and Fra Filippo, since those two artists and himself are known to have valued the frescoes of Buonfigli at Perugia. He worked at the decorations of the Portinari chapel in Santa Maria Novella, Florence, from 1439 to 1445, and had as his assistants Piero della Francesca and Bicci di Lorenzo. It is certain that whilst employed there he used linseed oil as his medium, since the hospital books of that date make many allusions to this item in his expenses. The Uffizi contains an enthroned Virgin and Child, with SS. John the Baptist, Francis, Nicholas, and Lucy, painted by him, which shows that he employed other vehicles than those previously in use. His latter days were spent in Florence, where he died May 15th, 1461, four years after the death of Andrea del Castagno, whom Vasari accuses of having been his murderer. Very few of this artist's works are now in existence. The most important is an enthroned Madonna, in the National Gallery, with two heads of saints which formerly belonged to it. All three are in fresco, and were transferred to canvas from a tabernacle in the Canto de' Carneseccchi, Florence. The chief picture is signed at the base DOMICUS, D. VENECHS. P. Signor Morelli further ascribes to



him the frescoes of Saints Francis and John the Baptist in the church of Santa Croce, Florence, there attributed to Andrea del Castagno.

VENEZIANO, DONATO, an artist living at Venice between 1458 and 1460, was probably a pupil of Jacobello. A winged Lion between SS. Jerome and Augustine, in the magazine of the Palazzo Pubblico, Venice, is all that is now known of his work.

VENEZIANO, LORENZO, flourished between the years 1357 and 1379. Very little is known of him. His earliest altar-piece was painted for the high altar of the church of Sant' Antonio di Castello, and is now in the Academy at Venice. It is dated 1358, and represents the 'Annunciation,' with a portrait of the donor, Domenico Lion, the Christ in benediction, and figures of various Saints, and was painted in conjunction with Francesco Bissolo. The Academy also possesses an altar-piece by him executed in 1371. It consisted of five panels, on which an 'Annunciation' and six figures of saints were painted, but it is now broken up into separate works. We may also name:

Venice. *Correr Museum.* Saviour Enthroned, with Saints and Angels. 1369.

VENEZIANO, NICCOLÒ. See NELLI.

VENEZIANO, PAOLO. See PAOLO VENEZIANO.

VENEZIANO, POLIDORO. See LANZANI.

VENEZIANO, ROLANDO. See LEFFAIRE.

VENEZIANO, STEFANIANO. See LUTIANI.

VENEZIANO, STEFANO, was a contemporary of Lorenzo Veneziano and Semitecolo, and painted in the same manner. He signed his works STEFAN PLEBANUS SANCTÆ AGNESE, and is hence supposed to have been parish priest (piovano) of Sant' Agnese, at Venice; he flourished in the latter part of the 14th century. The following works are ascribed to him:

Paris. *Louvre.* Madonna; inscribed MCCCCLIII M OF.

Venice. *Academy.* Coronation of the Virgin. 1381. (The central panel of an altar-piece, of which the smaller portions are by Semitecolo)

" *Correr Museum.* Virgin Enthroned, holding the Child Jesus. 1369.

VENIER, NICHOLAS, is mentioned by Strutt as the engraver of a set of twelve plates, representing the Months of the Year, after Bassano.

VENIUS. See VEEN.

VENNE. See VAN DER VENNE.

VENNEMAN, CHARLES FERDINAND, painter, was born at Ghent in 1803. In his early youth he studied at the Ghent Academy, and began his career as a decorative painter. In 1836 he determined to devote himself to easel pictures, and completed his training under De Braekeleer in Antwerp. He painted homely interiors, drinking scenes, &c., after the style of Ostade, which had considerable success. His 'Card-Players' is in the gallery of his native town, and there is a 'Peasant Scene' by him in the New Pinacothek at Munich. He died in 1875.

VENTURINI, GIOVANNI FRANCESCO, was born at Rome about the year 1619. From the style of his engraving, it is probable that he was a disciple of Giovanni Battista Galestruzzi. He etched several plates from the works of Italian masters, among them the following:

A set of Plates; after Polidoro da Caravaggio.

Diana and her Nymphs; after Domenichino.

The Pulpit of S. Peter's; after Bernini.

A partial bird's-eye View of Rome.

VENUSTI, MARCELLO, was born at Como in 1515, and was a scholar of Perino del Vaga; but he is chiefly indebted for his reputation to his study of Michelangelo, and to being employed by that master as assistant. He also executed several original works in the churches and public buildings of Rome. Cardinal Alessandro Farnese employed him to copy the 'Last Judgment' of Michelangelo, on a small scale, which he accomplished so well that Buonarroti engaged him to paint an 'Annunciation' from his design for the Capella de' Cesi, in the church of the Pace. The copy of the 'Last Judgment' is now at Naples. In the Palazzo Borghese there is a fine 'Christ bearing His Cross' by him, from a design by Michelangelo. A 'Prayer on the Mount of Olives' is in Sant' Ignazio at Viterbo, and a 'Holy Family' in the National Gallery. Perhaps the best of his more original pictures, however, are: 'Christ expelling the Money-Changers,' also in the National Gallery; and 'Christ in Hades,' in Palazzo Colonna, Rome. He died in 1579.

VERA, CRISTOBAL DE, born at Cordova in 1577. It is probable that he studied under Cepedes in that city. In 1602 he removed to Castile, and became a lay brother of the Hieronymites of Lupiana, painting eight 'Stations' of the Cross for their cloisters. His nephew, JUAN DE VERA, had commenced his novitiate in the convent of La Sisla, at Toledo, when he was there visited by his uncle Cristobal. At the end of the year Juan left the convent without assuming the cowl; but Cristobal remained to paint two altar-pieces for the church, a 'S. Jerome' and a 'S. Mary Magdalene.' He died soon afterwards, in the year 1621, and was buried in the convent.

VERA CABEZA DE VACA, FRANCISCO, a Spanish portrait painter, and pupil of J. Martinez, born at Calatayud in 1637, was page to Don John of Austria. He died in 1700.

VÉRARD, ANTOINE, an illuminator, wood engraver, printer and bookseller, who flourished in Paris from about 1485 to 1512. Scarcely anything is known of his life beyond the facts that in 1499 he occupied a shop with the sign of S. John the Evangelist on the Pont Notre Dame, and that he afterwards lived successively in the Carrefour S. Séverin, in the Rue S. Jacques, and in the Rue Neuve Notre Dame. He illustrated and published a miscellaneous variety of works, among which the most famous are the following: 'Chronique de S. Denis' (1493), 'L'art de bien Mourir,' 'Le Roman de la Rose,' 'La Légende Dorée en François,' and 'Les Heures de Notre Dame en François et en Latin.' Of this last he published many editions. He is also supposed to have illuminated a 'Danse Macabre, avec les Trois vifs et les Trois morts,' printed on vellum, of which only two copies exist. Of his 'Figures du Vieil Testament et du Nouvel,' only one copy, a splendid volume printed on vellum, is known. It is in the British Museum.

VERAT, DARIUS. See VAROTARI.

VERBEECK, CORNELIS, a Dutch painter of marines, who was inscribed on the books of the Haarlem Guild in 1610. He was the father of Pieter Cornelisz Verbeeck.

VERBEECK, FRANÇOIS XAVIER HENRI, a Flemish military painter, was born at Antwerp in 1686. His master was P. Casteels, whose daughter he afterwards married. He was received into the Guild of S. Luke in 1709, and from 1741 to 1747 was dean of the Fraternity, and one of the Directors of



the Antwerp Academy. He had two daughters, ELIZABETH (b. 1720) and ANNE (b. 1727), who became artists, and were his pupils. He died in 1755. There is by him :

Antwerp. *Museum.* State visit to the 'Serment de l'Escrime.' 1713.

VERBEECK, FRANS, a painter of Mechlin in the 16th century, was a pupil of Frans Minnebroer. He painted Scriptural scenes, peasants' marriages, &c., in the style of Jerom Bos, but in distemper. He became free of the Guild of S. Luke in 1531, was dean in 1563, and died in 1570. His brother PHILIP entered the Guild at Mechlin in 1525.

VERBEECK, JAN, called HANS of MECHLIN, flourished in that city in the second part of the 16th century. He was probably the son of Frans Verbeeck. He took part in the decorative works for the entry of Albert and Isabella into Mechlin in 1599, and was granted the title of painter to their Highnesses. He was still living in 1619.

VERBEECK, PIERER CORNELIUS, a painter and etcher of Haarlem, born probably about 1599, was the son of one CORNELIUS VERBEECK. He entered the Guild at Alkmaar in 1635, and became a master at the Hague in 1645. The subjects of his pictures were tavern scenes, cavalry combats, huts of travellers, hunting parties, landscapes, &c. He has also left drawings in chalk and Indian ink, and eight plates (1619-39) etched in the style of Rembrandt. Pictures by him are in the Museums of Berlin, Cassel, and Stockholm. Brulliot describes a print of 'A Shepherd standing,' signed *P. C. Verbeeck*, and dated 1639. The figure wears a bonnet ornamented with a feather, and is dressed in a short cassock, with a calabash on his right side, and holds a crook; he is accompanied by a dog. Two small busts, in ovals, of a Man and a Woman, in Oriental costume, have the same signature and date.

VERBIUS, ARNOLD, (VERBUIJS, or VERBICUS,) called 'the Libertine,' a painter of history, portraits, and lascivious subjects, was born at Dordrecht about 1646, and died in Friesland in 1704.

VERBOECKHOVEN, CHARLES LOUIS, painter, the brother of Eugène, was born at Warneton, in East Flanders, February 5th, 1802. He learnt drawing and modelling from his father, and devoting himself to marine painting, produced many studies of English, French, and Dutch coast scenery. In the Antwerp Museum there is a picture of a stormy sea, with drifting vessels, by him; signed *Louis Verboeckhoven*. Other works are in the Pavilion at Haarlem and in the Courtrai Museum.

VERBOECKHOVEN, EUGÈNE JOSEPH, painter, born at Warneton, in East Flanders, June 8th, 1798, was the son of Barthélemy Verboeckhoven, the sculptor, and was taught design and modelling by his father. The practice of modelling animals in clay was continued by him after he began to work as a painter, and to it may be attributed much of the correctness in the rendering of animal life and form which is observable in his pictures. His subjects are principally horses, cattle, and dogs in landscapes, after the manner of Potter and Omme-ganok. He practised at Brussels, where he had an atelier for his pupils, and gained various honours from the Belgian Government. He died at Brussels, January 19th, 1881. Well-known works by him are :

Amsterdam. *E. Museum.* Three landscapes with animals.  
Brussels. *Museum.* Sheep surprised by a Storm.

Hamburg. *Kunsthalle.* Flock of Sheep and other Animals.  
London. *S. Kensington M.* Landscape with sheep and ducks.  
Munich. *N. Pinacothek.* A Sheep-fold.

The Antwerp Museum has a 'Flood Tide,' signed by him, in which the marine background was painted by his brother, Charles Louis.

VERBOOM, ADRIAEN or ABRAHAM II., (or VAN BOOM,) was a native of Holland, and flourished in the third quarter of the 17th century. He painted landscapes in a style in which characteristics of Waterloo, Both, and Jakob Ruysdael are to be traced. His pictures are occasionally enriched with figures and animals by A. van de Velde, Wouwerman, and Lingelbach. The dates of his birth and death are unknown. Examples of his work bearing dates from 1649 to 1663 are to be seen at Amsterdam, Brunswick, Brussels, Dresden, and Rotterdam. The Dulwich Gallery possesses a good Verboom in a 'Church near a wood,' figures preparing for the chase; the figures and animals are by Lingelbach. He has also left a couple of etchings:

*Le Hameau.* A hut in a wooded landscape.  
*La Piece d'eau.* A landscape with a sheet of water.

VERBRUGGE, GJSBERI ANDRIES, was born at Leyden in 1633, according to Immerzeel, but Fussli and Zani say twenty years later. He was a scholar of Gerard Dou, but confined himself chiefly to portrait painting. He passed some time in England, but returned to his own country and established himself at Delft, where he died in 1730.

VERBRUGGE, JEAN CHARLES, painter, born at Bruges in 1756, was a pupil of J. Gaeremyn and of Légillon. In the Academy of Bruges there are several of his works, which were generally farmyard interiors, with animals. He died in 1831.

VERBRUGGEN, GASPAR PIERER, born at Antwerp in 1664, was the son and pupil of the elder GASPAR VERBRUGGEN, a flower painter, who died in 1680 or 1681. Having acquired considerable reputation in his native city as a painter of flowers and fruit, and having become dean of the Guild there in 1691, Gaspar the younger established himself at the Hague in 1706. The Greffier Fagel employed him, in conjunction with Mathews Terwesten, in the decoration of his hotel. The figures were painted by Terwesten, and the festoons of flowers and fruit, with the other ornaments, were executed by Verbruggen. In 1708 he was made a member of the Academy of the Hague, where, during a residence of several years, he amassed a competent fortune. He squandered his wealth, however, and returning destitute to Antwerp, he died there as a servant of the Guild in 1730. The works of Verbruggen show much facility, but his productions during the latter part of his life are very inferior to those of an earlier date. The Antwerp Museum has a flower-piece by him.

VERBRUGGEN, HENDRIK. See TERBRUGGEN.

VERBUIJS. See VERRIUS.

VERCHIO. See CIVERCHIO.

VERCRUIJS. See VERKRUYS.

VERDAEL. See VERDUYL.

VERDE. See SANTVOORT, ANT.

VERDEN, MEISTER VON. See MASTER OF WERDEN.

VERDIER, FRANÇOIS, sometimes called VAN HAWKEN, a French historical painter, designer, and engraver, was born in Paris in 1661. He was a

scholar of Le Brun, whose niece he married, and in 1668 obtained the first prize for drawing. He assisted Le Brun at Versailles, at Trianon, and in the Apollo Gallery of the Louvre. He also copied many works of his master. For his 'Hercules with Geryon' he was admitted in 1678 to the Academy, of which in 1684 he became a professor. He painted 'The Resurrection of Lazarus' for Notre Dame in 1677, and worked for many other Paris churches. In 1698 he designed forty plates from 'The History of Samson,' of which he himself engraved four. He died in Paris, June 20th, 1730. His drawings are numerous in France; they are chiefly in black or red chalk heightened with white. There are pictures by him in the Louvre, and in the Museums of Nantes, Orleans, and Rennes.

**VERDIER, MARCEL ANTOINE**, painter, was born in Paris in 1817. He studied at the École des Beaux Arts, and was also a pupil of Ingres. He painted chiefly portraits, many of which appeared at the Salon between 1835 and 1853. He died in 1856. The Museums of Arras and Montpellier own pictures by him.

**VERIZZOTTI, GIOVANNI MARIA**, was born at Venice in 1525, and, according to Ridolfi, was the scholar and friend of Titian. He excelled in painting small landscapes, in the style of his instructor; these he embellished with some subject from history or fable. He also published a translation of Ovid's 'Metamorphoses,' and the 'Æneid'; and, on the death of Titian, celebrated the memory of his master in a Latin poem. He died at Venice in 1600.

**VERDOEL, ADRIAEN**, (or **VERDART**), was born at Overmaas, in Holland, in 1620. It is said that he studied under Leonard Bramer and Gaspar De Witte; other accounts say that he entered the school of Rembrandt. In later life he quitted the practice of art, and became a dealer. He was also a poet, and in 1675 received a prize for a drama. He died at Flushing in 1681. There is a picture by him in the Copenhagen Gallery.

**VERDOT, CLAUDE**, was born in Paris in 1667, and became a pupil of Bon de Boullongne. He gained the second prize at the Academy in 1690, with a 'Building of the Tower of Babel.' He was received as an Academician in 1707, his reception picture being 'Hercules strangling Antæus.' He worked much for the churches in Paris, where he died in 1733. A 'S. Paul at Malta' by him is in the Louvre.

**VERDUSSEN, JAN PIETER**, a painter of battles, horse-fairs, hunting-pieces, and other animal subjects, was born probably at Antwerp about 1700. He at first worked at Marseilles, where he became director of the École de Dessin, and then entered the service of the King of Sardinia as a painter of battles. He died at Avignon in 1763. The Marseilles Gallery contains a battle-piece by him, the Schleissheim Gallery two pictures, and that of Augsburg a 'Meet after the Hunt.' A 'View of Windsor, with a gamekeeper and dogs,' ascribed to him in the Hampton Court catalogue, suggests that he visited England.

**VEREIJCKE, HANS**, (**VEREYCKE**, **VERRIJCK**.) called also 'Kleyn Hanskin,' or 'Little John,' was born at Bruges about 1510. He excelled in landscapes with figures, in glass painting, and in portraits. He painted the portraits of Karl van Mander's uncle Claudius, with his wife and children, on the wings of a triptych, the centre of which represented the Virgin in a landscape. He is supposed to have died about 1569.

**VERELLEN, JEAN JOSEPH**, a Flemish historical painter, was born at Antwerp in 1788. He was a pupil of Herreyns. His 'Jupiter and Mercury in the House of Philemon and Baucis' is now in the Brussels Gallery. He died in 1856.

**VERELST, CORNELIS**, the son of Herman Verelst, was born, probably at the Hague, in 1667, and accompanied his father to England, where he met with success in painting similar subjects. He died in London in 1734.

**VERELST, GILES** (or **EGIDIUS**). See **VERHELST**. **VERELST, HERMAN**, the elder brother of Simon, and the pupil of his father, Pieter Verelst, was born at the Hague after 1640. He became a master of the Guild at the Hague in 1666. From 1667 to 1670 he was settled in Amsterdam, and then, after visiting Italy, resided at Vienna until it was invested by the Turks in 1683. He had there acquired some reputation as a painter of fruit and flowers, and sometimes attempted history, portraits, genre, and landscapes. The success of his brother induced him to migrate from Austria into England, where he passed the remainder of his life, dying in London about 1700. Portraits of Jan de Witt and his wife, by him, are in the Amsterdam Museum.

**VERELST, MARIA**, the daughter of Herman Verelst, was born at Vienna in 1680, and learned the first rudiments of design from her father, but was more indebted to the instruction of her uncle, Simon Verelst, with whom she principally lived. She excelled in painting portraits of a small size, and occasionally attempted history. She had received an excellent education, was a proficient in music, and spoke Latin, German, Italian, and other languages. She died in London in 1744.

**VERELST, PIETER**, who was born in 1614 at Antwerp, was a painter who imitated Rembrandt in his portraits, and Adriaen van Ostade in his genre pictures. He has been called a pupil of Gerard Dou, but there seems to be no evidence in support of that idea. From the records of the Artists' Guild at the Hague, he is known to have been still living in 1665, and three years later he is said to have left that city in order to escape his creditors, but great uncertainty exists as to the dates both of his birth and death. Verelst's works are carefully finished, but a pervading brownish-red tint somewhat mars the effect of his good chiaro-scuro. He signed his pictures variously

**VE**

P.V.D.E., P.V.E., and in full, *Pieter Verhelst*, and *Pieter Verelst*. Works:

Berlin.	Museum.	Portrait of an old woman. 1648.
		The Sempstress.
Dresden.	Gallery.	Old man sitting before a coal fire.
"	"	Man with long beard, reading at a table.
England.	Mary. of Bute.	Interior with figures, among them a youth playing on a Violin: signed P. Verhelst. 1651.
Haarlem.	Museum.	A Dutch Family. 1665.
Vienna.	Gallery.	Peasants smoking.
"	"	Peasants carousing.
"	"	Two Male Portraits.

**VERELST, SIMON**, the son of Pieter Verelst, was born at Antwerp in 1637 or 1640, and distinguished himself as a painter of flowers and fruit. In 1666 he became a master of the Guild at the Hague. In the reign of Charles II. he visited England, where he was extensively employed, and received

higher prices than had ever been given for similar subjects here before. It was his practice to surround his portraits with garlands of fruit and flowers. Walpole gives a curious picture of his vanity, conceit, and success. The flattery he received seems to have turned his head. He called himself the 'God of Flowers' and the 'King of Painting.' He had ultimately to be placed in a lunatic asylum, but recovered his reason towards the close of his life. He died in London in 1710. He painted portraits of the Duke of Buckingham and the Prince de Condé. The Louvre has a young lady's portrait by him; at Hampton Court there are a 'Duchess of Portsmouth as Flora,' and a study of white grapes.

**VERELST, WILLEM**, son of Cornelis Verelst, was a portrait painter, who died in London in or soon after 1766. He painted a portrait of Smollett in that year, and, before the fire of 1861, the Rotterdam Museum had two portraits of his dated 1729.

**VERENDAEL, NICOLAES VAN** was born at Antwerp in 1640. He was instructed by his father, **WILLEM VAN VERENDAEL**, and acquired a considerable celebrity as a painter of flowers and fruit. In his works every object is faithfully copied from nature, and the insects, which he was fond of introducing, are handled with surprising minuteness and precision. His flower-pieces are tastefully arranged, and are generally preferred to his pictures of fruit. He died at Antwerp in August, 1691. Works:

Berlin.	Museum.	Flower piece, with medallion in grisaille of Virgin and Child in the centre.
Dresden.	Gallery.	Apes on a table. 1680
"	"	Bouquet
"	"	Bouquet in a picture by Teniers. (No. 1019.)
Munich.	Gallery.	Flowers in a picture by J. Do Heem. (No. 621.)
Petersburg.	Hermitage.	Dessert on a table.
"	"	Bust of Pomona.
"	"	Bust of Flora.

**VEREYCKE.** See **VERELICKE**.

**VERGARA, JOSEF**, was born at Valencia in 1726, and was a pupil of Evaristo Muñoz. He afterwards followed the style of Coypel, and painted numerous works in oil, fresco, and tempera, chiefly saints and portraits. In 1754 he became director of the Academy of Santa Barbara, at Valencia, which had been founded by him and his brother the sculptor, Ignacio Vergara; afterwards he was appointed to the same post in the Royal Academy of San Carlos, which grew out of this, and held the office for six years. He died in 1799. The churches in and around Valencia abound with his paintings, among the best of which are a 'Conception' in the monastery of San Francisco, and those executed for his own house. His picture of 'Mentor warning Telemachus against Calypso,' was accepted at the Academy of San Fernando, and gained his election as an Academician. He left some MS. notes on the lives of Valencian artists, to which Cean Bermudez acknowledges himself indebted.

**VERGARA, NICOLAS DE**, the elder, a Spanish painter and sculptor, and one of the chief artists of Toledo, was apparently born in that city about 1610. From his knowledge of drawing and the grandeur of his figures, it is supposed that he studied in Rome. He was appointed painter and sculptor to the chapter of Toledo in 1642. Many of the windows of the cathedral were painted

by him and under his direction; those which he left incomplete at his death were finished by his sons and scholars, Nicolas and Juan de Vergara. He was engaged with Berruguete in superintending the embellishments of the tomb of Cardinal Ximenes at Alcala de Henares. For the cloisters of Toledo he made sketches for frescoes of the infernal regions, which, however, were never executed. He died at Toledo in 1674.

**VERGARA, NICOLAS DE**, the younger, was born at Toledo about 1640. He was the son and pupil of the elder artist of the name. Under commission from Philip III., he, in 1673, prepared the choir books for the Escorial, and together with his brother, **JUAN DE VERGARA**, painted the windows of Toledo cathedral, as mentioned above. He died at Toledo in 1606.

**VERHAZON, HENDRIK**, was a Dutch painter of landscapes and ruins, who came to England in the reign of William III. He also painted small portraits, and was employed on the backgrounds of Sir Godfrey Kneller's pictures.

**VERHAEGT, THOMAS**, (**VERHAAGT**, **VERHAERT**, or **VAN HAERT**), was born at Antwerp in 1566 (in 1561, according to Mr. A. J. Wauters). It is not known who his master was, but he had acquired some celebrity as a landscape painter, when he determined to visit Italy in search of improvement. He resided some time at Florence, where his talents recommended him to the notice of the Grand Duke of Tuscany, for whom he painted several large pictures, including a 'Tower of Babel.' This subject he repeated more than once. He afterwards visited Rome, where his works were held in no less estimation. On his return to Flanders he was considered one of the ablest landscape painters of his time, and he enjoys the credit of having been the first master of Rubens. He was made free of the Antwerp Guild in 1590, and was dean in 1595-6. He embellished his landscapes with antique ruins of which he had made many studies during his residence at Rome. The figures in his pictures were put in by other hands, particularly by Francks. He died in 1631. The only accessible picture by him we can name is a 'Hunting adventure of Maximilian I.,' in the Brussels Museum.

**VERHAEGEN, JAN.** See **VAN DER HAEGEN**.

**VERHAGHEN, JAN JOSEPH**, painter, called **POTTEKENS VLIHAGHEN**, was the brother and pupil of Pieter Joseph Verhaghen. He was born at Aerschot about 1726, and gained his sobriquet by his skill in painting pieces of earthenware in his pictures. He also excelled in rendering metals.

**VERHAEGHEN, PIERRE JOSEPH**, an historical painter, was born at Aerschot in 1728. He studied under the picture restorer Kerkhoven, and, in the Antwerp Academy, under Brœheij. In 1753 he settled at Louvain. In 1771 he became court painter to Prince Charles of Lorraine, and was patronized by the Empress Maria Theresa, who supplied him with means to travel through France, Sardinia, and Italy. At Rome he painted an 'Ecce Homo,' and 'Christ at Emmaus,' which attracted so much attention, that the Pope, Clement XIV., desired to know the painter. At an audience, his Holiness was so charmed with his talents and modesty, that he accorded him plenary indulgence, at the hour of death, for himself, his relations and connections to the third degree, and for thirty persons of his nomination. After painting several other pictures, he returned to Vienna, where he was appointed principal painter to the court. This

favour, however, did not induce him to remain at Vienna. He returned to Louvain in 1773, and was met by such a cavalcade, that neither horse nor carriage, says his biographer, was left in the city. He died at Louvain in 1811. Verhaghen may be considered the latest continuator of the principles of the Great School of Antwerp. His pictures are plentiful in Louvain and its neighbourhood, and the two following are in public collections:

**Antwerp.** *Museum.* Abraham and Hagar.  
**Ghent.** " The Presentation in the Temple.

**VERHAS, THEODOR**, born at Heidelberg in 1812, was a painter of landscapes in oil, aquarelle, and sepia. His subjects were often taken from the neighbourhood of his native town, and he largely contributed to an 'Album of Heidelberg,' lithographed by Lemercier. The S. Kensington Museum possesses a snow scene by him. He died in 1872.

**VERHEIJDEN, FRANS PIETERSZ**, was born at the Hague in 1657. He followed the profession of a sculptor until he was forty years of age, and was employed in modelling ornaments on the triumphal arches for the public entry of William III. into the Hague, in 1691. Having seen some pictures of animals by Frans Snyders, he was so charmed with them, that he abandoned sculpture to devote himself to painting. In this change of profession he was very successful, although his pictures are little known out of Holland. He painted hunts of stage and wild boars in the style of Snyders, and also fowls and dead game, in the style of Houdekooter. He died at the Hague in 1711. His son **FRANS**, also a painter and sculptor, died the same year.

**VERHEIJDEN, MATTHEUS**, probably the son of F. P. Verheijden, was born at Breda in 1700, and was a good portrait painter. He was first placed under Hendrik Carré, but having lost his father when at the age of eleven, he was taken under the protection of Terwesten and Constantine Netscher, and pursued his studies under their care. At the age of fifteen he went to the Hague, and worked under Karel de Moor. He painted historical and allegorical subjects, besides portraits, and appears to have maintained himself in comfort by his art. He was still living in 1776. His portraits are unknown out of Holland.

**VERHEIJEN, JAN HENDRIK**, a Dutch landscape and architectural painter, born at Utrecht in 1778. He began life as a notary, but took to painting at the age of 21. He died 14th January, 1846. There are two pictures by him in the Rotterdam Museum.

**VERHELST, EGNIUS**, the younger, (or **VERELST**), was born at Ettal, in Bavaria, in 1742. His father was a sculptor, and for some years he followed the same profession, practising at Munich, Stuttgart, Augsburg, Dusseldorf, Mannheim, and other cities. At Augsburg he learnt engraving under Rudolph Stärkel. He was appointed Professor of Design to the Academy of Mannheim, and a member of that of Dusseldorf. Being desirous, however, of further improvement, he went to Paris, and placed himself under the direction of J. G. Wille. After some stay with this master, he returned to Munich, and made engraving his profession. He died in 1818. His numerous plates are chiefly portraits of small size. Among others, we may name the following:

Charles Theodore, Elector of Bavaria. 1790.

Elizabeth Augusta, his consort.

Clement Wenceslaus, Elector of Trèves.

A. W. Iffland.

Five plates for a Translation of Tasso's 'Jerusalem Delivered.'

Two Heads, 'Innocence and Simplicity,' for Lavater.

**VERHEYDEN.** See **VERHEIJDEN**.

**VERHOEK, GILBERT**, (or **GILBERT**), was born at Boodegrave in 1644; he was the younger brother and pupil of Pieter Cornelis Verhoek, and also studied under Adam Pynaker. He painted similar subjects, however, to those of his brother, namely, battles, marches of cavalry, and encampments, and particularly excelled in drawing horses. The works of Verhoek are frequently encountered in Holland, though little known in this country. He died in 1690.

**VERHOEK, PIETER CORNELIS**, a Dutch painter, was born at Boodegrave in 1633. He first studied under Jacob Van der Uift, as a painter on glass. He then became a disciple of Abraham Hondius, and afterwards travelled in Italy, where he studied Borgognone, and distinguished himself as a painter of battles and cavalry skirmishes. He also painted landscapes in a pleasing style, which he decorated with figures in the manner of Callot. He died at Amsterdam in 1702. A certain **CORNELIS VERHUIK**, given by Kramm as a separate artist, and as having been born at Rotterdam in 1648, seems to be identical with the above.

**VERHOEVEN, JAN**, a Flemish painter, born about 1600, at Mechlin, was the son of Gillis Verhoeven, a painter and sculptor, and the pupil of one Nicholas van Ophem. He was admitted into the Corporation of Painters in 1642, became dean in 1669, and was still living in 1676. He was the rival and persistent enemy of Lucas Franchloys the younger. There are three portrait pieces by him in the museum at Mechlin, where several churches also have works from his hand.

**VERHULJK, CORNELIS**, (**VERHUYK**, **VERHUIJS**, &c.). See **VERHOEK, PIETER CORNELIS**.

**VERHULST, PIETER**, a native of Dordrecht, painted fruit, flowers, and insects, in the manner of Van Schieck (Otto Marcellis). He was a scholar of Willem Doudyns, which is all we know of him.

**VERHULST, CHARLES PIERRE**, a painter of portraits, interiors, &c., was born in 1775 at Mechlin. He studied in the school of that city, and afterwards became a professor at the Brussels Academy. He died in 1820. He painted portraits of the King of Holland and the Prince of Orange.

**VERIUNNEMANN, ANNEXIN**, a pupil of Memlinc, who entered the Guild of S. Luke at Bruges in 1480. No further details of his life are known.

**VERKOLJE, JOHANNES**, (**VERKOLYE**, or **VERKOLIE**), born at Amsterdam in 1650, was the son of a locksmith, who brought him up to his own trade. But the boy having, when about twelve years of age, met with an accident which confined him for three years to his bed, he amused himself with copying whatever prints or other objects of art he could procure. After his recovery he was permitted to follow this up, and he became a pupil of Jan Lievens, by whose instruction he was in six months sufficiently advanced to dispense with further assistance. The works of Gerard Pietersz van Zijl were at that time in high esteem, and Verkolje endeavoured to imitate his highly-finished manner. He was chiefly employed on portraits of a small size, though he occasionally produced historical subjects and conversations, which were pleasant in colour, and touched with delicacy. In 1672 he settled at Delft, after which he worked much at engraving. He died at Delft in May, 1693. Works:

**Amsterdam.** *Museum.* The Family Concert. 1678.

**Dresden.** *Gallery.* The Trumpeter and the Lady.

Paris. *Louvre.* Mother with Infant in Arms.  
 Petersburg. *Hermitage.* An Entertainment.  
 Rotterdam. *Museum.* The Sportsman.  
 Venus and Adonis.

The Messenger. "Baron G. de Rothschild.)

Jan Verkolje was one of the earliest mezzotinters in Holland. The following prints by him may be named:

William III. | William Henry, Prince of Orange.  
 Stephen Wollers, *Amator Artium*; after Kneller.  
 Hortensia Mancini, Duchess of Mazarin; after Lely.  
 His own Portrait; after De Leuw.  
 Diana and Calisto; after *Casp. Netscher.*  
 Venus and Adonis; after his own picture.  
 Venus and Cupid. 1682. | Pan and Flora.

VERKOLJE, NICOLAAS, the son and disciple of Johannes Verkolje, was born at Delft in 1673. His father died when he was twenty years of age, but he had made sufficient progress to do without the aid of another master. For some time he painted small portraits and domestic subjects in the style of his father, but he afterwards applied himself to historical painting in the manner of Van der Werff. He died at Amsterdam in 1746. The Rijks Museum, at Amsterdam, has a portrait by him of the Dutch physician, Anthony van Leeuwenhoek; and in the Louvre there is a 'Proserpine gathering flowers in the fields of Enna.' Nicolaas Verkolje also distinguished himself as a draughtsman in black and white, and as a mezzotint engraver. The following are his principal plates; they surpass those of his father:

Bernard Picart; after *Nattier.*  
 Jan Pieter van Zomer; after *J. Boonen.*  
 The Holy Family; after *Ad. van der Werff.*  
 Diana and Endymion; after *Cas. Netscher.*  
 Bacchus and Ariadne; after the same.  
 A Shepherd and Shepherdess; after the same.  
 An Entertainment in a Garden; after *J. B. Weenix.*

VERKRUYS, THEODOOR, called in Italy DELLA CROCE, was a Dutch engraver, who resided chiefly in Italy. He flourished about the beginning of the 18th century, and engraved some plates from pictures in the Florentine galleries; some views of sea-ports, after Salvator Rosa; and several portraits.

VERLA, FRANCESCO, (or VERLO,) of Vicenza, was a third-rate scholar of Squarcione, and lived in the early part of the 16th century. In the Brera at Milan is a 'Virgin and Child,' painted by him, dated 1511. A picture by him at Schio is inscribed *Franciscus Verlus de Vicentia pinxit XX Junii MDXII.* Another work of his is at Sevedo. It is probable that FRANCESCO VERLIZIO, of Vicenza, mentioned by Vasari, is identical with Verla, and that Vasari's mistake arose from his misapprehension of the diminutive, Verlucio, Verluzo, in the Venetian dialect. The dates of Verla's birth and death are unknown.

VERLINDE, PIERRE ANTOINE AUGUSTIN, a French painter, born at Bergues-Saint-Winoc, January 20th, 1801. After studying for a time under Guérin, in Paris, he became the pupil of Duq and of Van Brée, and settled in Belgium. He painted portraits, historical subjects, and panoramas, and in 1829 became Professor at the Academy of Antwerp, in which city he died on March 29th, 1877.

VERMEER, JOHANNES, commonly called VERMEER, or, incorrectly, VAN DER MEER, OF DELFT, was born at Delft, where he was baptized on October 31, 1632. He has been called the pupil of Karel Fabritius. As Fabritius was only inscribed

in the books of the Delft Guild on October 29, 1652, as a stranger, and as Vermeer himself was admitted a master on December 29, 1653, the connection between the two in this capacity must have been short. It is likely that Vermeer also studied under Leonard Brauer, but the art of Pieter de Hooch shows more affinity to his than that of any other master. Substitute a predilection for blue to one for red, and a Vermeer becomes very like a De Hooch. In 1653 he married one Catharina Bolnes, of Delft. In 1662, 1663, 1670, and 1671, Johannes Vermeer was one of the chiefs of the Delft Guild. The date formerly given for his death was 1696. It has now, however, been discovered that he was buried at Delft on December 15, 1675, and that he left eight children, all under age. Twenty of his pictures, including the famous 'View of Delft,' were sold at Amsterdam on the 16th of May, 1696. He painted portraits, genre pictures, landscapes, and town views. His existence was in danger of being forgotten, and many of his works were ascribed to others, when the late 'W. Burger' (Th. Thoré) devoted himself to the revindication of his fame. Vermeer's pictures are very scarce and costly. Among them we may name:

Amsterdam. <i>R. Museum.</i>	Young Woman reading a Letter.
" <i>St. Coll.</i>	Street in Delft
" "	Young Woman pouring out Milk.
Berlin. <i>Museum.</i>	Boy blowing Bubbles.
" "	Young Lady with Pearl Neck-lace. ( <i>Signed.</i> )
" "	Country House with Outbuildings and Figures (?)
Brunswick. "	The Girl with the Wine-Glass.
Brussels. <i>Academy Gal.</i>	Female Portrait.
Dresden. <i>Gallery.</i>	The Courtesan; an officer embracing a young woman, and giving her money; a man and an old woman in the background; life-size half-length figures. ( <i>Signed.</i> )
" "	Girl reading a Letter
Florence. <i>Demidoff Col.</i>	Soldier and Laughing Girl.
Hague. <i>Museum.</i>	View of Delft. ( <i>Signed with a monogram.</i> )
London. <i>Dischhoffheim G.</i>	Girl playing the Guitar.
New York. <i>Mr. Marquand</i>	Girl at a Window.
Paris. <i>Louvre</i>	The Lace-Worker.
" <i>M. Secretan.</i>	Two pictures.
Petersburg. <i>Hermitage.</i>	Two landscapes. ( <i>Signed.</i> )
Vienna. <i>Academy.</i>	Dutch Family in a Garden at Delft (?) De Hooch.)
" <i>Cervin Col.</i>	Vermeer in his Studio.
Windsor Castle.	The Music Lesson.


Vermeer usually signed himself J. V. Meer, the J. V. and M. being combined into a monogram. For a complete list of pictures ascribed to him see H. Havard, 'Van der Meer de Delft,' Paris, 1888.

VERMEERSCH, IVO AMBROS, was born at Maldegheem, near Ghent, in 1810. When a boy he used to draw the old houses of his birthplace, and after a term of military service, he studied for an architectural painter under P. F. de Noter, at the Academy. In 1841 he moved to Munich, whence he made repeated tours in Italy. He died in 1852. Among his best pictures are views of the Fish Market and of churches and ruins in Ghent, of the Market Place of Brunswick, and of various corners in Bruges, Venice, Verona, &c. Several of his pictures are in the New Pinacothek at Munich.

**VERMEIJEN, HENDRIK.** This painter is believed to have been the son of Jan Cornelis Vermeijen. He settled at Cambrai, and became the ancestor of a long line of second-rate artists.

**VERMEIJEN, JAN CORNELIS, (VERMEYEN, VERMAYEN, VERMEY,)**—called 'Juan de Mayo' or 'Majo,' 'Hans May' or 'Jan May,' 'El Barbudo' or 'Barbato,' and 'De Barbalonga'—was born at Beverwijk, near Haarlem, about 1500. He was probably the pupil of his father, CORNELIS VERMEIJEN, who flourished in 1490. His work seems to show that he visited Italy, and studied Raphael. In 1529 he was at Cambrai, in the service of Margaret of Austria, aunt of Charles V. After death, his ability recommended him (1534) to the protection of Charles V., whom he attended in many of his expeditions. In 1535 he was present, as engineer as well as artist, at the taking of Tunis, where he made sketches of the most remarkable events of the siege, from which he executed the cartoons for a suite of tapestry now in the Palace at Madrid. The sketches are now in the possession of Queen Victoria; the cartoons are in the Belvedere. A second suite of ten tapestries, two being omitted, was made from these cartoons in 1712, for the Emperor Charles VI., and are now at Schönbrunn. He afterwards accompanied Charles to Naples, Germany, and Flanders. Towards the latter part of his life he principally worked at Brussels and at Arras, where he painted pictures for the churches and public buildings, which are favourably mentioned by Van Mander. They were destroyed by the Iconoclasts. Prof. A. J. Wauters lately discovered three oil pictures in the Marchese Mansi's Gallery at Lucca, which he ascribes to Vermeijen. They are similar to three of the above-named cartoons, and represent the 'Taking of Tunis,' the 'Battle of Pavia,' and the 'Taking of Rome.' He died at Brussels in 1559.

Vermeijen's talents were distributed over historical subjects, portraiture, and landscape. He was also well skilled in mathematics and architecture. Many of the pictures he painted for Charles V. are supposed to have perished in the fire at the Prado in 1608. He was also remarkable for the length of his beard! This, though the wearer was a tall man, used to trail on the ground, and the Emperor, when in a playful mood, would condescend to tread upon it! Hence the names of Barbudo, Hans with the Beard, &c.

Vermeijen was an engraver. Brulliot describes four of his etchings. He also gives his cipher, thus, , which properly signifies *Jean Cornelisz*, and is to be found on the following prints:

The Virgin and Infant accompanied by an Angel. 1545.  
A Man duped; composition of several half-length figures. At the bottom is inscribed, *Sic Hispana Venus loculos exantat amando, sic fucata rapit bastia Stultus amans.* 1545.

A young Woman with a Cat, half-length profile. 1546.  
A young Woman seated on a Couch, apparently sewing. 1545.

We may also name:

Philip II. of Spain. (*Philippus Rex Anglorum.*)  
(*Equestrian portrait.*)

Henry II. of France. 1555.  
Venus and Cupid.

**VERMEULEN, ANDRIES,** painter, and son of Cornelis Vermeulen the younger, was born at Dordrecht in 1763, and instructed by his father. His subjects were landscapes with figures, horses,

and cattle. He also painted winter scenes, with figures skating and otherwise amusing themselves on the frozen canals of Holland. He died at Amsterdam in 1814. The Rijks Museum and the Copenhagen Gallery have some winter scenes by him.

**VERMEULEN, CORNELIS,** the elder, a Flemish engraver, was born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city. There he engraved many plates, of which the best are his portraits, for his drawing was not sufficiently correct for success in historical subjects. He worked entirely with the graver, in a neat, clear style. His death occurred at Antwerp in 1710. The following are his best prints:

Anne Boleyn; engraved for *I. de Larrey's History of England, Scotland, and Ireland.*

Catherine Howard; for the same.

Catherine Parr; for the same.

Lady Jane Grey; for the same.

Robert, Earl of Leicester; for the same.

Oliver Cromwell; for the same.

William III.; for the same.

Marie Louise of Orleans; after *Rigaud.*

Louis de Luxembourg, Marshal of France; after the same.

Philip V. of Spain; after *Tyrien.*

Maximilian Emanuel, Elector of Bavaria; after the same.

Marie Louise de Tassis; after *Van Dyck.*

Nicolas Van der Borch; after the same.

Pierre Mignard, Painter; from a picture by himself.

Bacchus and Enigone; after *Guido*; for the Crozat Collection.

Marie de Medicis escaping from the city of Blois; after the picture by *Rubens*, in the Louvre.

**VERMEULEN, CORNELIS,** the younger, father of Andries Vermeulen, was born at Dordrecht in 1732, and was an ornamental painter and picture dealer. He copied many pictures of the older Dutch masters, and died at Dordrecht in 1813.

**VERMEYEN.** See VERMEIJEN.

**VERMIGLIO, GIUSEPPE,** was a native of Turin, and flourished about the year 1675. He painted pictures for the churches and public buildings at Novara and Alessandria, but his best work is a large 'Daniel in the Den of Lions,' in the Biblioteca Della Passione at Milan.

**VERMONT, HYACINTHE COLIN DE,** was born at Versailles in 1693. He studied under Rigaud, and in 1727 was admitted to the Academy, of which he afterwards became a professor. He died at Versailles in 1761. Among his best pictures are:

The Presentation in the Temple. (*St. Louis, Versailles.*)  
Cleopatra at the feet of Augustus.

**VERNANSAL, GUY LOUIS,** a French painter, was born at Fontainebleau in 1648. He was a pupil of Lebrun, and the master of N. Bertin. He became an Academician in 1687, and his reception picture, 'The Extinction of Heresy in France,' is now at Versailles. In 1704 he was appointed a professor. Pictures by him are in the museums of Angers, Orleans, and Rennes. He worked much in Italy, especially at Padua and in Rome. He died in Paris, April 9, 1729. His son, JACQUES FRANÇOIS, was his pupil and assistant.

**VERNET, ANTOINE,** a decorative painter, born at Avignon in 1689, is chiefly remembered as the father of Joseph Vernet. Of his twenty-two children four were painters. The Musée Calvet, at Avignon, has a study of flowers and birds by him. He died at Avignon in 1758.



**VERNET, ANTOINE CHARLES HORACE**, generally known as **CARLE VERNET**, was the son of Claude Joseph Vernet, and was born at Bordeaux in 1758. He drew horses when quite a child, and studied painting under the instruction of his father and of Lepicier. At the age of twenty-one he obtained the second prize at the Academy of Painting, and three years later the grand prize of Rome. In Italy, after a period of dissipation, he threatened to become a monk, so that his father recalled him to France. Returning with vigour to his neglected art, he produced a painting of 'The Triumph of Paulus Æmilius,' which in 1788 procured his admission to the Academy. He now devoted himself anew to the horse, and his works were mainly concerned with that animal. His father's popularity in Paris society opened many good houses to the young painter. He became the friend of the Marquis de Vallette and the Comte de Lauragnais, and with them set the fashion of 'Anglomania,' and popularized horse-racing in France. On the outbreak of the Revolution his sympathies were at first on the side of the people. But flying with his wife and children across the Place du Carrousel on the 10th August, he was wounded by a ball in the hand. This, followed by the loss of a sister upon the scaffold, gave him a shock from which he only recovered upon the establishment of the Directory. At this period he created the famous types of the 'Merveilleux' and 'Incroyable.' Forsaking the classic style he then took to military subjects, and his 'Morning of Austerlitz' in 1808 procured him the Legion of Honour. In 1810 he was admitted a member of the Institute. During the Restoration he painted hunting scenes, horse-races, and also landscapes, portraits, and comic subjects. He also executed numerous lithographs and drawings, among the latter those from the Italian campaigns, which were engraved by Duplessis-Bertaux. Carle Vernet died in Paris November 28, 1836. The following may be cited among his principal paintings:

The Battle of Marengo. (*Versailles*).  
The Morning of Austerlitz. 1808.  
Napoleon before Madrid. 1810.  
The Taking of Pampeluna. 1820.  
The Castle of Rivoli. (*Versailles*)  
Stag Hunt. (*Louvre*).  
The Walls of Rome.

**VERNET, ANTOINE IGNACE, ANTOINE FRANÇOIS, and FRANÇOIS GABRIEL**, the three brothers of Joseph Vernet, were natives of Avignon. **IGNACE** was born in 1726, and died about 1775. He settled at Naples in 1746, and painted chiefly marine subjects, and eruptions of Vesuvius. **FRANÇOIS**, born in 1730, was a decorative painter. He worked in Paris, and through the influence of Joseph, obtained the post of painter to the palaces of Fontainebleau and Versailles. The Avignon Museum possesses a 'Landscape' and studies of flowers by him. He died in Paris in 1779. **FRANÇOIS GABRIEL**, born in 1728, practised in his native town as a painter of religious subjects.

**VERNET, CLAUDE JOSEPH**, was born at Avignon August 14, 1714. After receiving some instruction in the rudiments of design from his father, Antoine Vernet, he was sent to Aix, and worked for a time under local artists of repute. At the age of seventeen he so successfully carried out some decorative work for M. de Caumont, that his patron raised a subscription to enable him to go to Rome. Upon the voyage he was so impressed with the effect of a stormy sea that he had himself tied to

the mast in order to be able more accurately to observe it. In Rome he had at first to paint carriages for a living, but was shortly able to enter the school of the marine painter Bernardo Fergioni, whom he speedily surpassed. He also studied under Adrien Manglard, Panini, and Solimena, his subjects now being the ruins, landscapes, and costumes of Rome. His landscapes soon came to be eagerly sought after by distinguished French amateurs and by the Italian nobles and prelates. He first followed a manner resembling that of Salvator Rosa, and worked in that style for the Farnese Gallery and Rondanini Palace. In 1745 he married Cecilia Parker, daughter of the Pope's naval commandant. The works he sent home excited so much admiration that Madame de Pompadour begged him to settle in Paris. On returning to France he was in 1758 admitted to the Academy, and in 1766 to its council. Soon after this Louis XV. commissioned him to paint a set of twenty pictures of French sea-ports. He devoted nine years to this undertaking. Only sixteen of the pictures, however, were finished, the war with England preventing the painting of the Channel ports. These pictures are now in the Louvre. They were followed by a host of other marine views, many of which are in the same collection. Vernet died in the Louvre, December 3, 1789. His last years were embittered by the madness and death of his wife. His pictures are very numerous, and are to be found in most large galleries. There are two in the National Gallery. Lebas, Benzeczh, Cochin, and others engraved over two hundred plates after his works. Vernet left a few small etchings, among them the following:

A Landscape, with a Bridge and part of a Village.  
A Shepherd and Shepherdess.  
A View of a Market-place.  
A Canal, with Fishermen.

**VERNET, EMILE JEAN HORACE**, painter, was the son of Carle Vernet, and was born in Paris, June 30, 1789. Showing from his early childhood an equal facility in the use of pencil and burin, his father decided that he should follow in the family footsteps and become an artist, though the boy himself, who had a passion for sport, horses, and military life, wished to enter the army. He became his father's pupil, and also studied for a while under Vincent, gaining the first of the many official honours that fell to him in 1812 (a medal of the first class). The elder Vernet, determining to settle the question of Horace's career in a definite manner, married him, before he had reached the age of twenty, to Mlle. Louise Pajol, and shortly afterwards obtained for him the post of military draughtsman at the seat of war. So early as 1812 Vernet had attracted the attention of the Court, and had received commissions from the King of Westphalia and Marie Louise. In 1814 he, together with his father, fought in the defence of the Barrière de Clichy, and for his gallantry on this occasion the Emperor bestowed on him with his own hand the Cross of the Legion of Honour. An ardent Bonapartist, he remained faithful to the Napoleonic tradition after the Restoration, and propagated it by means of sketches, pictures, and lithographs, which had an immense popularity throughout the country. This partizan zeal was naturally displeasing to the Bourbons. They looked coldly upon the artist, who was led to attach himself strongly to the Duke of Orleans' party. In 1820 the King's displeasure



made it politic for Vernet to leave Paris for a while, and he went to Rome with his father. It was at this time that he painted his famous 'Course des Barbari' (the Carnival race-horses). After his return to Paris in 1822, he produced the 'Defence of the Barrière de Clichy,' his best work, now in the Louvre, and sent it, together with his 'Battle of Jemappes,' and some other pictures, to the Salon, but the authorities rejected them on political grounds. Vernet accordingly opened an exhibition of his works in his own studio, which had an extraordinary success, the Parisian public generally espousing his cause. Two years later Charles X., desirous of attaching the popular painter to himself, commissioned him to paint his portrait. This was followed by other royal commissions, and in 1826 Vernet was elected a member of the Institute. His principal works for the king were a ceiling for the royal museum, and two historical pictures for Versailles, 'Fontenoy' and 'Philip Augustus before Bouvines.' In 1828 Vernet became Director of the French Academy at Rome, and remained at the Villa Medici till 1833, when he gladly resigned his post, and hastened to join the French army at Algiers. Returning to Paris, he received numerous commissions from his former patron, King Louis Philippe, who had converted the Palace of Versailles into a museum, and who inaugurated the great 'Gallery of Battles' to accommodate his protégé's enormous canvases. In 1842 Vernet visited Russia, where he was received with great distinction by the Emperor, and painted the portrait of the Empress, and in the following year he was again with the army in Algiers. The Revolution of 1818 was a terrible blow to his hopes and prospects, but under the second empire fresh honours fell to his share. At the French Exhibition of 1855 an entire gallery was devoted to his works, and the outbreak of the Crimean War opened a new field to him. Among his latest pictures were the 'Battle of the Alma,' and a portrait of Napoleon III., who made him grand officer of the Legion of Honour a few weeks before his death in Paris, January 17, 1863. Vernet's work, great as was its vogue in his day, has little of the quality that makes for lasting fame. He has been called the 'Paul Delaroche of military painting,' and the comparison aptly illustrates the characteristic appeal of his *œuvre* to emotions stirred by the choice of subject, and not to artistic perception. Flourishing at a period of extraordinary patriotic excitement, he won success by the facile skill with which he translated the national enthusiasm, and flattered the national vanity. His works are too numerous for any detailed list here. Besides such as have been mentioned, there is a large collection at Versailles, of which perhaps the most notable are:

The Taking of the Sinalah of Abdel-Kader in 1843.

Four Scenes from the Siege of Constantine in 1837.

The *camille* decorations in the 'Salle de Crimée.' F.S.

**VERNET, JULES**, a French miniature painter, who exhibited portraits at the Salon, chiefly of literary and theatrical celebrities, from about 1812 to 1842. He died in 1843.

**VERNICI, GIOVANNI BATTISTA**, was, according to Malvasia, a native of Bologna, and was brought up in the school of the Carracci. He painted religious and historical pictures for the churches and public buildings of Pesaro and Urbino, particularly of the latter city, where he was appointed principal painter to the Duke, in whose service he died in 1617.

**VERNIER, EMILE LOUIS**, a French marine and

landscape painter and lithographer, was born at Lons-le-Saulnier (Jura) in 1831, and was a pupil of Colette. He was perhaps best known by his lithographs, of which he produced a great variety of a very high degree of excellence, chiefly after the works of Corot, Rousseau, Daubigny, Millet, and Courbet. His 'Angelus,' after Millet, was executed on commission for the 'Chalcographie du Louvre.' As a painter of coast scenes and fisher-folk, both in oil and water-colour, he also held a foremost place among modern French artists. His subjects were taken principally from the Norman and Breton coasts, but he also produced some views of Venice and Dordrecht, and studies of the Cornish coast, and the Thames near and in London. A public exhibition and sale of a large number of his works was held in Paris shortly after his death, which took place in that city, May 26, 1887. He held medals both for painting and lithography, and received the cross of the Legion of Honour in 1881.

**VERNIER, PAUL BARTHÉLEMY**, a French painter and lithographer, born in Paris in 1830, was a pupil of Drolling, and exhibited portraits at the Salon in 1857 and 1861. He died at Marlotte in 1861.

**VERNON, JEAN DE**. See LEFELLIER.

**VERNON, THOMAS**, engraver, was born in Staffordshire, about 1821. He studied in London and Paris, and won a high reputation, especially as an engraver of figure pictures. He worked, however, at a time when excellence in his special branch of art met with little return in money, and he had all through his career to struggle with narrow means. He died January 22, 1872. Among his best plates were:

Madonna and Child; after Raphael.

Virgin and Child; after Dyce.

Princess Helena; after Winterhalter.

Lady Constance Grosvenor; after the same.

Olivia Unweiling; after C. R. Leslie.

The First-born; after Cape.

Christ healing the Sick; after Murillo.

**VEROCCHIO, (VERROCCHIO)**. See DEL VERROCCHIO.

**VERON, ALEXANDRE PAUL JOSEPH**, called BELLECOURT, painter, born in Paris in 1773, was a pupil of David and of Van Spaendonck. He painted a few historical pictures, but devoted himself chiefly to flower-studies, both in oil and water-colour, many of which appeared at the Salon. At Versailles there is by him, 'The Emperor visiting the Infirmary of the Invalides on February 11, 1808.' He appeared at the Salon for the last time in 1838.

**VERONA, BATTISTA DA**. See FARINATI.

**VERONA, CECCHINO DA**. See CECCHINO.

**VERONA, FILIPPO DA**, a third-rate imitator of Giambattista Cima, flourished in the 16th century, and is the author of a 'Virgin and Child,' in the Academy of Arts, Turin, a replica of which is in the Locchi Carrara Gallery at Bergamo. He was employed at the Eremitani Chapel, Padua, where he painted the 'Glory of the Virgin, with Angels and Saints,' in 1511; having previously in 1509 produced a 'Virgin and Child, with SS. Felix and Catharine,' for the Santo. The church of San Niccolò, Fabriano, has a 'Madonna between SS. Peter and Nicholas of Bari,' by him, dated 1514. The dates of his birth and death are unknown.

**VERONA, JACOPO AVANZO DA**. See AVANZI.

**VERONA, MAFFEO**, was born at Verona in 1576, and was a disciple of Luigi Benfatto, but derived

more advantage from the works of his kinsman, Paolo Veronese, than from the instruction of his master. He is said by Ridolfi to have painted with uncommon celerity, and to have particularly excelled in fresco. Many of his works exist in the public buildings of Venice, among them a 'Christ bearing His Cross' and a 'Crucifixion,' in the chapel dedicated to St. Isidoro, St. Mark's. The same church has two altar-pieces, a 'Deposition from the Cross,' and a 'Resurrection.' He also painted several pictures for the cathedral at Udine, and for churches in his native city. He died in 1618.

**VERONA, MICHELE DA,** was born in 1470. Very little is known of his career. He was a contemporary of Paolo Morando (Cavazzola), and may have assisted him in the decorative work for S. Bernardino, at Verona. Inside the portal of San Stefano, Milan, is a large 'Crucifixion,' signed by him in 1500, and formerly in the Refectory of San Giorgio, of Verona. The same subject, dated by him in 1505, is in Santa Maria in Vanzo, Padua. In both pictures there is a very obvious imitation of the manner of Jacopo Bellini. In the church of Santa Chiara, Verona, are frescoes representing the Eternal, with Angels, Prophets, and the four Evangelists, dated 1509. Frescoes of later dates exist in the churches of Vittoria Nuova and Sant' Anastasia; whilst in the church of Villa di Villa, near Este, is a 'Madonna and Child, between SS. John the Baptist, Lawrence, Andrew, and Peter,' dated 1523. This is the latest date we have in connection with Michele. Besides the works already named we may cite:

London. *Nat. Gallery.* The meeting of Coriolanus with Volturnus and Veturia.  
Verona. *Gallery.* Four heads of Saints.

**VERONA, NICCOLÒ DA** A fresco of the 'Virgin with the Child and Saints,' in the Ognisanti at Mantua, is signed with this name, and dated 1461.

**VERONA, SIFFRANO DA.** See SIFFRANO.

**VERONENSIS, JACOBUS.** See CARAGGIO.

**VERONESE, ALESSANDRO.** See TURCHI.

**VERONESE, BONIFAZIO.** See BONIFAZIO I.

**VERONESE, CLAUDIO.** See RIDOLFI.

**VERONESE, GIOVANNI ANTONIO,** and **JACOPO,** two painters of Verona. According to Vasari, they were father and son, and Giovanni was the brother of Stefano da Zevio.

**VERONESE, LIBERALE.** See LIBERALE.

**VERONESE, PAOLO.** See CALIARI.

**VERRIO, ANTONIO,** was born at Lecce, near Otranto, in 1639. His master is unknown, but as soon as he had made sufficient progress to travel on the produce of his talents, he went to France and settled at Toulouse, where he painted an altar-piece for the Carmelites, which is described in Du Puy's 'Traité sur la Peinture.' Charles II., wishing to revive the famous tapestry works at Mortlake, which had been ruined by the civil war, invited Verrio to England. Once there, however, he was employed in decorating Windsor Castle, where, in a 'Christ healing the Sick,' he introduced himself, Sir Godfrey Kneller, and Baptist May, surveyor of the works, in long periwigs, as spectators of the miracle. It appears by a memorandum preserved by Vertue, that he received nearly seven thousand pounds for his performances at Windsor. He was named 'master gardener' to the king, and had a lodging assigned to him in St. James's Park. On the accession of James II., Verrio was again employed at Windsor, in Cardinal Wolsey's tomb-

house, then destined for a Romish chapel. He is said to have refused for some time to work for King William. He was employed by Lord Exeter at Barleigh, and afterwards executed many considerable works at Chatsworth, among which the altar-piece in the chapel may be named, representing the Incredulity of St. Thomas. By the persuasion of Lord Exeter, he at length consented to serve King William, and was employed to paint the great staircase at Hampton Court. Queen Anne granted him an annual pension of £200 upon his relinquishing work through failure of sight. He died at Hampton Court, June 17, 1707.

**VERROCCHIO.** See DEL VERROCCHIO.

**VERRYKE.** See VERRIJCKE.

**VERSCHAEREN, JEAN ANTOINE,** was born at Antwerp in 1803, and was a painter of portraits, history, and landscapes. He was a pupil of Herryns, and afterwards travelled in England, Germany, France, and Italy, spending some time at Munich and Rome. He became professor at the Academy of Antwerp, where he died in 1863. Among his best pictures are:

Rebekah and Elezer at the Well.

Ruth and Boaz.

The Descent from the Cross. (*Louvain.*)

Jephthah.

The Annunciation. (*Bons-le-Duc.*)

Portrait of G. J. Herryns.

**VERSCHOOTEN, —,** a Flemish painter of the 18th century, who was the first director of the Brussels Academy, founded by Prince Charles of Lorraine. He died towards the close of the 18th century.

**VERSCHUIJER, LIEVE,** (or **VERSCHUIJ,**) painter, was born at Rotterdam about 1630. He was a pupil, as is supposed, of Simon de Vlieger, after which he went to Italy. On his return he painted numerous sea-pieces with vessels, and in some cases fights. The Amsterdam Museum has three pictures by him: 'Charles II. of England entering the port of Rotterdam,' 'The Punishment of a surgeon for having attempted to poison Admiral van Nes,' and a 'Sea-piece.' He died at Rotterdam in December, 1686. **ALBERT VERSCHUIJER,** the brother of Lieve, was a portrait painter. He died in 1691.

**VERSCHURINGH, HENDRIK,** a Dutch painter, born at Gorcum in 1627. His father, who was a captain of infantry in the Dutch service, was desirous of bringing him up to the profession of arms, but the feeble constitution of his son and his evident talent for drawing, induced him to place him under the tuition of Dirk Govertsz, a portrait painter of some reputation, with whom he remained until he was thirteen years of age. His genius leading him to a different department of art, he quitted his first instructor, and became a scholar of Jan Both, at Utrecht, and six years later visited Italy for improvement. His taste led him to paint animals, huntings, and battles, with remains of ancient architecture as accessories. After a residence of ten years in Italy, he in 1662 returned to Holland, where his opportunities of painting the calamities of warfare were but too frequent. Although he occasionally painted landscapes, his best pictures represent battles, attacks of banditti, and the plundering of villages. Wouwerman is said to have occasionally painted horses for him. After a career of much prosperity, he was drowned near Dordrecht, on the 26th of April, 1690. Pictures of his are at Berlin, Brunswick, Copenhagen,

and Rotterdam. Verschuringh has left a few slight but spirited etchings, which are now scarce :

**A Battle;** two Horsemien galloping to the left, one armed with a helmet and shield, the other sounding a horn. *H. Verschuringh, f.* There are two versions of this.

**The Travellers ;** a Woman on an Ass, with a Boy before her, and a Man on horseback by her side; a large Dog barking. *H. Verschuringh, f.*

**The Two Dogs ;** a Greyhound with his head lifted up as if howling, and a Dog couched, turning his head towards the Hound. *H. V. S.* in a monogram.

**The Three Dogs ;** a Greyhound standing and turning his head towards a Dog lying down, a third Dog in the background. The artist's cipher at bottom.

**VERSCHURINGH, WILLEM,** the son of Hendrik Verschuringh, was born at Gorcum in 1657, and was for some time instructed by his father; but his inclination leading him to a different branch of art, he was permitted to become a disciple of Jan Verkolje. He painted small portraits, conversations, and domestic subjects, finished in the style of his master, by which he had acquired some reputation, when he abandoned painting for commerce. He died in 1715. His son, **WILLEM VERSCHURINGH** the younger (1695-1769), was also a painter, and practised at the Hague.

**VERSCHUUR, WOUTERUS,** (or **WALFIEL**) was born at Amsterdam in 1812, and was instructed by P. G. van Os and C. Steffelaar. In 1831 and 1832 he was premiated by the Felix Meritis Society at Amsterdam, and afterwards became a member of the Academy in that city. His pictures consisted of landscapes, coast views, and horses, in Wouwerman's manner. He died at Vorden, July 4, 1874. Besides numerous stables with horses, the following pictures by him may be noted :

Sleigh racing on the Zaan. (*Amsterdam Museum.*)

Stormy Weather. (*Do.*)

Horse Fair. (*Do.*)

The Halt before the Inn. 1839.

A Bay Horse with a Plough. 1840.

Landscape with Horses and Figures. 1841.

**VERSELIN, JACQUES,** miniature painter, was born in Paris in 1646, and died there June 1st, 1718. He was received into the Academy, 1687, his reception picture being a miniature portrait of the king, after Le Brun.

**VERSPILT, VICTOR.** Nothing is known of the life of this painter, who practised in the 17th century. He was probably a native of Ghent, as there are several landscapes signed with his name in the sacristy of the Augustine church in that city. He is perhaps identical with the **VERSPILT** mentioned by Decamps.

**VERSPRONCK, CORNELIS ENGELSZEN,** a painter of Haarlem, was a pupil of Cornelis Corneliszzen and Karel van Mander. In 1593 he entered the Guild and became a painter of portraits and of shooting pieces, one of which, dated 1618, is in the Haarlem Museum. The date of his death is not known, but that of his widow is recorded in 1666.

**VERSPRONCK, GERARD,** or **JOCHEM,** or (**GERARD SPRONCK,** or **SPRONCK**) the eldest son of C. E. Verspronck, was probably born at Haarlem about 1600. He was an historical painter, and there is also a half-length female portrait in the Louvre by him. He is supposed to have died in 1651. In the Louvre catalogue he is called **SPRONCK**, and under that name has been already inserted in this dictionary.

**VERSPRONCK, JAN,** (or **JOHANNES SPRONCK**), the second son of C. E. Verspronck, was born at Haarlem in 1597, and entered the Guild in 1632. He was a pupil of his father and Frans Hals, and painted portraits and shooting pieces. There are pictures by him at Haarlem, Amsterdam, Berlin, Paris, Oldenburg, Schleissheim, &c. Two excellent portraits of Thomas Wijck and his wife, by Verspronck, are in the collection of Mr. David Sellar. He died at Haarlem, June, 1662.

**VERSTAPPEN, MARTIN,** was born at Antwerp in 1778, and was first a pupil of P. van Rege-morter and afterwards of Kleugel, in Dresden. Subsequently he went to Rome, and studied under his countryman, Simon Dons. He settled in that city, and became professor to the Academy of S. Luke, but continued to send pictures to the exhibitions in Belgium, Holland, and Paris. He painted with the left hand. He died in 1840. Among his works we may name :

Pilgrims' Chapel at Narni.

Church of the Madonna del Neve at Caprarola.

Grotto of Palazzoli.

Chapel at L'Aricia. (*Thorvaldsen Museum, Copenhagen.*)

**VERSTEEG, MAGGHI,** (or **VERSTEEGH**) a painter of landscapes and interiors, was born at Dordrecht, August 30th, 1756. He was a pupil of A. van Wamum and of J. Ponce. At first he painted landscapes with figures and cattle in a careful, sometimes too elaborate, manner. He afterwards abandoned landscape and painted interiors with figures, by lamp-light or candle-light, and in this genre became eminent. Without reaching the polish of Schalken, he often equals him in his effects of light and shadow. His pictures of this class are to be found in the best Dutch collections, and some have migrated to England. He died at Dordrecht in November, 1813. He was a member of the Royal Institute of the Netherlands, and of the Antwerp Academy. Pictures :

Amsterdam. *R. Museum.*

A Music Party.

Lille. "

Museum.

The Scullery Maid.

Rotterdam. "

Interior (lamp-light).

Old Woman spinning by Lamp-light.

**VERSTER, D.** See **STAR, DIRCK VAN.**

**VERSTRAELEN, J.,** was a Dutch engraver, who flourished about the year 1620. He has left a plate representing Maurice, Prince of Orange, lying dead, surrounded by his officers and guards and two children.

**VERSTRAETEN, —,** a Flemish architectural painter, who flourished at the beginning of the 18th century. There is a picture in the Antwerp Museum by B. van den Bossche of the Guild of Crossbowmen, in which the distant landscape is painted by Cornelis Huysmans and the architectural background by Verstraeten. He died about 1729.

**VERTANGEN, DANIEL,** was born at the Hague in 1598, and was a disciple of Cornelis Poelenburgh. He painted similar subjects to those of his master, representing landscapes, with small figures, principally Nymphs bathing, Bacchanals, and subjects from Ovid. His works are often ascribed to Poelenburgh. In the Dresden Gallery there is an 'Adam and Eve' by him, and in the Copenhagen Gallery a 'Diana and Nymphs.'

**VERTUE, GEORGE,** was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents were in poor circumstances. About the age of thirteen he was placed with a Frenchman

who engraved arms on plate, and had the chief business of London; but who, being extravagant, failed and returned to his own country, after Vertue had served him about three or four years. Returned to his parents, Vertue gave himself entirely to the study of drawing for two years, and then entered into an engagement with Michiel Van Der Gucht for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. His first twelve months were passed in drawing and engraving for books. In the intervals of leisure Vertue practised music, learned French, Dutch, and a little Italian, so that he might consult in the originals the books in those three languages on the art to which he was devoted. At last his works began to attract attention, and Lord Somers paid him well for a plate of Archbishop Tillotson. This print was the ground-work of his reputation. In 1711 an academy for painting was started in London. Sir Godfrey Kneller was president at its head. Vertue was one of the first members, and drew there for several years. To the end of the reign he continued to engrave portraits after Kneller, Dahl, Richardson, Jervas, Gibson, and others. On the accession of the house of Brunswick, he published a large portrait of the new king, which was shown at court, and followed by those of the prince and princess. As early as 1713, Vertue commenced his researches into the lives of our artists, and began those collections into which he put everything that could tend to advance his great work, the 'History of the Arts in England.' Robert Hailey, second Earl of Oxford, was one of the first to understand the merit and application of Vertue. Another patron was Henenge Finch, Earl of Winchelsea, whose portrait he painted and engraved, and who, being president of the Society of Antiquaries on its revival in 1717, appointed Vertue its engraver.

The university of Oxford employed him for many years to engrave the headings to their almanacks. In 1730 appeared his twelve heads of poets, and shortly afterwards a set of heads of Charles I. and the sufferers in his cause, with their characters from Clarendon. This was scarce finished, before Rapin's History of England appeared, with portraits of kings and *culs-de-lampe* by Vertue. In 1740 he published his proposals for the commencement of his valuable historical prints.

Vertue died, as he had lived, in the Roman Catholic faith, on July 24, 1756, and was buried in the cloisters of Westminster Abbey. His work as an engraver, though of no great artistic merit, forms a valuable historical record, and his antiquarian researches and writings were of the highest importance. His large collection of notes and memoranda were purchased after his death by Horace Walpole, and formed the basis for his 'Anecdotes of Painting in England.' The original collections are now in the British Museum. A complete, classified list of Vertue's plates is given by Walpole.

VERTUE, JAMES, portrait painter and draughtsman, was the brother of George Vertue, the engraver. He practised at Bath, where he died about 1766. George Vertue engraved an 'Interior of Bath Abbey Church,' from a drawing by James.

VERUZIO. See VERLA.

VERVEER, AYT HUBERTSZ, an inferior Dutch painter and unsuccessful imitator of Rembrandt, flourished at Dordrecht in the middle of the 17th century. In 1646 he entered the Guild of S. Luke in that city.

VERVEER, SALOMON LEONARDUS, a Dutch landscape painter, was born at the Hague, November 30, 1813. He was a pupil of B. J. Van Hove. His works are chiefly views of Dutch towns and scenery, with characteristic figures. He enjoyed a high reputation in his native country, and his works were occasionally exhibited in Belgium, France, and Germany. At the Philadelphia Exhibition of 1876, his 'Village of Scheveningen' received a medal. He died at the Hague January 5, 1876. Among his pictures are:

Amsterdam. *R. Museum.* Three Landscapes.  
 Rotterdam. " Afternoon at Katwijk-on-Sea.

VERVLOET, FRANCISCUS, painter born at Mechlin in 1795, was the younger brother of Jean Vervloet. His works were principally views of towns, monuments, and interiors, with figures introduced. He worked much in Italy, and died during a visit to Venice in 1872. Works:

Amsterdam. *R. Museum.* View of S. Peter's, Rome.  
 Brussels. " " S. Maria Nuova,  
 Naples

VERVLOET, JEAN JOSEPH, painter, born at Mechlin in 1790, was professor, and afterwards director, of the Academy of Mechlin. He painted historical pictures—The 'Penitent Magdalen' (at Reeth), 'Saint Vincent de Paul,' &c. He died in 1869. His wife, MADAME AUGUSTINE VERVLOET, also practised as a painter of flowers and fruit.

VERVOORT. See VAN DER VOORT.

VERVOORT, MICHAEL, painter and native of Antwerp, was a pupil of the Academy in 1797. In the Eglise du Sablon, at Brussels, there are two scenes from the life of S. Barbara by him.

VERWEB, LOUIS PHILIPPE, painter, born at Courtrai in 1807, was a pupil of E. Verboeckhoven, whose manner he imitated with minute fidelity. He painted landscapes, to some of which Verboeckhoven added the animals, and hence many of his works have been sold as by his master. He died in 1877.

VERWILT, FRANS, was born at Rotterdam about 1620, and was a scholar of Cornelis Poelenburgh, of whose works he was a fairly successful imitator. He died in 1691. The Amsterdam Museum has the portrait of a son of Admiral van Nes by him, and the Copenhagen Gallery a bathing nymph.

VESTIER, ANTOINE, portrait painter, was born at Avallon, (Yonne,) in 1740. He became an Academician in 1786. He travelled for some years in England and Holland, and on his return in 1764, settled in Paris, and married the daughter of one Réverand, an enameller. After this he executed a few enamels; he continued, however, to practise chiefly as an oil-painter and miniaturist, and sent many works to Parisian exhibitions between 1782 and 1806. He died in Paris, December 24, 1824. His portrait of his wife, a child playing with a dog at her feet, is in the Louvre; also portraits of a young man and a young woman (in the La Caze Collection).

VETRARIO (or VETRIARIO). See BEMBO.

VETRIARIO. See BEMBO, GIANFRANCESCO.

VETTEWINKEL, HENDRIK, a Dutch painter, born at Amsterdam, October 20, 1809, died there

May 8, 1878. There is a shipping scene by him in the Rijks Museum at Amsterdam.

**VEYES, JOSEF**, was a Spanish painter of about the middle of the 18th century, who spent some time in Italy, and ultimately went to South America, where he died in 1782.

**VEYTH**. See **VEITH**.

**VEZE, JEAN CHARLES, BARON DE**, painter, born at Toulouse in 1748, was a painter of views and architecture. He died in 1855.

**VEZZO, VIRGINIA DE**, painter, was a native of Velletri, and the pupil of Simon Vouet, whose first wife she became. She painted historical pictures and miniatures, and also practised in pastel. She enjoyed a share of her husband's popularity at the court of Louis XIII. One of her daughters married the painter, François Tortebat, and another Michel Dorigny, the engraver. She died in 1638.

**VIA, ALESS. DELLA**. See **DELLA VIA**.

**VIALY, LOUIS RENÉ DE**, (or **VIALIS**), was a portrait painter, and a pupil of Rigaud. He was born at Avignon in 1680. He is supposed to have given some assistance to Joseph Vernet, with whom he had friendly relations all his life. He settled in Paris in 1755, became a member of the Academy of St. Luke in 1756, and was appointed painter to the king. He died in 1770. Among his works were, portraits of Don Philip, Infant of Spain, and of many of the Royal Family of France.

**VIANA, FRANCISCO DE**, a Genoese, accompanied Castello from Genoa to Spain, assisting in his works at the Alcazar during his lifetime, and finishing some after his death. He was appointed painter to Philip II. in 1571, with a salary of twenty ducats a month. He died at Madrid in 1605. His son, **LORENZO DE VIANA**, held office as painter to Philip III.

**VIANEN, JAN VAN**, a Dutch engraver, was born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other plates for books. Among his portraits are the following :

Frederick William I., King of Prussia.  
Augustus Pfeiffer, superintendent at Lubek.  
Jean Turctin, Theologian, of Geneva.

**VIANEN, PAULUS VAN**, portrait painter, is represented in a print (etched by Jacobus Lutma after his brother Janus) in the act of painting the likeness of Jan van Aken. He was born at Utrecht in the second half of the 16th century, was the pupil of his father, Willem Kerstenz v. Vianen, and was not only a painter and engraver, but also a goldsmith and chaser. He visited Italy and Germany, and was patronized by the Emperor Rudolph II., who appointed him his goldsmith. He died at Prague before 1620.

**VIANI, ANTONIO MARIA**, called **VIANINO**, was a painter and carver, who was born at Cremona about 1540. He was a pupil of the Campi. He was court painter to Duke Vincenzo Gonzaga, and adorned the large gallery of the Ducal Palace at Mantua with groups of children. He worked also at Capua. He died at Mantua at a very advanced age.

**VIANI, DOMENICO MARIA**, the son of Giovanni Maria Viani, was born at Bologna in 1668 (?), and was educated under his father, who kept a rival academy to that of Carlo Cignani. He was inferior to his father, but attained much vigour through study from the Venetian masters. In the church of La Natività, at Bologna, there is a series of

Prophets and Evangelists by him ; in the church of San Spirito, at Bergamo, a 'Miracle of S. Anthony,' and in the Dresden Gallery, a 'Venus reclining, with Cupid.' He died at Pistoia in 1711. Bartsch describes an etching by him of 'Joseph with the Infant Jesus.'

**VIANI, GIOVANNI MARIA**, was born at Bologna in 1637, and was a fellow-student with Pasinelli, in the school of Flaminio Torre. He imitated the general style of Guido, and few of his contemporaries equalled him in correctness of draughtsmanship and knowledge of anatomy. He directed a school at Bologna in which many distinguished artists were formed. He painted many pictures for the public buildings of Bologna, among them an 'Annunciation,' in S. Giuseppe ; and at the Servi, 'S. Filippo Benizi carried up to Heaven,' and the 'Coronation of the Virgin.' He died in 1700. Other works :

Bologna.	Gallery.	S. John the Baptist.
		Portrait of a Monk.
Florence.	Uffizi.	Virgin and Child.

Bartsch describes these four etchings by him :

Christ crowned with Thorns, after Annibale Carracci.  
Dido ; after the same.  
S. Francis with the Infant Christ in his arms ; after Ludovico Carracci.  
War ; after the same.

**VIARD, GEORGES**, a French landscape painter, the dates of whose birth and death seem to be unknown. He exhibited at the Salon from 1834 to 1870. There is a pastoral landscape by him in the Orleans Museum.

**VIBERT, VICTOR**, an engraver, was born in Paris in 1799. He was the son of JOSEPH VIBERT, an engraver who was much employed by the publisher Didot, and studied under Panquet and Richomme. In 1828 he obtained the Grand Prix de Rome, and accordingly betook himself to Italy. There he engraved 'The Virgin with the Pink,' after Raphael. In 1833 he became a teacher of engraving in the School of Art at Lyons. He died at Lyons, March 19th, 1860. One of his best works was his large engraving from Orsel's 'Good and Evil.' Another was a portrait of Jacquard, after Bonnefond. Vibert's plates, however, are few, for most of his time was given to teaching.

**VICAR, J. R.** See **WICAR**.

**VICARO, FRANCESCO**. See **VACCARO**.

**VICENTE, BARTOLOME**, a landscape and fresco painter, was born at Saragosa in 1640, and studied painting under Juan Carreño at Madrid. It is said that he spent seven years in copying pictures at the Escorial, especially those by the Bassani. He painted a few pictures at Madrid, some of which were from designs by his master. Having acquired the reputation of a good painter he returned to Saragossa, and employed himself in teaching mathematics, and painting small landscapes. Among his larger works were a fresco for the convent of the Augustines, an altar-piece for the church of S. Lorenzo, and a 'S. Peter in Prison,' for the University. He died at Saragossa in 1700.

**VICENTINO, ANDREA**. See **DEI MICHELI**.

**VICENTINO, ANTONIO**. See **VISENTINO**.

**VICENTINO, BATTISTA**. See **PITTONI**.

**VICENTINO, FRANCESCO**. See **MAFFEI**.

**VICENTINO, FRANCESCO**, a Milanese painter of the school of Bernazzano, who flourished in the 16th century. He painted some pictures for Santa

Maria delle Grazie, at Milan, and other churches, and Lomazzo praises the minute finish of a landscape by him.

**VICENTINO, GIUSEPPE NICCOLÒ**, called **ROSTIGLIANI**, an Italian painter and wood-engraver, was born at Vicenza about the year 1510, and was working at Bologna about 1540. His method was 'chiaro-scuro.' He used three blocks, and did much to develop the process. Among other cuts by him are the following:

Hercules killing the Nemean Lion; after *Raphael*.  
A Sibyl reading a Book; after the same.  
Venus embracing Cupid.  
The Death of Ajax; after *Polidoro da Caravaggio*.  
Clelia escaping from Porsenna's camp.

He is often confused with Niccolò Boldrini.

**VICENTINO, NICCOLÒ**. See **BOLDRINI**.

**VICENZA, PASQUALINO DE**. See **ROSSI**.

**VICKERS, ALFRED**, an English landscape painter, was born at Newington, Surrey, in 1786. He was self-taught, and studied much from nature, and from the works of the Dutch masters. His pictures were pleasant, but without much individuality or real insight into nature. He exhibited at the Royal Academy, the British Institution, and at Suffolk Street from 1811 to 1868, and died in the latter year.

**VICKERS, ALFRED GOMFESAL**, an English marine, landscape, and subject painter, was born in Lambeth in 1810. He was the son of Alfred Vickers, by whom he was taught. From the age of seventeen, he began to exhibit at the Royal Academy, in Suffolk Street, and at the British Institution. He was commissioned by Charles Heath to make drawings in Russia for publication in the 'Annals.' For this work he received £500. He was just beginning to be known, when he died in Pentonville, January 12th, 1837. His sketches were sold at Christie's. Four of his water-colour drawings are in the South Kensington Museum.

**VICO, ENKA**, (**VICUS**, or **VIGHI**), engraver and archaeologist, was born at Parma in the year 1523. He went at an early age to Rome, where he was first instructed by Tommaso Barlacchi, an engraver and print-seller, for whom, in 1541-2, he engraved a series of twenty-four grotesques. He soon reached excellence, studying successively the manners of Giulio Bonasone, Agostino Veneziano, Caraglio, and especially Marc Antonio. Passavant dates from about 1550 the development of a manner of his own, remarkable for delicacy of execution and the skilful use of fine, closely-set lines. Cosmo I. invited him to Florence, where he engraved some of the best works of Michelangelo, with portraits of Charles V. and Henry II. (that of the former monarch has been erroneously stated to have been engraved by him on wood, in which it does not appear that he ever worked at all). He also worked for a time in Venice. In 1554 he brought out engravings of twelve imperial medals with descriptions; in the following year a 'Treatise on Medals,' and in 1557 a series of Emperors, with their biographies. He also engraved a variety of medals, and a set of thirty-six antique gems. He died at Parma in 1567. Bartsch assigns 494 plates to him, and Passavant 503. When he did not sign his plates with his name at length, he marked them with the initials *E. V.*, sometimes upon a tablet, and sometimes without it. He also occasionally signed *A. E. N. V. F.* The following are his most noteworthy prints:

Charles V., surrounded by emblematical figures, inscribed, *Inventum sculptumque ab Aenea Vico Parmense, MDL.*

Bust of Giovanni de' Medici, in a border. 1550.

Bust of Cosmo de' Medici, when young.

Bust of Alfonso II., Duke of Ferrara.

The Army of Charles V. passing the Elbe; from his own design.

The Battle of the Amazons; inscribed, *Bellum Amazonum*. 1513.

A Female Figure, with her arms extended, over which appears an Owl; after *Parmigiano*. 1548.

Vulcan and Venus (a free subject); after the same. 1513.

Jupiter and Leda; after *Michelangelo*.

A Bacchanalian subject; after the same.

Vulcan and the Cyclops; after *Primaticcio*.

The Muses upon Parnassus.

Apollo and Cupid; after *Baccio Bandinelli*.

The Academy of Baccio Bandinelli; after the same.

The Conversion of St. Paul; after *F. Salviati*.

The Battle of the Lapithæ and Centaurs; after the same. 1512.

Judith with the Head of Holofernes; after *Michelangelo*.

The Entombment of Christ; after *Raphael*. 1548.

The Death of Lucretia. 1511.

The Annunciation; after *Titian*.

A set of twelve Vases; from designs by *Polidoro da Caravaggio*.

A set of fifty plates of National Costumes; from his own designs.

**VICO, FRANCESCO**, a Milanese painter of the 15th century, of whose birth or death no dates are known. He is the author of two canvases in the Milan Hospital, the one representing Francesco and Bianca Maria Sforza kneeling before Pope Pius II., who gives them the Bull to build the Hospital, and the other the same couple kneeling in front of an altar before the Hospital.

**VICTOORS, JAN**, (**FICHOORS, FICHOOR**), a Dutch painter, was born at Amsterdam in 1620. He was educated in the school of Rembrandt, and worked in his atelier in 1635-40. He must not be confused with Johannes Victor, whose proper surname was Wolfvoet (*q. v.*). His works are better known than those of some other pupils of Rembrandt, but scarcely anything is recorded of his life. Some of his pictures show much affinity with those of his master, but his hand was apt to get heavy. Very many of his subjects are taken from the Old Testament, but he also painted genre, landscapes, peasant assemblies, markets, charlatans, &c. The date of his death is uncertain, but it took place at Amsterdam after 1672. Works:

Amsterdam.	R. Museum.	Joseph interpreting the Dreams. 1618.
"	"	The Dentist. 1654.
"	"	The Pork Butcher.
Antwerp.	Museum.	Village Wedding.
Brunswick.	Gallery.	Esther and Haman. 1633.
"	"	David and Samuel.
"	"	Capture of Samson.
Copenhagen.	"	Ruth and Boaz. (And three others.)
Dresden.	"	The Finding of Moses. 1653.
Louvain.	Museum.	The Prophetess Anna. 1643.
London.	Bridgewater } Gallery.	Tobias blessing his Son.
Munich.	Gallery.	Tobias recovering his Sight. 1651.
"	"	Portrait of an Old Man.
Paris.	Louvre.	Isaac blessing Jacob.
"	"	Young Lady at a Window.

**VICTOR, JAKOB**, (or **GIACOMO**), was a Dutch painter of the 17th century. Works by him are at Dresden, Copenhagen, and Munich. His 'Barnyard' in the last-named gallery is ascribed in the



catalogue to Hondcoeter, whose forged signature appears upon it.

VICTOR, JOHANNES. See WOLFOET.

VICTORIA, VICENTE, was born at Valencia in 1658. He at first studied literature, philosophy, and theology, but had a preference for art and went when he was young to Rome, where he became a scholar of Carlo Maratti, and studied from Raphael and the antique. He was appointed painter to the court of the Grand Duke Cosimo of Tuscany, whose portrait he painted. He afterwards settled at Xativa, in Valencia, where he painted pictures for the churches and convents of Valencia; and wrote poetry, as well as part of a 'History of Painting.' He finally returned to Rome and became antiquary to the Pope. He died in that city in 1712. His portrait is among those of the distinguished artists in the Florentine Gallery. Among other plates he has left are the following:

The Madonna di Foligno; *after Raphael.*

The Last Supper; *after Otto Ferris.*

The Resurrection; *after the same.*

VICUS. See VICO.

VIDAL, DIEGO, the elder, a Spanish historical painter, was born at Valnaseda in 1583. He painted a picture of a naked Christ, and one of the Virgin with the Infant in her arms, which were placed in the cathedral of Seville, of which he was a prebend. Pacheco speaks of Vidal's drawings in eulogistic terms. He died at Seville in 1615. He was called 'the elder' to distinguish him from his nephew Vidal de Liendo.

VIDAL, DIONISIO, was born at Valencia about 1670, and was the disciple and travelling companion of Antonio Palomino. At Valencia he painted the vaults of the church of San Nicola in fresco, from designs furnished by Palomino. He also painted pictures in several other churches. He died at Tortosa while employed on the chapel of Nuestra Señora de la Cinta. The year is unknown.

VIDAL, FELIPE, engraved, in 1741, the arms of Lorca for Morote's history of that city. He likewise furnished the plates to the work of Cristobal Rodriguez on Spanish polygraphy.

VIDAL, GÉRAUD, a French engraver and etcher, was born at Toulouse in 1742. He resided chiefly in Paris, where he had long to contend with poverty before his powers became known. His death occurred in that city in 1804. He engraved a variety of plates after the modern French painters, among them the following:

Jupiter and Io; *after Ch. Monnet.*

Jupiter and Antiope; *after the same.*

Venus and Adonis; *after the same.*

Rinaldo and Armida; *after the same.*

Paris and Helen; *after David.* 1788.

VIDAL, JOSEF, a painter of battles and genre subjects, was born at Vinaroz, and studied at Valencia under Estéban March, of whose style he became a successful imitator. He had a son of the same name as himself, who was also a painter.

VIDAL, L., was a painter of fruit, flowers, dead birds, and other natural subjects. Of his life there is no account, but his manner resembles that of the elder Van Os. He appears to have been a native of northern France, or at least to have worked there in the early years of the 19th century. The Lille Museum has a picture by him of fruit, flowers, and game, on a table.

VIDAL DE LIENDO, DIEGO, called VIDAL THE YOUNGER, born at Valnaseda in 1602, was a nephew

of Vidal the elder, and like him was both a painter and a canon of Seville cathedral. He also followed his uncle's example in going to Rome to study art and divinity. His pictures in the sacristy of the cathedral at Valencia (engraved by Marco Antonio) show considerable skill, and include life-size figures of various Saints, and a copy of Raphael's 'Michael triumphing over Satan.' Vidal died at Seville in 1648. He possessed a fine collection of pictures.

VIDAL, VINCENT, a French painter and pastellist, was born at Carcassonne, January 20, 1811. He entered the Ecole des Beaux Arts in 1837, and was a pupil of Paul Delaroche, gaining in due course medals of the 3rd and 2nd class, and the cross of the Legion of Honour. His portraits, ideal heads, and especially a large number of fanciful designs, many of them suggested by Moore's 'Loves of the Angels,' were very popular, and their delicate draughtsmanship went far to atone for a certain tenuity and monotony in their execution. He died in 1887.

VIELLEVOYE, JOSKPH BARTHELEMY, a Flemish historical and subject painter, was born at Verviers in 1798. He studied in the Antwerp Academy, and became director of that of Liège. He died in 1855. There is by him:

Brussels. *Museum.* Head of an Old Man.

VIEIRA, FRANCISCO, the elder, a Portuguese painter and engraver, was born at Lisbon in 1699. He accompanied the Portuguese ambassador to Rome, and there studied art in the school of Trevisani, and further improved himself by copying Raphael and Michelangelo. He returned to Portugal at the age of sixteen, and was commissioned by John V. to paint a 'Mysteries of the Eucharist.' He afterwards designed the king's head for the coins. He formed an attachment to a young lady of a high family, and before he won her, went through various romantic adventures. He was at last married, at Rome. Vieira was recalled to Portugal by the king, and fixed his residence at Lisbon, where, for forty years, he painted for the palace, the convent of Mafra, and other places. In 1744 he became affiliated to the religious order of Santiago. In 1755 the wife for whom he had encountered so many adventures, died, and he relinquished the pencil to spend the rest of his days in religious exercises. He died at Lisbon in 1783. Many of his pictures are said to have perished in the great earthquake at Lisbon in 1755.

VIEIRA, FRANCISCO, the younger, son of the elder artist of the name, studied in Italy, especially from the works of Correggio in Parma. Many of his drawings from Correggio, Carracci, and Parmigiano were subsequently engraved. He came to England at the latter end of the 18th century, and exhibited at the Royal Academy in the years 1798 and 1799; one of his pictures is described as 'Viriato, the Lusitanian chief, exhorting his countrymen to take vengeance for the perfidy of Galba.' Vieira, during his stay in England, lived with Bartolozzi, and probably studied under him, for he is said to have been an engraver. He married and returned to his own country, where he became first painter to the king, and executed some historical and allegorical frescoes for the palace of Ajuda. He died in 1805. A 'Christ Crucified' by him is in the Lisbon Academy.

VIEL, PIERRE, a French engraver, was born in



Paris in 1755. He was a pupil of B. L. Prévost. His style of engraving was neat and finished; among his plates we may name:

The Judgment of Paris; after *Rottenhamer*.  
The Bath of Diana; after *P. Mettuy*.  
A pair of Landscapes; after *Ruysdael*.  
Peace bringing back Abundance; after *La Brun*.  
Death of Adonis; after *P. Veronese*.

VIEN, JOSEPH MARIE, a French painter and engraver, was born at Montpellier, June 18, 1716. After some study in his native place, he entered the studio of Natoire. To support himself while going through the course at the Academy, he painted for a picture-dealer. After obtaining a first medal in 1742, he won the following year the *Grand Prix de Rome*. This enabled him to continue his training in Italy, where he spent five busy years. Besides the usual academical studies and copies, he painted several pictures for churches, and designed the costumes, triumphal chariots, &c., for a masquerading procession, which was very successful. After a tour through Italy, he returned to France in 1750. On his way to Paris he made short stays at Marseilles and Tirascon, where he received some commissions. On commencing practice in the capital, his style was not readily appreciated, and he failed to obtain admission to the Academy until Boucher, strangely enough, had made a strong remonstrance in his favour. He was received on the 30th March, 1754, with his 'Dædalus and Icarus,' now in the Louvre. Once within the charmed circle, his progress was rapid, and commissions flowed in upon him thickly. His atelier was thronged with pupils, amongst whom were Vincent, Stuvée, and Louis David. Here was laid the foundation of the classic school which was soon to reign supreme in French art. Vien's reputation extended so widely that the Empress of Russia and the King of Denmark sought to induce him to enter their service, but in vain. In 1775 he was appointed Director of the French Academy at Rome, whither he was accompanied by David and two other pupils. He introduced several reforms in the working of the Academy, and, after a useful directorate of six years, returned home *via* Naples. On settling in Paris, further honours and a pension were bestowed on him. These, however, were swept away by the Revolution, and he once more applied himself with success to work. He was made a Count and a Senator by Napoleon, from whom he also received the cross of Commander in the new Legion of Honour. The veteran continued to paint till the year before his death, which took place in Paris in 1809. There are several plates etched by him, of which the chief are a series of about thirty illustrations of the masquerade for which he designed the costumes in his student days at Rome. Vien's position in the history of the French school was very accurately described by himself. He said that he only half unclosed the door which David threw wide open. The following is a list of his pictures in public galleries:

Angers.	Museum.	The Body of Hector carried back to Troy.
Epinal.	"	Parting of Hector and Andromache.
Grenoble.	"	Rape of Proserpine.
Marseilles.	"	Jesus healing the Paralytic.
"	"	Jesus healing the Centurion's Son.
Montpellier.	"	S. John Baptist in the Desert.
"	"	S. Gregory the Great. 1760.

Nancy.	Museum.	Religion.
Nîmes.	"	The Crucifixion.
Orleans.	"	Our Lord and the Disciples at Emmaus. 1759.
"	"	The Resurrection.
Paris.	Louvre.	S. Germain and S. Vincent. 1755.
"	"	Dædalus and Icarus. 1751.
"	"	Sleeping Hermit. 1750.
"	"	Cupid, Swans, and Doves. 1758.
Rouen.	Museum.	Anger of Achilles.
Versailles.	Petit Trianon.	A Prelate invoking the Virgin. S. Louis and Margaret of Provence visiting S. Thibault. 1774.

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VIEN, JOSEPH MARIE, painter, and son of J. M. Vien the elder, was born in Paris in 1761. He was the pupil of his father and of F. A. Vincent. He died in 1818. His portrait group of himself and his wife is in the Rouen Museum.

VIEN, THÉRÈSE, *née* RENOUT, miniature painter, was the wife and pupil of Joseph Vien. She was born in Paris in 1728, and studied for a time at the Academy of S. Luke in Rome. In 1757 she became an Academician; her reception piece, a miniature of a cock and hen, with a new-laid egg, is in the Louvre. She exhibited occasional studies of flowers and birds at the Salon, between 1757 and 1767. She died in Paris, December 28, 1805.

VIENOT, NICOLAS, a French engraver who flourished about 1630. He engraved small plates from those engraved by Pontius after the portraits of Philip IV. of Spain and his Queen, Elizabeth de Bourbon, by Rubens. Another little known engraver of the same name was active about fifty years later.

VIGÉE, ELISABETH LOUISE. See LE BRUN.

VIGÉE, LOUIS, a French painter of the 18th century, now remembered chiefly as the father of Madame Vigée Le Brun, was a portraitist of some merit, excelling chiefly in pastel. He was a man of much culture and social talent, and his house was frequented by a large circle of distinguished men and women. He died in 1767, from the effects of an accident.

VIGIER, JEAN LOUIS HECTOR, historical painter, was born at Argentan in 1819. He entered the École des Beaux Arts in 1844, and was the pupil of Monvoisin, Drolling, and Paul Delaroche. He began his artistic career by painting miniature-portraits, decorations for fans, &c. His works appeared at the Salon from 1845 to 1879, in which latter year he died in Paris. There are examples of his work in the Museum of his native town, and also in those of Orleans, Versailles, and in many French provincial churches. He painted a picture for the Salon des Grands Chanceliers in the Palais de la Legion d'Honneur, representing the first distribution of the cross of the Legion in the Church of the Invalides.

VIGEVANO, AMBROGIO DA, was a Milanese painter living in the 16th century, and is said to have been Cristoforo De' Motti's fellow-worker in the frescoes at Cantù, painted in 1514. Crowe and Cavalcaselle incline to the belief that he was identical with the Ambrogio Bevilacqua, mentioned by Lomazzo, who executed a 'Charity' and other similar designs on the Poor House of Milan in 1486, and was a salaried workman in the cathedral of that city for some years. The Brera, at Milan, possesses a 'Virgin and Child, between

King David and St. Peter Martyr, signed *Ambrogio Benivacua*, and dated 1502. The dates of his birth and death are alike unknown.

VIGHI. See VICO.

VIGIER. See COURT, JEAN.

VIGILA, —, was a monk of Albelda, and the earliest known artist of Spain. Cean Bermudez discovered, in the royal library at Madrid, a missal illuminated by him, and adorned with rude portraits of ancient kings, executed about the end of the 10th century.

VIGILIA, TOMMASO DE, flourished in Palermo between the years 1480 and 1497. His earliest existing work is a triptych belonging to the Duke of Verdura, at Palermo, representing a 'Virgin and Child, with four Saints,' dated 1486; and his latest a 'St. Nicholas enthroned in a glory of Angels,' dated 1489, in the church of San Niccolò Reale, Palermo. The ceiling of the church of the Santissima Annunziata, in the same city, is decorated with a series of sixteen scenes from the life of the Virgin, on canvas, by Tommaso. Other churches in Palermo possess paintings by him. Crowe and Cavalcaselle describe his work as "cold, careful, and without power" ('P. in N. Italy,' vol. ii. p. 108).

VIGNALI, JACOPO, was born at Prato Vecchio in 1592, and was a disciple of Matteo Roselli. His style resembles that of Guercino. His principal works in oil are in the church of San Simone, at Florence; but he appears to greater advantage in the frescoes with which he decorated the chapel of the Buonrotti. He died in 1664.

VIGNAUD, JEAN, a French painter, was born at Beaucaire in 1775. He was a pupil of David, and became director of the Art School at Nîmes. He exhibited many portraits and historical pictures at the Salon from 1808 onwards, and painted, for the church of St. Nicolas du Chardonnet a 'Raising of Jairus' Daughter,' for the church of St. Louis d'Antin a 'Flight into Egypt,' and for the cathedral of Beaucaire a 'Christ appearing to the Magdalen.' In the Nîmes Museum there are portraits of the Marquis and Marquise de Lamote by him; a portrait of Liszt when a child, and 'Mercury teaching the Lyre to Amphion.' He died at Nîmes, November 10, 1826.

VIGNE, EDOUARD DE, landscape painter and etcher, a younger brother of Felix de Vigne, was born at Ghent in 1808. He studied at the Ghent school of design, and afterwards under Surmont de Volsberghe. In 1834 he won the pension for Italy, where he accordingly spent the years 1836-8. He visited England in 1841, and died at Ghent in 1866. His drawings were much esteemed; and he left a few etchings. Pictures:

View of Subiaco.

Capuchin Monastery at Cava. 1838.

In the Forest of Alife. (Ghent Museum.)

VIGNE, FÉLIX DE, painter, etcher, and art writer, was born at Ghent in 1806. His father, the decorative painter IGNACE DE VIGNE, was his first instructor, and afterwards he was placed under Paelinck at Brussels. He devoted himself partly to portraiture, but more especially to depicting the costumes of the middle ages, for which purpose he made extensive researches in his own country, and in France, England, and Germany. His 'Recueil des Costumes du Moyen-âge' contains a thousand illustrations drawn and etched by himself, with descriptive letterpress. He was a professor of the Ghent Academy, and president of the

Society of Arts and Sciences there. He died at Ghent in 1862. Pictures:

Mary of Burgundy.

The Heads of the Guilds entreating the favour of the Ministers Hergonet and Imbercourt.

Philip van Artevelde haranguing the Ghent Populace.

The Marriage Procession of the Ghent Painter, Van der Meer.

The three Ages of Woman.

A Fair in the 15th Century. (Ghent Museum.)

VIGNERON, PIERRE ROCH, a French painter and lithographer, was born at Vosnon (Aube) in 1769. He was a pupil of Gautherot and of Gros, and studied also under Roques of Toulouse, in which town he practised for a time as a miniaturist. He also made some essays in sculpture, but finally devoted himself to the painting of genre pictures. He also executed a number of lithographs, chiefly portraits. He died in 1872.

VIGNON, CLAUDE, a French painter and etcher, was born at Tours about 1590. He was the son of a valet in the household of Henry IV., and was protected by that king's son, Louis XIII., and by Richelieu. He studied first in Spain, and then in Italy, where he attached himself to the style of Caravaggio. On returning to France he became a pupil of Fréminet, whose style he imitated with some success. He died in Paris in 1670. He was an art critic and a professor in the Academy. His 'Christ with the Doctors' is in the Grenoble Museum, and his 'Baptism of the Eunuch' in Notre Dame. There are by this artist twenty-seven etchings of Biblical subjects, among them the following:

A set of thirteen scenes from the Life of Christ.

St. John in the Desert.

St. Philip baptizing the Eunuch of Queen Candace.

The Martyrdom of St. Andrew.

The Crowning of the Virgin.

He is said to have been the father of thirty-four children, and left three sons, CLAUDE FRANÇOIS, NICOLAS, and PHILIPPE, who were painters.

VIGNON, HENRI FRANÇOIS JULES DE, painter, was born at Belfort (Haut Rhin), October 11, 1815. He entered the École des Beaux Arts in 1831, and was a pupil of Cogniet. He gained medals of the third class in 1847, 1861. He painted chiefly portraits, or studies of single figures, exhibiting constantly at the Salon from 1833 to 1882. His portrait of General le Vicomte Paul de Lamotte is in the Versailles Museum. He died in 1885.

VIGNON, PHILIPPE, painter, the son of Claude Vignon, was born in Paris in 1634, and became a member of the Academy in 1667. In the Versailles Museum there are by him portraits of Maupeou, the painter, and of Mesdemoiselles de Blois et de Nantes, daughters of Louis XIV. and Madame de Maintenon. He died in 1701.

VIGOROSO DA SIENA. An altar-piece in the public gallery of Siena is inscribed with this name, and the date 1280.

VIGRI, CATERINA, was born at Bologna in 1414. She is called 'La Santa di Bologna,' having been canonized in 1712. She practised painting in her youth, and then entered a convent at Bologna, where she decorated the missals with miniatures and illuminations. She died in 1443. A 'St. Ursula and her companions' by her, dated 1452, is in the Bologna Gallery, and the same subject, dated 1456, in the Venice Academy.

VIJL, J. DEN. See DEN UYL.

**VIJLT DEN BROECK.** See ULTENBROUCK.

**VILA, LORENZO,** was the son and pupil of Senen Vila, and was born in Murcia in 1682. He painted history in the style of his father, and had gained considerable reputation by pictures for churches, particularly a 'Holy Family,' for the refectory of San Fulgenzio, at Murcia, when he became a monk. He died in 1713.

**VILA, SENEN,** was a native of Valencia, and a disciple of Estéban March. In 1678 he settled at Murcia, where he painted a great number of pictures for the churches and other buildings, particularly for the convent of Santa Isabel, for the monastery of San Domingo el Real, and for the Enfermaria di San Francisco. He died in 1708.


**VILADOMAT, ANTONIO,** was born at Barcelona in 1678. He was a pupil of Bautista Periamon. When he was twenty-one he was commissioned to paint a series of scenes from the life of St. Bruno, for the Carthusians of Monte Allegre. He also painted three subjects from the life of St. Francis, for the Franciscans of Barcelona, and produced landscapes, battle-pieces, and portraits. For the last seventeen years of his life he was paralyzed in the hands. He died in 1755. He left a son named JOSE VILADOMAT, who was also a painter, but very inferior to his father. Works of both are to be found in the churches and convents of Barcelona.

**VILLACIS, NICOLAS DE,** was of a noble family of Murcia, where he was born about the middle of the 17th century. After receiving some instruction in his native city, his parents sent him to Madrid, to the school of Velazquez. He afterwards travelled to Rome, and, on his return to Spain, established himself at Murcia, where he painted, among other things, a series of pictures from the Life of St. Blaise, in the convent of La Santissima Trinidad de Calzados; and the Martyrdom of St. Lawrence, in the church of the Dominicans. These pictures, which were praised by Palomino as the works of a great artist, no longer exist, having already been destroyed by damp in the beginning of the present century. Being rich, Villacis painted chiefly for his amusement, and declined the proffered post of court painter, and also the invitation of Velazquez to take part in the decoration of the Alcazar. His correspondence with Velazquez is said to be still in existence. He died in 1690.

**VILAFRANCA - MALAGON, PEDRO DE,** a Spanish engraver and painter, was born at Alcolea, La Mancha, at the beginning of the 17th century. He received instruction at Madrid from Vincenzo Carducho, but preferred the burin to the brush. He engraved a great number of title-pages, portraits, and illustrations, particularly for the Books of the Religious Orders of Santiago, Calatrava, and Alcántara. These he also embellished with portraits of Philip IV., to whom he was, about 1654, appointed engraver in ordinary, with a salary of one hundred ducats. In the next three years he engraved 'The Pantheon of the Escorial,' and a portrait of the king. Between 1660 and 1676 he engraved many illustrations for books, and a number of portraits, including those of Calderon Carlos II., Anne of Austria, Louis XIV., and Maria Theresa of Austria. For the church of San Felipe el Real at Madrid, he painted a series of pictures for the festival of the canonization of St. Thomas of Villanueva. The time of his death is uncertain, but it was subsequent to 1719.

**VILLAIN, GÉRAUD RÉNAUD,** a French engraver,

flourished about the year 1760. He engraved a portrait of M. Dufour de Villeneuve, after Maupein.

**VILLAMENA, FRANCESCO,** draughtsman and engraver, was born at Assisi about the year 1566. He is generally supposed to have been a fellow-student with Agostino Carracci, under Cornelis Cort. After this he visited Rome, where he drew and engraved after the antique. He had also practised painting, but this he wholly abandoned in favour of engraving. He died in 1626. His style of engraving is bold and open, but somewhat mannered, and unfinished. He executed three hundred and sixty plates; they are occasionally signed with his name at length, sometimes with the initials F. V. E., and he occasionally used the monogram . The following are among his best plates :

Cardinal Bellarmine.  
Christian IV., King of Denmark.  
Galileo.  
St. Theresa in her Cell. *From his own design.*  
Mary Magdalene penitent, crowned by an Angel. *Do.*  
St. Francis praying before a Crucifix. *Do.*  
A set of six grotesque figures, one of which is a Monk begging, accompanied by two Children. *Do.*  
A print called 'The Boxers,' representing a Man fighting a crowd of people. *Do.*  
Another print, called 'The Antiquary,' representing John Alto standing in one of the streets of Rome. *Do.*  
Moses, showing the Brazen Serpent to the Israelites; *after Perin del Vanzone.*  
The Virgin and Infant Christ, with St. Francis; *after the same.*  
The Holy Family; *after Muziano.*  
The Last Judgment.  
St. Bruno, with his Companions, doing penance in the Desert; *after Lanfranco.*  
The Descent from the Cross; *after Baiocci.*  
St. Francis, *after the same.*  
The Presentation in the Temple; *after Paolo Veronese.*  
This plate was begun by Agostino Carracci, and was finished by Villamena.  
St. Bernard, with the Virgin in the clouds; *after Vanni.*  
A set of twenty Scriptural subjects, from 'Raphael's Bible.'

**VILLARD DE HONNECOURT, (or WILARS),** a famous architect and draughtsman of the 13th century, who left a book of drawings, now in the Library of Paris, which was published by Darcel in 1858. It contains drawings of machines, architecture, monuments, human figures, and animals.

**VILLAVICENCIO.** See NÚÑEZ DE VILLAVICENCIO.

**VILLEGAS MARMOLEJO, PEDRO DE,** was born at Seville in 1520. He was a pupil of Vargas, and also studied in Italy from the works of Raphael. He died in 1597, and was buried in the church of San Lorenzo, where an 'Annunciation,' and a 'Virgin and Child,' by him, adorn the altar. His friend Arias Montano wrote the epitaph on his tomb. His fine 'Visit of Mary to Elizabeth,' in the cathedral at Seville, has been attributed to Pedro Campaña, as also has a 'Lazarus in pontifical Robes,' which he painted for the hospital of the Lazarinos.

**VILLEGUAIN (or VILLEGUIN).** See VILLEGUIN.

**VILLEMSSENS, JEAN BLAISE,** painter, was born at Toulouse in 1808. He first studied in his native town, and at the age of seventeen started for Paris, where he gained admission to the atelier of Gros, and in 1829 entered the École des Beaux Arts.

Returning to Toulouse, he established himself there, and in 1841 became Professor at the Art School. He died at Toulouse, September 19, 1859.

**VILLENEUVE, Louis Frédéric,** painter and lithographer, was born in Paris in 1796. He was a pupil of Regnault, and entered the *École des Beaux Arts* in 1817. He also studied after Salvator Rosa, and from nature in Switzerland and Italy. After working for a time at Milan, he returned to Paris, where he died in 1842. He painted and lithographed excellent landscapes and sea-pieces, and furnished many designs for Nodier's 'France Pittoresque,' and other illustrated works.

**VILLEQUIN, Etienne,** (or **VILLEQUAIN**.) was born at Ferrières (Brie) in 1619, became a member of the Academy in 1663, and died in 1688. He painted historical pictures and portraits, and was clever at grotesques and caricature. He engraved a satirical plate, 'The Peasants of Lycia turned into Frogs.' Of his paintings, the Louvre has a 'Christ healing the Blind Men of Jericho,' and Notre Dame a 'St. Paul before Agrippa.'

**VILLEROT, François Etienne,** a French water-colour painter, born about 1800. He was a pupil of Gué, and exhibited architectural views, chiefly of French churches, at the Salon from 1831 onwards. He died in 1866.

**VILLEREY, Antoine Claude François,** an engraver, was born in Paris in 1768. He was a pupil of Romanet, and engraved several plates for the 'Musée Filhol'; a great part of the vignettes for the edition of *Voltaire* published by Renouard; the 'Battle of Austerlitz' for the 'Concours décennal'; 'Innocence and Love,' after Prud'hon; 'Hymen and Happiness,' after the same; and twenty-six plates for the 'Galerie de St. Bruno,' after Le Sueur. He was still living in 1831. His son **NICOLAS**, born in Paris in 1801, was also an engraver, chiefly of plates for books. He engraved a series of vignettes after *Doveria*, for editions of *Voltaire* and *Molière*.

**VILLEVEILLE, Léon,** a French landscape painter and engraver, born in Paris, August 12, 1826, was a pupil of Louis Marvy. He exhibited at the Salon between 1850-59, and a promising career was cut short by his early death in 1863. A catalogue of his pictures and drawings, of which there was a public sale, was preceded by a biographical notice of the painter by M. Charles Yriarte.

**VILLIERS, François Huert,** a French miniature, landscape, and animal painter, born in Paris in 1772. At the Revolution he migrated to England, where he obtained a good practice, and was appointed miniature painter to the Duchess of York. He also styled himself painter to the King of France. His works appeared at the Academy and at the British Institution from 1803 to 1813, and in 1808 he was a member of the Associated Artists in Water-Colours. He died in London in 1813.

**VILLOLDO, Juan de,** a distinguished painter of Toledo in the 16th century, studied under his uncle, Alvar Perez de Villoldo, a scholar of Borgoña's. The chapter of the cathedral employed him to paint several pictures for the Mozarabic chapel, which he commenced in 1508, and, with the assistance of Juan de Borgoña and Amberes, terminated in 1510. His series of forty-five pictures on sacred subjects, executed 1547-8, for the Carvajal chapel in the church of St. Andres, Madrid, are commended by Berinudez for correct design and antique purity of style. He died some time after

1551. **ALVAR PEREZ DE VILLOLDO**, uncle of Juan, is mentioned in the records of Toledo cathedral as having been employed on decorations there.

**VILSTEREN, — VAN,** a Dutch engraver in mezzotint, by whom we have some portraits, among them that of a Burgomaster Bikker.

**VIMERCATI.** See **DONELLI**.

**VINAS.** See **VAN DEN WIJNGAERDE**.

**VINCELET, Victor,** a French painter of fruit and flowers, was a native of Thiers (Puy-de-Dôme), and a pupil of M. L. Hüller. He exhibited flower-pieces at the Salon in 1869 and 1870, and committed suicide in 1871. The Museum of St. Etienne has a fruit and flower picture by him.

**VINCENT, Adelaïde Labille-Des-Vertus,** was born in Paris in 1749, and was at first a pupil of her father-in-law, François Elie Vincent, and afterwards of Latour. She first married a M. Guiard, and after his death François André Vincent. She painted portraits, miniatures, &c., and was received into the Academy in 1782, with a portrait of 'Pajou modelling his master Le Moine.' In 1787 and 1789 she painted portraits of Mesdames Adelaide and Victoire, and a large picture for Monsieur, afterwards Louis XVIII., of the 'Initiation of a Knight of Malta,' which she had completed at the outbreak of the Revolution, was soon after destroyed. She died in 1803.

**VINCENT-CALBRIS, Madame Sophie,** landscape painter, born at Rouen in 1822, died at Lille in 1859, was a pupil of Rémond. There is a landscape by her in the Lille Museum.

**VINCENT, François André,** the son of François Elie Vincent, a clever miniaturist, was born in Paris in 1746. He was at first placed with a banker, but showing no taste for business, he afterwards entered the school of Vien. Upon winning the Grand Prix in 1768, he went to Rome, whence he returned, after eight years, in 1776. He was admitted an Associate of the Academy in 1777, with a 'St. Jerome,' and became an Academician in 1782, his reception picture being the 'Rape of Orythia by Boreas,' now in the Louvre. He was appointed Professor in 1792, and died in Paris, August 3, 1816. His principal works were 'Belisarius asking Alms,' and 'Alcibiades listening to the Lessons of Socrates.' He painted for the king, 'President Molé seized by the Mob,' which was exhibited in the Salon of 1779. Vincent also practised as a painter on china, and as an etcher. M. P. de Beaucour, in his 'Peintre Graveur,' describes two rare plates by him, 'Le Malade' and 'Le Prêtre Grec.' Vincent had many pupils. The museums of Rouen, Bordeaux, and Orleans have pictures by him.

**VINCENT, François Philibert,** painter, was a pupil of David, and flourished in Paris in the early years of the 19th century. His portraits of the Emperor and Empress appeared at the Salon of 1810.

**VINCENT, George,** an English landscape and marine painter, was born at Norwich in 1796. He learnt the principles of art from old Crome, and at the early age of seventeen began to exhibit with the Norwich Society. In 1814, his works first appeared at the Royal Academy, to which he occasionally contributed down to 1823. Coming to London in 1819, he married and settled in Kentish Town. His prospects were fair, but were blighted by his recklessness. Bestowing less and less care on his works, he gradually sunk into poverty and obscurity. In his later years he exhibited at Suffolk

Street, where he last appeared in 1880. He is believed to have died soon afterwards. Vincent may be assigned the fourth place in the Norwich school, after Crome, Cotman, and Stark. His *chef d'œuvre* is a masterly picture of Greenwich Hospital from the north bank of the Thames. He signed his pictures with a monogram composed of his initials.

VINCENT, HENRIETTE, *née* RIDEAU DU SAL, flower-painter, was a pupil of Spaendonck and Redouté, and was born at Brest in 1786. Lambert the elder engraved two series of fruit and flower studies from her designs.

VINCENT, HUDERT, was a French engraver who resided at Rome about the year 1691. We may name the following plates by him:

The Nativity, called 'La Notte'; after Correggio.

The Judgment of Paris; after Paolo Veronese.

VINCENT, W., an excellent English mezzotint engraver of the latter part of the 17th century, who worked in London. His plates are frequently from his own designs; these are perhaps the best:

Mrs. Braecerville as 'The Indian Queen.'

Charles I.

The Coke Family; after Haysman.

Isabella, Duchess of Grafton.

Prince James Stuart.

Queen Mary of Modena.

Saunders, Archbishop of Canterbury.

Lake, Bishop of Chichester.

Turner, Bishop of Ely.

White, Bishop of Peterborough.

Boy and Girl.

Shepherd and Shepherdess.

VINCENZO DA SAN GEMIGNANO. See TAMAGNI.

VINCENZO DA TARVIXIO. See CATENA.

VINCENZO DI STEFANO DA VERONA, or VINCENZO DA VERONA, probably the son of Stefano da Verona, flourished in the second half of the 15th century, and is the reputed master of Liberale da Verona. A fresco at Verona is attributed to him. It forms part of the decoration on the monument erected in 1432 at Sant' Anastasia to the memory of Cortesio Sergeo, the general of Antonio Scaliger.

VINCENZO-BRESCIANO. See FOPPA.

VINCHON, AUGUSTE JEAN BAPTISTE, was born in Paris in 1789, and was a pupil of Serangeli. In 1814 he obtained the Grand Prix de Rome with his 'Diogenes borne to the Temple.' In Rome he worked in the style of the French school of the day, but after his return he took to frescoes, executing under commission from the Government a series of 'Scenes from the Life of St. Maurice,' for the chapel of that saint in S. Sulpice. He also produced some grisaille paintings in the Louvre from Greek and Roman history. He died at Ems in 1855. The following oil pictures are also by him:

The People breaking into the Convent—modern Greek scene.

Enrolling the Volunteers of 1792.

The Dead Christ. (S. Vincent de Paul.)

VINCI, LEONARDO DA, was born in 1452, at the Castello Vinci, in the Val d'Arno, midway between Florence and Pisa. He was the illegitimate son of Ser Pier Antonio da Vinci, notary to the Florence Signory. His mother, whose name was Caterina, was afterwards the wife of one Accatabrigha di Piero del Vacca da Vinci. Leonardo's education was given to him in the house of his father. In his early childhood he gave promise of the almost universal

genius he afterwards displayed. His favourite occupations, however, were drawing and modelling in clay, and this fact induced Ser Piero to place him, while still a child, with Andrea del Verrocchio, as good a master as could then have been found in Florence. In Verrocchio's studio, where Leonardo's chief fellow-pupil was Lorenzo di Credi, he was soon promoted to paint on his master's pictures. In a 'Baptism of Christ,' ordered of Verrocchio by the monks of Vallombrosa, Leonardo painted an angel which, according to Vasari, was so much better than his master's share of the work that Verrocchio thenceforward renounced painting altogether. Dr. Richter, however, Leonardo's latest biographer (1879), is of opinion that his work was by no means confined to the angel. In June 1472, Leonardo's name was entered on the books of the Florentine Guild as an independent painter; his name is there given as 'Leonardo di Ser Piero da Vinci.' Of his early pictures none can now be surely traced. A cartoon for a 'Fall of Man,' and the famous panel with the Medusa's head, which is mentioned in all the books, have both disappeared. A picture in the Borghese Gallery, described by Vasari, and assigned by him to Leonardo, is, in the opinion of modern critics, from the brush of Lorenzo di Credi. It is possible, however, that the scepticism as to Leonardo's authorship of many works ascribed to him, has been carried too far, and that his style in youth may have been peculiarly uncertain and various. In 1478 Leonardo signed a contract for an altarpiece for the chapel of St. Bernard, in the Palazzo Pubblico at Florence. After carving out a very small part of the work, however, the commission was transferred to Filippino Lippi, in whose creation there is no trace of his predecessor. The earliest undoubted work by Leonardo, which has come down to us, is the unfinished 'Adoration of the Kings,' now in the Uffizi. To about the same period belongs a small St. Jerome, in the Gallery of the Vatican. Leonardo was among the artists admitted by Lorenzo de' Medici into his famous garden near the Piazza di San Marco, and about the year 1482 he was sent—if we may accept the account of his anonymous biographer, which appears, on the whole, more probable than that of Vasari—by Lorenzo to Duke Gian Galeazzo of Milan, with the present of a silver lance. Belinzone says that Leonardo was a sort of master of the ceremonies at the wedding of Galeazzo with Isabella of Calabria. Shortly after this we find him addressing to the Regent, Ludovico Sforza, the famous report on his own talents, in which he declares himself competent to undertake almost any task to which a master could put a servant. Leonardo remained nearly twenty years in Milan, but what he did all the time it is now hard to say. The Duke apparently turned his genius to profit in any capacity that was convenient for the moment, and only a small part of his time seems to have been given to painting and sculpture. Even taking that into consideration, however, Leonardo was the reverse of prolific. The one great work of his which Milan still can boast is the famous 'Cena,' in the refectory of the convent of Santa Maria delle Grazie. It was commissioned, jointly, by the monks and Ludovico, and like every one else who employed Leonardo, they had the greatest difficulty in getting the work completed. It was finished, according to Luca Paciolo, in 1498. It is not a fresco, as it has so often been called, but an oil

painting on plaster, and in its present condition but little of Leonardo's work can be described upon it. Its original appearance may now, perhaps, be best divined from the famous copy in the Diploma Gallery of the Royal Academy, which is usually ascribed to Marco d'Oggionno. Dr Richter thinks it more likely to be by Gian Pietrini. In 1499 Louis XII of France, after his defeat of Sforza, visited Leonardo's masterpiece, and expressed his wish that it could be cut out of the wall and carried back with him to France. Of the preparatory studies for it, the most important are some heads in red chalk and two pen sketches, in the royal collection at Windsor. While the 'Last Supper' was in progress, Leonardo was also at work on the equestrian statue of Francesco Sforza, of which nothing remains but preparatory sketches, the best of which are at Windsor. His time was also occupied with engineering projects especially with a scheme for regulating the beds of the Lombard rivers, which has since borne good fruit, and with plans for Milan cathedral. He also painted among other things portraits of Lucrina Civelli and Cecilia Gallerani, mistresses of the Duke which are not now to be identified. The picture in the Louvre known as La Belle Ferroniere, and sometimes ascribed to be the missing Lucrina Civelli, is almost certainly by another hand. In the British Museum there is an engraving of a female head, in profile crowned with ivy and encircled by an inscription which reads ACHILLE VI. an abbreviation for Academia Leonardo Vincenti. This points to the Academy the first of its kind, founded by Leonardo in Milan where numerous pupils were trained in various branches of art. Among the scholars who shared its advantages were Battistino Luca Piccolo Andrea Salvi, Francesco Melzi Lomazzo and Cesare da Sesto.

On the downfall and captivity of Duke Ludovico in 1500, Leonardo betook himself to Venice where, however, his stay was short, as in 1501 we find him in Florence and agreeing with Nevoloni the vice-general of the Communes, to paint a portrait for the Marchesa Isabella Gonzaga. In 1502 he was in the service of Cesare Borghese as engineer, a post he only filled for about a year, as Pope Alexander VI died on August 18, 1503 when his sons authority came to an end. Records of Leonardo's activity during this year are extant in his journals and note books, and in six maps drawn up by himself, and now at Windsor. In 1503 he was in Florence, and contracted with the Servite monks to paint an altar-piece for their church, Santa Maria dell' Annunziata but never got further than the cartoon, which is now in London, in the Diploma Gallery of the Royal Academy. Early in 1504 he took part in the discussions as to the best position for Michelangelo's 'David,' and immediately afterwards entered upon that veiled contest with Buonarroti which forms one of the chief episodes of his life. Both artists were commissioned to paint pictures in the new Sala del Consiglio, in the palace of the Signory. Leonardo chose for his subject a supposed incident in the Battle of Anghiari, gained by the Florentines over the Milanese on the 29th June, 1440. For some two years he worked at the cartoon, and then began the picture itself, but left it unfinished on discovering his process to be untrustworthy. It is now chiefly known through the famous 'Fight for the Standard,' engraved by Edelinck after a fine copy by Rubens. Leonardo's father, Ser Piero da Vinci, died on the

9th of July, 1504, as we learn from the MS. in the British Museum; while in a MS. at South Kensington occurs an account headed, 'Expenses for the funeral of Caterina,' no doubt his mother. Here, unfortunately, there is nothing to show the date. To 1504 belongs the most famous of Leonardo's easel pictures, 'The Portrait of Mona Lisa,' now in the Louvre. This lady was the wife of one Zanobi del Grocondo, and the daughter of a Neapolitan, Antonio Maria di Noldo Gherardini. Leonardo is said to have spent four whole years on the picture, which was bought a few years after its completion by Francis I who paid for it the then extravagant price of four thousand gold florins. About the same time Leonardo painted the portrait of Ginevra Benci the friend of beauty and drew the illustrations for his pupil Piccolo's book, 'De Divina Proportione,' which was published in 1509. His more or less immediate disciples at Florence included Fra Bartolommeo, Pontorno, Baccio Bandinelli, Ridolfo del Ghirlandajo, Girolamo Pertierra, 'Ferruccio' the Spaniard, Jacopo the German, Raffaello d'Antonio di Braccio and Jacopo di Santa Croce.

Some years before 1501 probably in 1505, Leonardo had returned to Milan, where he lived with his pupil Melzi. In 1506 he took service under the French King, whom we find writing in his favour to the Ilustre Signory in 1507. In that year Leonardo twice visited Milan, where he reappeared in 1509 but in 1511 he was in Milan. Thus we gather from two drawings at Windsor of configurations in that city which he notes, were hit by the Swiss mercenaries. In 1513 Giovanni de' Medici became Pope Leo X, and Leonardo was called to him in the suit of Giuliano the new Pope's young step-brother. From a note of his own, we know that the master was accompanied by five of his pupils, Giovanni (Battistino?), Melzi, Salvi, Lorenz, and Il Laurino. In Rome no success attended him as an aspirant for commissions, a result which was much more likely due to the want of confidence caused by his continual failure to finish what he undertook, and by the equivocal reputation he must have gained by such childish experiments as those with wax and lizards described by Vasari, than by the intrigues which have been so freely attributed to his rivals. In 1515 he was again in Milan and it was perhaps, during this last stay in the city of which he was in future to be accounted the brightest ornament, that he painted 'The Madonna among Rocks' now in the National Gallery, of which there is a copy in the Louvre, and the 'Saint Anne' in the latter collection. Studies for both pictures are at Windsor. A third Louvre picture, 'St John the Baptist' may have been painted at the same time. On the accession of Francis I to the French throne, Leonardo was confirmed in his office, and from 1516 onwards he is said to have received a yearly allowance of seven hundred scudi, and in that year was established with his friend Melzi and some of his old servants at the Chateau d'Amboise, near Amboise. At Cloux he painted a 'Leda' and a 'Pomona,' both of which have vanished, and it is within the bounds of possibility that the Louvre 'Saint Anne' was painted there also, its design being suggested by the cartoon now in our Royal Academy. On April 23, 1519, Leonardo made his will, leaving his papers to Melzi, his garden near Milan to Salvi and his servant Battista de' Viani, and to his brother a sum of four hundred ducats deposited in Santa Maria Nuova, Florence. His



death took place at Cloux, on May 2nd, in the same year. The tradition that he died in the arms of François has been disproved by entries in the King's diaries, which show him to have been at St Germain-en-Laye on the day of the painter's death. The grave of Leonardo has of late years been searched for without result, but in the archives of the Royal Chapel at Amboise occurs this entry: 'Fut inhumé dans le cloistre de cette église Mr Leonard de Vinci, noble milanais, 1<sup>er</sup> peintre et ingénieur et architecte du Roy, meschasmischen d'estat et ancien directeur de peinture du duc de Milan. Ce fut fait le doct<sup>e</sup> jour da aoust, 1519.' The only authentic portrait of Leonardo is a red chalk drawing by himself in the Paris Academy.

All the pictures by Leonardo which can be certainly depended upon have been already mentioned. It is likely that some others ascribed to him are really by his hand, but in no case is there sufficient evidence, internal or external, to justify their inclusion in a list of his authentic works. His drawings on the other hand, are very numerous. The finest collection, by far, is that in the Royal Library at Windsor. Leonardo was also a public writer. The library of the 'Institut,' in Paris possesses fourteen volumes of his manuscripts. And in his the 'Codex Atlanticus', and in England there are as many as in the rest of Europe put together. Most of these are at Windsor; others in the British Museum, the South Kensington Museum, the collections of Lord Ashburnham, and the Earl of Leicester. Leonardo was left handed and wrote from right to left, which makes his MS difficult to decipher. His famous 'Trattato della Pittura' was published in an abridged form in 1650 in Paris, and in full, in 1817, in Rome. But the bulk of his MSS remained inaccessible until 1883, when Dr Richter published them in London in two 8vo volumes. To the same writer who has devoted much of his time to an exhaustive study of the master's life and work, do we mainly owe our present notion of Leonardo's career. W A

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VINCINO (or VICINO) was a pupil of Gaddo Gaddi, and worked in the 14th century at mosaics for the Cathedral of Pisa. It has been proved that he was a native not of Pisa, but of Pistoja.

VINCIFORTE, TOMMASO (VINCIOLO), painter, called TOMMASO DA BOLOGNA, was the pupil of Raphael, whom he is said to have helped in the execution of the famous cartoons. In 1520 he travelled to Flanders, commissioned by Leo X, to intrust the reproduction of the cartoons in tapestry to Flemish artists. In the sale of fact supplied him by the Pope for his journey, Leo enlarges his talent, and speaks of him as his own painter. At Antwerp he formed a friendship with Albrecht Dürer (1521), the German master painted his portrait, and refers to him in his 'Journal' under the name of Thomas Polonus. Vincidor is further said to have been one of those pupils of Raphael who carried out the frescoes in the Loggia under his direction. Later details of the life of Tommaso are vague and scanty. He seems to have entered the service of Henry of Nassau, at Brida, to have been employed in reconstructive and decorative work at the castle there, and to have died in the Netherlands about 1536.

VINCIGLI, was a landscape and portrait painter, of whose life no particulars are known. His landscapes are in a manner founded upon those of Vandeboons, Paul Brill and Brueghel and appear to have been painted in the early part of the 17th century. His portraits are known only by engravings.

VINCIPPOONS, DAVI, (VINCIGLI MS, or VINCIGLI MS.) born at Mechlin in 1778, was the son of PHILIP VINCIGLI, an obscure painter in distinction who went to Antwerp in 1580 and to Amsterdam in 1587, by whom he was taught the elements of art. He painted small landscapes in the style of Hendrick Savery and Jan Brueghel. They have sometimes subjects from the Bible, sometimes fairs and merry meetings, the figures being frequently by Rembrandt. He also painted minds in small and painted as a glass painter. He died at Amsterdam in 1629. One of his most important works is a picture in the 'Old Men's House,' at Amsterdam, representing a crowd of people attending the drawing of a lottery by torch light. The Antwerp museum has a 'Village Fete,' and other examples in the same genre are to be found at Augsburg, Dresden, Stockholm, Hamburg, Frankfurt Amsterdam and Copenhagen. Of his sacred subjects the best examples are 'Christ bearing His Cross in the Munich Gallery,' 'Christ restoring Sight to the Blind,' at Frankfurt, a 'Flight into Egypt,' in the Berlin Museum, and a number of pictures in the Vienna Gallery. He etched a few original landscapes, and a plate known as 'Death and the Loving Couple', these he usually marked with a monogram, composed of a D, a V and a B. The British Museum has four pen drawings by him, washed with Indian ink, from the story of the Prodigal Son.

VINIT, (CHARLES LEON, painter and architect, is best known as the latter, but after completing his education as an architect, he studied painting in Remond's atelier, and from 1838 to 1852 frequently exhibited architectural views, of French and Eastern subjects, at the Salon. Born in Paris in 1806, he died in his native city, April 30, 1862. The



Toulouse Museum has a view by him of the École des Beaux Arts, and the Nîmes Museum a copy by him of Panini's 'St. Peter's, Rome,' now in the Louvre.

**VINKLES, REINIER**, a Dutch draughtsman and engraver, was born at Amsterdam in 1741. He was a pupil of Jan Punt, and also studied in Paris under Lebas. He engraved some 2500 plates for books, chiefly portraits and vignettes, of which about 1500 were from his own designs. Most noteworthy among these are the illustrations for the dramatic works of Winter and Merken, and his own portrait on the same plate with those of J. Schmidt and J. Andriessen. He died at Amsterdam in 1816. His two daughters, CELILIA and ELIZABETH, and his grandson HERMAN, were painters.

**VINNE.** See VAN DER VINNE.

**VINSAC, CLAUDE DOMINIQUE**, was born at Toulouse in 1749. He engraved small portraits, and designs for goldsmiths, in the dotted manner.

**VINCENT, LOUWIS ANTHONIS**, was born at the Hague in 1812. He was a pupil of B. J. van Hove and Cornelis Kruseman. He for a time devoted himself to genre subjects, but, in 1831, he took to portraiture in pencil, chalk, and Indian ink. He visited Paris in 1837, and died in 1842, a member of the Academy of Amsterdam.

**VIOLA, DOMENICO**, a mediocre imitator of Il Calabrese who flourished at Naples, and died, very old, about 1696.

**VIOLA, GIOVANNI BATISTA**, was born at Bologna in 1576, and was a scholar of Annibale Carracci, whose manner in landscape he adopted. In company with Francesco Albani, he visited Rome, and was employed in ornamenting palazzi, in which he painted landscapes, with figures by Albani and Domenichino. One of the works which brought him into repute was a landscape, painted for the Vigna of Cardinal Alessandro Montalto, where Paul Brill was employed at the same time. He also painted in the Apollo saloon of the Villa Aldobrandini. He was appointed keeper of the bed chamber to Pope Gregory XV., and died at Rome in 1622.

**VIOLET, PIERRE**, a French miniature painter, born in 1749. The first part of his career was passed in his native country, where he was appointed miniature painter to the court. At the Revolution he migrated to England, where he continued to practise, exhibiting many works at the Royal Academy between 1790 and 1819. He died in London in 1819.

**VIOLET-LE-DUC, EUGÈNE ADOLPHE**, born in Paris in 1817, was a pupil of Léon Fleury, and exhibited at the Salon from 1844 to the year of his death. His works were landscape views, chiefly of French coast scenery, and gained three medals at the Salon. He died in Paris in 1878.

**VIOTTI, GIULIO**, painter, born in 1815, first studied jurisprudence, but afterwards turned to art, and became the pupil of Andrea Castaldi. He painted genre pictures, and in 1873 won a medal at Vienna. He was a defective draughtsman. He died at Turin in 1877.

**VIRSCHEN.** See VISSCHER, THEODOOR.

**VISACCI.** See CIMATORE.

**VISCH.** See DE VISCH.

**VISCHER, CORNELIS**, a Dutch portrait painter, of whose life little is known. Born at Gonda about 1620, he is said to have become insane, and to have drowned himself during his passage from Hamburg to Amsterdam. In the Vienna Gallery there

is a portrait of a man by him, inscribed: *Assatus auge 62 A° 1674. Ars probat virum.* A portrait by him of William I. Prince of Orange lying in State, now at Amsterdam, is dated 1584.

**VISCHER, PETER**, called **VISSCHER VON WILDERSTEIN**, an engraver, was born at Basle in 1779. He was a pupil of Peter Biermann, and etched some good original landscapes. He died in 1851.

**VISCHER, VINCENZ.** See FISCHER.

**VISENTINO, ANTONIO**, painter and engraver, was born at Venice in 1688. He was a pupil of Canale, in whose manner he painted and etched architectural views of Venice, to which Tiepolo and Zuccarelli sometimes added figures. He died in 1782. Among his plates are a series of forty after his master, Canale.

**VISINO, IL** —, has been called the pupil both of Mariotto Albertinelli and of Francia Rigio; the latter assertion at least is improbable. Vasari says Albertinelli. A panel with the 'Descent from the Cross,' by Visino, is in the Galleria del Seminario, at Venice. In the Bologna Academy, a 'Virgin and Child' is generally attributed to him. He visited Hungary, and is believed to have died there about 1512.

**VISO.** See DEL VISO.

**VISPRÉ, FRANÇOIS SÁVERIO**, a French painter and engraver, was born in Paris about 1730. He engraved portraits in mezzotint, among them those of Louis XV. and other members of the Royal Family of France. He visited London about the year 1765, where, among other plates, he engraved a portrait of the Chevalier d'Eon. He exhibited fruit-pieces, in oil and on glass, in Spring Gardens. He was still living and practising at Dublin at the end of the century. He was a fellow of the Society of Antiquaries.

**VISPRÉ, VICTOR**, a French miniature painter, born towards the middle of the 18th century. He was the brother of François Vispré, with whom he migrated to Ireland, to practise in Dublin. His works, which were chiefly portraits, often in pastel, appeared at the Society of Artists, the Free Society, and the Royal Academy, from 1763 to 1778. Among his sitters were Garrick and his wife.

**VISSCHER, CORNELIS**, draughtsman and engraver, was born at Amsterdam about 1620. He was a pupil of Pieter Soutman, but adopted a manner of his own, and has never been surpassed in the technic of line engraving. His 'Giles Boutma,' the 'Pancake-woman,' the 'Seller of Rat's bone,' the 'Gipsy Woman,' the 'Harper,' and the 'Cat,' may be cited as models of perfection in the carriage of the burin. He was less successful in historical plates from Italian and Flemish painters, particularly in those engraved after Rubens. He died about 1670. He executed some good drawings in black chalk. The following are his best prints:

A Portrait, supposed to be that of himself; inscribed *Corn. Visscher fecit. anno 1649.*

Ditto. *Corn. Visscher fecit. anno 1651.*

Andreas Deonyszon Winius, called 'The Man with the Pistol.' The scarcest and most valuable of his portraits.

G. IJns de Bouma (Giles Boutma), Minister at Zutphen. William de Ryck. Oculist, of Amsterdam. These two portraits are commonly called 'The great Beards.'

Cornelis Vosbergius, pastor of Spaarwouw. 1653.

Willem van den Zande, Theologian; after Soutman.

David Pietersz de Vries, Grand-master of Artillery to the States of Holland.

Jacob Westerbaen, Lord of Brandwyck, &c.

Constantine Huygens, Lord of Zuydchem. 1657.

Lieven Van Ooppenol, called the Writing-master. 1658.  
William, Prince of Orange; after G. Honthorst. 1649.  
Mary, Daughter of James I., Princess of Orange; after the same. 1649.

Prince Charles, afterwards King of England; after the same. 1650.

The Pancake-woman. From his own design.

The Rat-catcher. Do.

The Gipsy Woman, with three Children, one of which she is suckling. Do

Boy holding a Canille, and Girl with a Mouse-trap. Do.

A Cat sleeping on a Napkin (called the small cat). Do

A Cat sleeping, with a Rat behind her. Do.

The Coronation of the King and Queen of Sweden. Do.

The Angel directing the Departure of Abraham; after Basano.

Abraham's Arrival at Sichem; after the same.

Susannah and the Elders; after Guido.

A Woman's Head; from a Japanese picture.

The Entombment; after Tizianotto.

The Resurrection; after Paolo Veronese.

The Holy Family, with S. John presenting a Pear to the Infant Christ.

The Last Judgment; after Rubens.

A Madonna crowned by Angels; after the same.

Achilles discovered by Ulysses at the court of Lycomedes; after the same.

The travelling Musicians; after A. van Ostade.

Two Men, and a Woman holding a Glass; after the same.

'The Skaters;' after the same; an interior with several figures, and in front, a pair of skates, from which the print has obtained its name.

The Surgeon; after A. Wouverman.

Man playing the Violin, others singing; after the same.

The Attack on the Convoy; after P. van Laar.

The Coach robbed; after the same.

The Lime-kiln; after the same.

A set of four Landscapes; after Berchem.

Another set of four Landscapes; after the same.

A very fine collection of the works of Cornelis Visscher is in the British Museum.

VISSCHER, JAN, the younger brother of Cornelis Visscher, was born at Amsterdam in 1635 or 1636. Although he did not possess the genius of his brother, he was an able engraver. His plates are carried farther with the point than those of Cornelis, and his style of etching is uncommonly picturesque and effective. His prints after Berchem (about fifty), Wouwerman, Van Goyen, and Ostade are excellent. He also engraved several portraits. In his fifty-sixth year he learnt painting under Carre, but of his pictures we know nothing. The date of his death is unrecorded, but it was after 1692. The following are among his best plates:

Jan de Uytenbogaert; Joh. de Visscher sc.

Abraham van der Hulst, Vice-Admiral of Holland.

Peter Paul Rubens; after Van Dyck.

Admiral de Ruyter; after Bercheman.

A Negro, holding a Bow and Arrow in his hand; after Cornelis Visscher.

Peasants playing at Trietrac; after A. van Ostade.

A Woman spinning and a Man winding; after the same.

Peasants dancing; called Ostade's Ball; after the same.

Peasants regaling at an Ale-house door; after the same.

A Country Wedding, called Ostade's Bride; after the same.

Several Peasants dancing in a Cottage; called Berchem's Ball; after Berchem. (His best plate.)

The Shepherd; after the same.

The Four Times of the Day (Landscapes); after the same.

A set of six plates of Figures and Animals; after K. du Jardin.

A set of four plates; after P. van Laar.


Several Landscapes, &c.; after Ph. Wouwerman.

A set of twelve Landscapes; after J. van Goyen.

A set of twelve Landscapes; after Herm. Swanewelt.

VISSCHER, CLAES JANSZ, an engraver and printer, was born at Amsterdam in 1580, and

probably belonged to the same family as the artists already mentioned. We have a variety of etchings by him, partly original, partly after other artists. He also engraved several portraits. His prints are sometimes marked with a monogram, composed of

a C, an I, and a V: thus, ; the first letter for

Claes, which is an abbreviation of Nicholas. (Of the large number of plates inscribed C. J. Visscher exc., many were no doubt only published and sold by him. The following are some of his own works:

Charles I, King of England, in a round hat. Marked with the above monogram.

William Laud, Archbishop of Canterbury.

James II

James, Duke of Monmouth

John Calvin.

Desiderius Erasmus.

An Allegory on Human Life.

A set of twelve Views of Haarlem and its neighbourhood.

A View of the Castle of Lowenstein.

A set of Landscapes, with Views of the Castles of Abcou, Pyramidi, Muyden, and Tontenburg.

A set of four plates from the Story of the Prodigal Son; after Tuckelous.

There has been a good deal of confusion over the Visschers. Nagler points out that a print-selling business was carried on at Amsterdam in the middle of the 16th century by JAN CLAESZ VISSCHER, that he had a son, an engraver, CLAI (Nicolas) JANSZ, (the above), whose early plates are frequently signed *de Jonge* (the younger), that, later, Claes Jansz succeeded to his father's business, and thenceforth signed himself C. J. Visscher, Nicolaus Joannis Visscher, or Nic. Jo. Piscator.

VISSCHER, LAMBERT, the brother of Cornelis and Jan Visscher, was born at Amsterdam in 1634, and passed most of his life in Rome, where he died. In conjunction with Cornelis Bloemart and François Spierre, he engraved some plates from the painting by Pietro da Cortona, in the palace of the Grand Duke of Tuscany. We have also some portraits by him. The following are perhaps his best plates:

Marie Thérèse, Queen of France; after Van Ioo.

Anne of Austria, Queen of France; after the same.

Jan de Wit, Pensionary of Holland; after J. de Baan.

Cornelis Tromp, Vice-Admiral of Holland; after F. Bol.

Seleucus yielding Stantonice to Antiochus; after P. da Cortona.

Virtue withdrawing a young Man from the embraces of Sensuality. Do.

VISSCHER, THEODOOR, a landscape and animal painter, was born at Haarlem about 1650, and studied under Nicolas Berchem, but afterwards spent twenty-five years in Rome, where, from his drunken habits, he acquired the name of 'Sleempop.' Some of his pictures, however, are painted fairly, and resemble those of his first master. He died about the end of the 17th century.

VISSELLET, M., an engraver, supposed to have been a Frenchman, who lived about the commencement of the 17th century. Dumesnil enumerates forty-three plates by him of subjects from the New Testament; they are coarsely engraved, and resemble the wood-cuts of J. Stella, of which they seem to be imitations. Some are signed *M. V.*, and one *M. Vissellet F.*

VITA, DELLA (VITE). See DELLA VITE.

VITALBA, GIOVANNI, was an Italian engraver, who was born about the year 1740. He was a

pupil of Wagner, whose style he imitated. In 1765 he came to England, and engraved several plates for Boydell. He was still living in 1790. Among others, we have the following prints by him:

Cupid, with two Satyrs; after *Agostino Carracci*.

'Spring' and 'Summer'; after *Fil. Lauri*.

Herodias with the Head of St. John; after *L. Pasinelli*.

VITALE. See CAVALLI.

VITALI, ALESSANDRO, born at Urbino in 1580, was a scholar and imitator of Federigo Barocci, who was so pleased with his talent that he painted on some of his pictures. Vitali died in 1630.

VITALI, CANDIDO, was born at Bologna in 1680. He was brought up in the school of Carlo Cignani, and by his advice devoted himself to painting animals, birds, flowers, and fruit. He died in 1753.

VITALI, GIOSEFFO, was a native of Bologna, and flourished about the year 1700. He was a scholar of Giovanni (Giuseppe dal Sole, and painted historical subjects. There are several of his works in the churches at Bologna, the best being an 'Annunciation,' in Sant' Antonio; a 'S. Petronio,' in SS. Sebastiano e Rocco; and a 'Martyrdom of St. Cecilia,' in the church of that saint.

VITE, ANTONIO, was a disciple of Gherardo Starnina, and was born at Pistoja. He flourished about the year 1378, and was perhaps identical with one ANTONIO DI FILIPPO of Pistoja, whose name occurs in records of the period. He is said to have worked at Pisa, for the Campo Santo, at Prato, in the Palazzo del Ceppo, and in various churches of his native town.

VITE, GIOVANNI DELLA. See MIEL.

VITE, PIETRO and TIM. DELLA, (or VITI). See DELLA VITE.

VITELLI, (or VITEL). See WITTEL.

VITERBO, LORENZO DI. See LORENZO DI VITERBO.

VITO, SAN. See AMALTEO, POMONIO.

VITRINGA, WIGBERT, sometimes called WILLIAM, a marine painter, was born at Leenwarden in 1657. He was a lawyer by profession. His pictures have features in common with those of Bakhuizen, Willem van de Velde, and Rietschoof, but are not servile imitations. His ships are well drawn. His pictures are seldom signed, and are often ascribed to other artists. His drawings, in Indian ink washed with bistre, are frequently signed and dated. He seems to have worked at Alkmaar, where his name occurs in the Painters' Guild registers in 1696. He died at Wierum in 1721.

VITTINGHOFF, KARL, Baron von, who often worked under the name of FISCHBACH, was born at Presburg in 1772. He lived at Vienna, where he painted and etched landscapes, with figures and animals. He illustrated an edition of 'Æsop's Fables.' He died in 1826.

VITTORE BELLINIANO. See BELLINIANO.

VITTORE DI MATTEO, a painter of the Venetian school, and the disciple and assistant of Giov. Bellini. He was one of the artists chosen by Bellini to value Giorgione's frescoes in the Fondaco in 1508, and in 1515 worked under his master in the Hall of Council. It seems highly probable, as pointed out by Crowe and Cavalcaselle, that he was identical with Vittore Belliniano (q.v.).

VITULINI, BERNARDINO, was born in Serravalle, and lived at Belluno. He is known to have painted frescoes in the church of Ampezzo, Cadore, in 1356.

VITUS, DOMENICO, an Italian engraver, was born about the year 1536. The facts of his life are little known. He is supposed to have studied engraving under Agostino Veneziano, whose style he imitated with some success. In the prime of life he retired to the monastery of Valombrosa, in the Apennines. Among his plates are the following:

St. Bartholomew; inscribed. *Dom. Vitis ordinis Valisumbrose Monachus excudit Roma. 1576.*

St. Joachim holding a Censer; after *A. del Sarto*.

Jupiter and Calisto; inscribed, *Dominicus V. F.*

A set of small plates representing the Passion, the borders ornamented with birds, beasts, &c.

A set of plates from the Antique; *Dom. Vitis fec.*

VIVARÈS, FRANÇOIS, was a native of France, but passed the greater part of his life in England. He was born near Montpellier, July 11, 1709, and was apprenticed to a tailor, but was in the habit of drawing, etching, and even engraving, during his leisure. When eighteen years old he came to London, where he studied under J. B. Chatelain. Being a man of ability, he improved upon the style of his master, and became one of the most eminent landscape engravers of his time. He was particularly successful in his plates after Claude Lorrain. Eventually Vivarès formed a school of engravers, and to him and his fellow-countryman Baléchon must be accorded the credit of founding the school of landscape engraving which was carried to such perfection by the genius of Woollett and others. In 1766 he entered the Incorporated Society of Artists, and died in London, November 6, 1780, after a residence of thirty years in England. He has left some hundred and fifty prints; among them the following:

A set of four Views of Ruins; after *J. Smith (of Chichester)*.

Eight Views in Derbyshire; after *Thos. Smith of D. rly.*  
A Landscape, called the Hop-gatherers; after *Geo. Smith (of Chichester)*.

A Landscape; after *Gainsborough*.

A View in Holland, by moonlight; after *Van der Neer*.

A Land-storm; after *Gaspard Poussin*.

A Tempest, with the history of Jonah; after *the same*.

A Landscape, Morning; after *Claude Lorrain*.

The Companion, Evening; after *the same*.

The Enchanted Castle; after *the same*.

A View in the Environs of Naples; after *the same*.

VIVARES, THOMAS, an English engraver, born in London about 1735. He was one of the thirty-one children of François Vivarès, by whom he was taught, and gained a prize at the Society of Arts in 1761. He engraved several architectural plates for the works of the brothers Adam, published in 1773, but some of his plates are after drawings by himself. He also taught drawing. He exhibited a few works at the Academy, the Society of Artists, and the Free Society, between 1764 and 1788; after the latter date we can find no trace of him.

VIVARINI, ANDREA, or ANDREA DA MURANO, painter, flourished at Murano at the end of the 15th century, and was thought to have been of the same family with Antonio and Bartolommeo Vivarini, but of that there is no evidence. In 1501 he painted a large altar-piece for the church Trebasileghe, near Noale, as we know from the document recording payment for it, which still exists in the parish archives. In the Venice Academy there are two figures of saints by him. They once formed part of an *ancona* in the church of S. Pietro Martire, Murano, which has been dismembered.

**VIVARINI, ANTONIO**, more properly **ANTONIO DA MURANO**, was an Italian painter of the first half of the 15th century, who flourished at Murano, and who, together with his partner, **Giovanni da Murano** (*Johannes Alemannus*), must be looked upon as the founder of the school of Murano. The date at which the partnership began is uncertain, and it is not known whether they practised elsewhere than at Murano or no. Their works, however, seem to clearly prove the influence of **Gentile da Fabriano** and of **Pisano**. Antonio was a native of Murano, and a member of the artist family afterwards known as the **Vivarini**, while the theory that **Giovanni** was a member of the school of Cologne is fairly supported by the characteristics of his art. The Italian **Giovanni da Murano**, to whom the later works of *Johannes Alemannus* have been ascribed, is now allowed to be a myth, created by that common form of artistic chauvinism which demands a native founder for a national school. The two painters signed their names jointly *Johannes et Antonius de Muriano*. Later the signature varies, and appears as *Johannes Alemannus et Antonius de Muriano*. Under the first signature there is a large 'Coronation of the Virgin,' in the Venetian Academy, dated 1440, which has, however, been much damaged by restoration. The Commendatore Morelli, we may note, believes this picture to be merely a copy of the one mentioned below, as now in the church of S. Pantaleone, and the signature to be forged. A **Madonna Enthroned with Angels**, and four Fathers of the Church, dated 1446, is in the same gallery, and bears the second inscription. Other works produced during this partnership are: an altarpiece in fourteen compartments, in the Brera, representing the Virgin and Child, with a Benedictine monk kneeling before her, and numerous Saints; and three altar-pieces in the sacristy of the church of S. Zaccaria at Venice—two dated 1443, and the third 1444. Of works painted by Antonio alone the following are known; an 'Adoration of the Kings,' in the Berlin Gallery, an early production, probably painted before his connection with Giovanni, and showing the influence of **Gentile da Fabriano**; **SS. Peter and Jerome**, in the National Gallery; 'The Coronation of the Virgin,' a large altarpiece in the church of S. Pantaleone at Venice, signed and dated 1444. This last has been much repainted. In 1450 Antonio seems to have parted company with his German fellow-worker, to associate himself with his own younger brother, **Bartolommeo**, who took the name of **Vivarini** (*q.v.*). An altarpiece, the Virgin and Child with Saints, in the Bologna Gallery, dated 1450, is inscribed with the names of the two brothers. Antonio, if we may believe **Sansovino**, lived until 1470. His latest extant work is an altarpiece in the gallery of the Lateran. It is signed with his name alone, and dated 1464. Besides the works already mentioned we may note: **W.A.**

**Brescia.** *Seminario.* S. Ursula between **SS. Peter and Paul**.

**Padua.** *S. Filippo.* A **Madonna** (very fine fragment).

**VIVARINI, BARTOLOMMEO**, who up to 1459 signed himself **BARTOLOMMEO DA MURANO**, but afterwards adopted the name which is now so well known, was the brother of **Antonio da Murano**. In 1450 he, with Antonio, executed the **Madonna and Child**, for the Carthusians of Bologna, which is generally considered one of the best productions of that time in Northern Italy, and is now in the

Communal Gallery of Bologna. A 'Glorification of St. Peter,' signed and dated by the two brothers in 1451, is in the Communal Gallery of Padua; and other examples are to be seen in the churches of Pausola and Bergamo, and in S. M. d. Salute at Venice. The S. Giovanni Capistrano in the Louvre is dated 1459, in which year **Bartolommeo** first commenced to sign himself 'Vivarini.' In 1464 he withdrew from his partnership with his brother, and began to show the influence of Paduan masters on his style. **Bartolommeo's** method was much affected by the arrival of **Antonello da Messina** in Venice, about 1470, and by the experiments in the use of oil or varnish induced by his example. Crowe and Cavalcaselle say that **Bartolommeo** was the first Venetian to try the new system. In 1489 **Vivarini** painted a 'Death of the Virgin,' for the Certosa of Padua, which formerly bore, according to Moschini, the following inscription: "Hoc opus factum fuit Venetus per Bartholomeum Vivarium de Muriano 1499." This was afterwards so mutilated and doctored as apparently to declare the authorship of Giotto, under whose name it existed for a long time in Lord Northwick's collection. The date of **Vivarini's** death is uncertain, but it occurred after 1499. Works: **W.A.**

<b>Bergamo.</b>	<i>Lochis Carrara</i>	} Virgin and Saints. 1488.
	<i>Gallery.</i>	
<b>Berlin</b>	<i>Museum.</i>	A <b>Madonna</b> , 1486
"	"	St. George and the Dragon.
"	"	St. Ambrose with four other Saints. 1477
<b>London.</b>	<i>Nat. Gall.</i>	<b>Madonna and Child</b> between <b>SS. Paul and Jerome</b> .
<b>Naples.</b>	<i>Museum.</i>	Virgin and four Saints. 1465.
<b>Paris.</b>	<i>Louvre</i>	S. Giovanni Capistrano (signed OPVS BARTOLOMEO VIVARINI DE MURANO). 1459.
<b>Venice.</b>	<i>S. Maria For-</i>	} Scenes from the Life of the
	<i>mosa.</i>	
"	<i>SS. Giov. e Paolo.</i>	St. Augustine
"	"	SS. Dominick and Laurence. 1473.
"	<i>Frari.</i>	St. Mark with four other Saints. 1471.
"	<i>Academy.</i>	Virgin and four Saints. 1464.
<b>Vienna.</b>	<i>Belvedere.</i>	St. George and the Dragon. 1485.

**VIVARINI, GIOVANNI.** The theory that a Muranese painter of this name existed at all is now generally abandoned. It was first promulgated by some Italian critics, notably **Zucchi** and **Moschini**, who, zealous for the glory of the Venetian school, sought to establish that the *Giovanni da Murano* of the later signatures on the joint works of Antonio da Murano and *Johannes Alemannus* (*q.v.*), was a native artist, and not identical with the German Giovanni. Taking advantage of this hypothesis, certain Venetian dealers dismembered an altarpiece purchased from the church of San Stefano, at Venice (probably an 'Apotheosis of S. Jerome,' executed for that church by the partners in 1441), and, forging signatures on the separate panels, invented, amongst others, the name of Giovanni Vivarini. The fragments thus decorated were foisted upon Signor **Ascanio Molin**, a wealthy collector, but the fraud was speedily detected, and denounced by **Pietro Brundolose**, **Lazzaro**, **Lanzi**, and others.

**VIVARINI, LUIGI**, (**ALVISE**, **ALOISE**), the date of whose birth is unknown, was a kinsman of **Bartolommeo Vivarini**, under whom he certainly studied. His earliest recorded works were painted about 1464, when he and **Caraccio** competed with

Giov. Bellini in the decorations for the *scuola* of S. Girolamo, at Venice. These pictures of Alvise's have, however, disappeared. The 'Adoration of Christ,' dated 1476, in the sacristy of the church of Montefiorentino, is one of his early productions, and shows that he had then already commenced the use of oil. In 1480 he painted a splendid 'Virgin and Saints,' for San Francesco, Treviso, now in the Venice Academy. To about this date belong the SS. Matthew and John the Baptist, in the same collection; and the fresco of 'Christ carrying His Cross,' in SS. Giovanni e Paolo. In 1488, Alvise Vivarini wrote a letter to the Signory of Venice, requesting permission to share with the Bellini in the commission to decorate the Hall of Great Council. To this he received a favourable reply, and thereupon executed two paintings, which were burned in the fire of 1577. The subjects, Vasari tells us, were 'Otto promising to mediate between Venice and Barbarossa,' and 'Barbarossa receiving his Son.' The Council were so pleased with the pictures that, in 1492, Alvise was named *Depentor in Gran Consiglio*, with a salary of five ducats a month. Notwithstanding this work for the State, he continued to paint altarpieces for private patrons. The 'Apotheosis of St. Ambrose,' in the Cappella Milanese of the Frati, Venice, was probably the last production of Alvise, as the inscription tells us that it was completed after his death by Marco Basaiti. The date upon it is 1503. After the Bellini, Luigi Vivarini was the greatest of the Venetian quattrocentisti. Works:

Berlin.	Museum.	Virgin enthroned. ( <i>From S. Costafano, Murano</i> )
"	"	Virgin enthroned ( <i>Perhaps from S. Maria dei Battuti, Belluno</i> )
Ferrara.	<i>Costabil. Gal.</i>	Coronation of the Virgin.
Milan.	<i>Bucca.</i>	Christ in benediction ( <i>Inscribed 'Alvisius Vivarinus de Muriano pin. mccccxxxxiii.'</i> )
"	<i>Casa Bonomi.</i>	Male portrait, signed and dated 1497.
Naples.	Museum.	Virgin and Saints.
Venice.	Academy.	Virgin enthroned, with Saints. ( <i>From S. Francesco, Treviso. Signed 'Alvise Vivarin p. mccccxxxxiii.'</i> )
"	"	St. John the Baptist.
"	"	St. Matthew. ( <i>From the style of these figures Vasari argues mistakenly that there were two Luigi Vivarinis.</i> )
"	"	S. Chiara. ( <i>Inscribed to Bartolommeo.</i> )
"	<i>Frari.</i>	Apotheosis of St. Ambrose. ( <i>Inscribed 'Quod Vivarinus, tua fatale sortis nequiti, Marcus Basitis nobile prompsit opus.'</i> )
"	<i>Redentore.</i>	The Virgin adoring. ( <i>Ascribed to Giov. Bellini</i> )
"	<i>S. Gio. in Bragora.</i>	The Virgin adoring. ( <i>Ascribed to Giov. Bellini.</i> )
"	"	Christ in Benediction. 1493.
"	"	The Resurrection
"	"	St. Anthony of Padua.
Vienna.	<i>Correr Museum. Gallery.</i>	Virgin adoring. ( <i>Signed 'Alvisius Vivarinus de Muriano pin. mccccxxxxiii.' This picture and those in the Redentore and S. Gio. in Bragora are almost identical in conception.</i> )

VIVERONI, F., is mentioned by Strutt as the engraver of some views in Ireland of little merit.

VIVIANI, ANTONIO, called CODAGORA, was brought up in the Academy at Rome, and flourished

about the year 1650. He excelled in painting architectural ruins, and perspectives of his own composition. He has been confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a very inferior style. Domenico Gargioli of Naples, Cerquozzi, and Miel put in his figures.

VIVIANI, ANTONIO, called IL SORDO D'URBINO, from his deafness, was a native of Urbino. He was a favourite scholar of Federigo Barocci, whose nephew he is said to have been. He left some pictures at Urbino, in the style of Barocci, various frescoes in Rome, and a vast work in the Chiesa De' Filippini, at Fano, consisting of scenes from the lives of those apostles to whom the church was dedicated.

VIVIANI, OTTAVIO, a painter of architectural perspectives, was born at Brescia, and flourished about the middle of the 17th century. He was a pupil of Tommaso Sandrino, and is frequently confounded with the able An. Viviani (Codagora).

VIVIEN, JOSEPH, a French painter, was born at Lyons in 1657. He went to Paris in 1677, studied under Charles Le Brun, and, for a time, painted portraits in oil with considerable success. But he afterwards adopted pastel, which he carried to a perfection unknown before him. His countrymen called him 'the French Van Dyck'; and his popularity was great all over Europe. He occasionally illustrated his portraits with historical or emblematical subjects, characteristic of his sitter. In 1701 he was received into the Academy, and was afterwards on its council. He passed the latter part of his life in the service of the Elector of Bavaria, for whom he painted some of his best pictures. His own portrait, by himself, hangs among those of distinguished artists in the Florentine Gallery. He died in the Electoral Palace at Bonn in 1735. His portraits of Fénelon and of himself are in the Munich Gallery.

VIVIER, G. (GUILLAUME?) DU or DE, probably a native of Liège, was an engraver, and flourished about the middle of the 17th century. He is often confounded with Jean Duvivier. He is said to have engraved vignettes for books, and little devotional leaflets. Dumesnil gives the following eight plates by him, to which Nagler adds a 'Façade of S. Germain en Laye.'

Christ in the Sepulchre; after *Ant. van den Heuvel*.

The Four Evangelists, in one piece.

Temptation of St. Anthony; after *Ant. van den Heuvel*.

Thetis, Chiron, and the infant Achilles.

A Flemish Kitchen; after *Ant. van den Heuvel*.

The Flageolet Player.

The Tippler; in the manner of Rembrandt.

A Winter Landscape outside a fortified city.

A younger engraver of the same name, probably a son, worked at Liège about 1700, and has also been confounded with Jean Duvivier.

VIVIER, IGNAZ DU. See DU VIVIER.

VIVIER, JEAN BERNARD DU. See DUVIVIER.

VL. See VAL, SEBASTIANO DE.

VLAMINCK. See DE VLAMYNCK.

VLERICK, PIETER, was born at Courtray in 1539. He was the son of a lawyer, who, perceiving his inclination for art, placed him under Willem Snellaert, a painter in distemper, with whom he remained only a short time. The reputation of Karel van Yperen then induced him to become that master's disciple. The morose and capricious disposition of Karel drove Vlerick, two years later, into the studio of Jacques Floris, at Antwerp. He afterwards went to Paris, where he met with

such encouragement that he was enabled to proceed to Venice, where he entered the school of Tintoretto. After four years at Venice, he proceeded to Rome, where he studied from the antique, and from the works of Michelangelo. He worked in conjunction with Girolamo Muziano, supplying figures to the landscapes of that painter. He also drew landscapes and ruins with the pen. In 1568 he returned to Flanders, and established himself at Tournay, where he spent the rest of his life. He died at Tournay in 1581. Van Mander, who was his disciple, gives a list of his works.

**VLEUGHELS, NICHOLAS**, was born at Valenciennes in 1669, and studied first under his father, Philippe Vleughels, then under P. Mignard, and afterwards, while still quite young, in Rome, where he spent twelve years. After a visit to Venice, he settled down in Paris, where he became a member of the Academy. In 1724 he was appointed president of the French Academy in Rome, where he died in 1737. He is stated to have been a skillful plagiarist rather than an original artist. A 'Holy Family,' and a 'Visitation,' by him are in the Hermitage at St. Petersburg. The Toulouse Museum has a 'Vulcan giving Venus arms for Æneas,' by him, and the Valenciennes Museum two companion pictures, 'Le Lever,' and 'La Toilette.'

**VLEUGHELS, PHILIPPE**, a Flemish painter, born at Antwerp in 1619. He was a pupil of C. Schut, and also profited by the relationship of his mother, Catherine Geerts, to Rubens, to spend much time in the great artist's atelier. In 1641 he journeyed to England, to place himself under the protection of Van Dyck, whom, however, he found dead on his arrival. He then settled in Paris, where he was made a member of the Academy in 1663. He died in 1694.

**VLEYS, NICHOLAS**, an inferior Flemish painter, who flourished at Bruges towards the end of the 17th century, and died in 1703. There are pictures by him in some of the churches of his native city.

**VLEIEGER.** See **DE VLEIEGER**.

**VLEIEGHER, SERAFY.** See **DE VLEIEGHER**.

**VLIET.** See **VAN DER VLIET**.

**VOEIRIOT.** See **WORMIOT**.

**VOENIUS.** See **VERN**.

**VOERST, CORN. VAN DER, (VOORT).** See **VAN DER VOORT**.

**VOERST, ROBERT VAN**, draughtsman and engraver, was born at Arnheim about 1600. His style of engraving resembles that of Gilles Sadeler, his plates being executed with the burin in a clear, neat manner. He visited England when young, and engraved a considerable number of English portraits, the latest bearing date 1635. Van der Doort expressly calls him the king's engraver in his famous Catalogue. For Charles I. he executed two plates, one of his Majesty's sister, the other after Van Dyck's picture of the Emperor Otho. He died in 1669. The following portraits by him may be named:

Charles I. and his Queen; one plate; after *Van Dyck*.

Sir Kneelm Digby; after the same.

Inigo Jones; after the same.

Christian, Duke of Brunswick; after the same.

Sir George Carew; after the same.

Philip, Earl of Pembroke; after the same.

Ernst, Count Mansfeld; after the same.

Simon Vouet, Painter; after the same.

His own Portrait; after the same.

Prince Rupert.

James Stewart, Duke of Lennox; after *Geo. Geldorp*.

Robert, Earl of Lindsay; after *Mierevelt*.

Edward, Lord Lyttleton.

James, Marquis of Hamilton.

Henry Rich, Earl of Holland.

William Fielding, Earl of Denbigh.

Elizabeth, Queen of Bohemia; after *G. Van Honthorst*.

He also engraved a few plates of animals for the drawing-book of Crispin van de Pass.

**VOET, ALEXANDER**, a Flemish engraver, was born at Antwerp in 1613, and, from his style, is supposed to have been a pupil of Paul Pontius. His handling of the graver is neat, but his drawing incorrect. He worked chiefly after Rubens. Among others, we have the following prints by him:

Judith with the Head of Holofernes; after *Rubens*.

The Holy Family returning from Egypt; after the same.

Virgin and Child, with Angels presenting Fruit; after the same.

The Martyrdom of St. Andrew; after the same.

Death of Seneca; after the same.

The Roman Daughter; after the same.

The Entombment of Christ; after *Van Dyck*.

Christ bearing the Cross; after the same.

Polly, holding a Cal; after *Jordaens*.

The Card-players; after *De Vos*.

Landscape; after *Longueres*.

**VOET, FERDINAND**, a Flemish painter of the 17th century, who settled at Rome, where he worked from 1640 to 1691, and was appointed painter to the Pontifical court.

**VOET, KARL BORHARDT**, was born at Zwolle in 1675, and was first taught by his elder brother, the Burgomaster of Zwolle (who, though not a professional artist, had learned drawing for the purpose of his studies in botany and natural history), and under him became a correct draughtsman of flowers, plants, and insects. Descamps asserts that his talents recommended him to the patronage of the Earl of Portland, whom he accompanied to England, where he was much employed by that nobleman, as well as by King William III. He subsequently went with the Earl to his summer palace at Zorgvliet, where he painted 'The Products of the Twelve Months,' with backgrounds from the neighbourhood. At the instance of King William, he compiled a book of drawings from insects. After this he settled at Dordrecht, where he devoted himself to his 'Systematic Classification of Beetles,' with illustrations from nature. He died at the Hague in 1745.

**VOGEL, BLINHARDT**, a German engraver, was born at Nuremberg in 1683, and was a pupil of Christoph Weigel. He lived chiefly at Augsburg, where he engraved many portraits, some with the graver, others in mezzotint. He died at Nuremberg in 1737. The Kupeczky Gallery of Portraits was brought out by him. The two following are, perhaps, his best plates:

Christoph Weigel, Engraver; after *Kupeczky*. 1735.

Johann Kupeczky, Painter. 1737.

His son, **JOHANN CHRISTOPH**, also practised mezzotint engraving, and produced some plates after Kupeczky.

**VOGEL, CHRISTIAN LEDRECHT**, was born at Dresden in 1759, and having in his twelfth year painted his own portrait in pastel, he was placed under Johann Eleazar Schenau. He was patronized by Count Solms, by whose direction he, in 1780, proceeded to Wildenfels, where he painted many portraits and family pictures of distinction. The portraits of his own two children (now in the Dresden Gallery) procured him many commissions for other things of the kind. He also painted two

altar-pieces, on the subject of 'Suffer little children to come unto Me,' for the churches at Wildenfels and Liechtenstein. He became a member of the Dresden Academy in 1800, and a professor in 1814. He died at that city in 1816.

VOGEL, KARL FRIEDRICH OTTO, wood engraver, was born at Berlin in 1816. He was the second son of JOHANN DANIEL VOGEL, and his career was passed in intimate relations with his elder brother, Johann Philipp Albert, who is still alive (?). As an illustrator of books, he worked under Baumbach, at Leipzig, in 1834-5, but returned with his brother to Berlin, where he died in 1851, while engaged on a block of 'The Temple of Peace,' after Kaulbach, for the title-page to Decker's Illustrated Bible. His chief undertakings were the cuts for Baumbach's 'Shakespeare,' 1838, and for Kugler's 'History of Frederick the Great,' 1844-51, after the designs of Menzel.

VOGEL, LUDWIG, a Swiss historical painter, born in 1788. He studied at the Vienna Academy, from which he was expelled on account of his strictures on the teaching. In 1810 he went to Rome, where he worked under Overbeck, and formed a friendship with Cornelius. His reputation was won by his pictures of the Swiss war of independence. He died at Zurich in 1879. Amongst his best known works are:

Return of the Swiss from the Battle of Morgarten.  
Winkelreid's Fight with the Dragon.  
Putting the Stone on the Flag.  
Tell before Gessler.  
The Fight of Adam Naf at Kappal.

VOGEL VON VOGELSTEIN, KARL CHRISTIAN, historical painter, was born at Wildenfels in Saxony in 1788. He was a pupil of his father, Christian Lebrecht Vogel, the court painter, and was ennobled by the King of Saxony in 1831. In 1804 he became a student at the Dresden Academy. From 1808 to 1812 he was in St. Petersburg, where he practised with success as a portrait painter. In 1813 he went for seven years to Italy, where he became a Catholic, and joined the Nazarenes. In 1820 he succeeded Kugler as professor at the Dresden Academy. In 1824 he was appointed court painter. After visits to London and Italy he retired to Munich, where he died in 1868. The Berlin National Gallery possesses a portrait of Ludwig Tieck by him. He also painted Pius VII., the Kings of Saxony and Holland, and the sculptor Thorwaldsen.

VOGELAER, CAREL VAN, (or DE VOGEL,) called also CARLO DI FIORE and DISTELBLOEM, was born at Maastricht in 1653. He painted still-life, chiefly flowers and fruit. He studied in his native town and in Italy, and also practised for a time in Paris and Lyons. He finally settled at Rome, where he gained the friendship of Maratti, who occasionally employed him to paint accessories in his pictures. He died at Rome in 1695. In the Dresden Gallery there is a picture ascribed to Maratti, in which he is said to have painted the fruit.

VOGELSANGK, ISAAC, a Dutch landscape, cattle, and decorative painter, was born at Amsterdam in 1688. He was a pupil of Huchtenburgh. Migrating to England about 1715, he practised in London, in Ireland, and in Scotland. He was much employed on accessories for portrait painters. He died in London in 1753.

VOGHTER, HEINRICH, a German engraver on wood, was born at Strasburg, about 1490. He imitated the style of Albrecht Durer with some

success. He executed the cuts for a drawing-book, entitled 'A Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths, &c., printed at Strasburg in 1540. Zani, however, says he died in 1537. His son, HEINRICH VOGHTER the younger, was also a wood engraver. He was born in 1513, and was at work in 1545.

VOGT, ADOLF, landscape and animal painter, was born at Liebenstein, in Saxe-Meiningen, in 1843, and was taken to America when a child. He studied first in Philadelphia, then (in 1861-5) at Munich, and afterwards at Zurich and in Paris. He returned to America, and died in 1871 at New York. Among his best pictures are:

Harvest Scene in a Storm.  
Niagara in Summer. | Niagara in Winter.  
The returning Harvest Waggons. | The Smithy.

VOIRIOT, GUILLAUME, a French painter of the 18th century. He became a member of the Academy in 1759, his reception pictures being portraits of Pierre and of Nattier. He exhibited portraits at the Salon and at the Academy of St. Luke from 1759 to 1791.

VOIS, ADRIEN. See DE VOIS.

VOISARD, EUGENE CLAUDE, a French engraver, born in Paris in 1716, was a pupil of B. Baron. Together with some plates after French painters, he has left a copy of Woollett's Battle of La Hogue, on a smaller scale.

VOISEUX, —, a French artist of whose life no details are known. Two pastel portraits by him, dated respectively 1766 and 1767, are in the Valenciennes Museum.

VOLAIRE, (or VOIÈRE,) JACQUES, painter, was born, probably either at Toulon or Nantes, about 1735. His father, a native of Nantes, worked at Toulon as painter to the Arsenal. Jacques, who appears to have also held some official post in the arsenal, became acquainted with Joseph Vernet when the latter visited Toulon, and attached himself to the master as companion and assistant, going with him to Bordeaux, Bayonne, and Rochelle. In 1763 the friends parted company, and Volaire settled in Rome, where his manner in the manner of Vernet attracted considerable attention. Later on he visited Naples, and there painted an 'Eruption of Vesuvius,' of which he multiplied replicas. Volaire died at Naples early in the 19th century. The following are among his best known works:

Two Sea-pieces. (*Palace of Compiègne.*)  
Eruption of Vesuvius. (*Hayre Museum.*)  
Eruption of Vesuvius, with view of Portici. (*Nantes Museum.*)  
Eruption of Vesuvius by night. (*Toulouse Museum.*)

VÖLCKER. See VÖLKER.

VOLDERS, LOUIS, painter, and a native of Brussels, flourished about the middle of the 17th century. No details of his life are known, though several of his works have survived. He is believed to have been a pupil of Crayer, but his portraits have been frequently ascribed to Coxie. There are two pictures by him in the Hôtel de Ville at Louvain, and one in the church of Notre Dame de la Chapelle at Brussels.

VOIÈRE. See VOLAIRE.

VOLIGNY, —, is mentioned by Florent le Comte as an engraver, but his talent lay in pen portraits washed with Indian ink. He is probably identical with VOLIGNY DE TONNERES, engraver, who died in 1699.



**VÖLK, JOHANN GEORG BARTHOLOMÄUS**, was born at Ochsenfurth on the Maine in 1747, and studied first under his father, and then in the Augsburg Academy, under Günther. He painted portraits, landscapes, and historical pictures. He died in 1815. His elder son, **FERDINAND VÖLK** (1772—1829), lived and worked as a painter at Ratibor in Silesia. **KARL VÖLK**, his second son, was settled as a painter in Hungary.

**VOLKAERT, NICOLAAS** and **KLAASZ**, father and son, painters of Haarlem, flourished in the 15th century; the elder about 1450, the younger from 1480 to 1506. They painted chiefly in distemper, and made designs for the glass painters. Their name occurs occasionally on fragments of windows from disestablished convents and churches.

**VÖLKER, FRIEDRICH WILHELM**, son of Gottfried W. Volker, was born at Berlin in 1799, and died at Thorn, February 17, 1870. He painted flowers and fruit, and was employed, like his father, in the porcelain factory at Berlin.

**VÖLKER, GOTTFRIED WILHELM**, (or **VÖLKER**), flower painter, was born at Berlin in 1775. He was a pupil of **JOHANN FRIEDRICH SCHNITZ**, a flower painter, and succeeded him as superintendent of the painters in the Royal Porcelain Manufactory at Berlin. In 1811 he became a member of the Berlin Academy, and died in that city in 1849. Two 'Vases of Fruit and Flowers' by him are in the Berlin National Gallery.

**VÖLKER, OTTO**, (or **VÖLKER**), landscape painter, was born at Berlin about 1810, and studied first under Blechen and then in Italy. He became a member of the Berlin Academy in 1845, and died in 1818.

**VÖLKER, WILHELM**, was born at Wertheim in 1812, and by the help of the Princes of Löwenstein-Wertheim, was educated at the Munich Academy. He devoted himself to landscape and genre painting, and travelled for improvement in the Bavarian highlands and the Tyrol. In 1848 he painted a room in the palace of the Prussian ambassador at Munich with hunting-scenes, landscapes, and famous German battles. In the following year he painted two altar-pieces for the court chapel of his patron at Löwenstein, and afterwards two others, together with a 'Nativity,' at Aschaffenburg. In 1861 he published an 'Art of Painting' (Leipzig), and in 1853 became teacher in the cantonal school of St. Gall, where he died in 1874.

**VOLKHART, GEORG WILHELM**, a German subject painter, was born in 1815 at Herdicke (Westphalia). He practised at Düsseldorf. His subjects were frequently taken from the history of Mary, Queen of Scots, and from the wars between England and France. In his later years he painted many portraits. He died at Düsseldorf, March 14, 1876.

**VOLLENHOVEN, HERMAN VAN**, a Dutch painter, who flourished at Utrecht in the early part of the 17th century. It appears that he was a member of the Guild at Utrecht in 1611, and Dean in 1627, and that in 1612 Beemt de Visscher was his pupil. No further details of his life have transpired, and he was long known only through an engraving, dated 1614, by Simon van de Pass, after a picture by him of 'Christ and the Disciples at Emmaus.' But a signed picture of his, dated 1612, was acquired by the Hague Museum in 1873. The subject is an artist (probably himself) painting the portraits of an old man and woman seated

before him. This picture is now in the Rijks Museum at Amsterdam.

**VOLLER, AERTGEN DE**. See **CLAESSEN**.

**VOLLERDT, JAN CHRISTIAN**, or **CHRISTOPH**, (or **VOLLART**), was born at Leipsic in or about 1709, and was a scholar of Alexander Thiele. He is credited with the execution of many small landscapes, views on the Rhine and in Switzerland, somewhat in the manner of Chr. Geo. Schütz, enlivened with figures and animals, many of which were imported into England early in the present century. He died in 1769. Some of his pictures have been engraved. There is a Rhine landscape by him in the Bordeaux Museum.

**VOLLERT**. See **VOLLERDT**.

**VOLLEEVENS, JOHANNES**, was born at Geertruidenberg in 1649. He was a scholar first of Nicolas Maas, and afterwards of Jan de Baan, with whom he remained eight years. From 1672 onwards he worked independently, and after the death of De Baan (1702), he succeeded to the greater part of his practice, and became one of the most popular artists of his time. The Prince of Courland and the Prince of Nassau, Stadtholder of Friesland, were among his particular patrons. He died at the Hague in 1728. The Rijks Museum, Amsterdam, has two portraits by him, one of them being that of William III. His son, **JOHANNES VOLLEEVENS**, was also a good portraitist. He was born at the Hague in 1685, was appointed court painter to the Princess Dowager of Orange, and was dean of the painters' guild at the Hague in 1748. It is supposed he was a short time in England. He died at the Hague in 1756.

**VOLLMER, ADOLF FRIEDRICH**, painter and etcher, was born at Hamburg in 1806. He travelled through Germany with the cosmorama painter Suhr, studying subsequently under Rosenberg at Altona, and under Eckersberg at Copenhagen. From 1833 to 1839 he was at work at Munich, and travelling in the Tyrol and Italy. He lost his sight in 1866, and in 1875 died at Hamburg. He painted harbours and other sea views, also views in Venice and on the Elbe. He has left some thirty etchings and lithographs.

**VOLMAR, JOHANN GEORG**, was born at Mengen, in Swabia, in 1770, but withdrew to Switzerland to escape the conscription, and took to landscape painting at Lausanne. He studied entirely from nature, without the help of a master. After a journey to Italy, he became professor in the School of Art at Berne, where he died in 1831. One of his largest works was 'The Parting of Nicolas von der Flue from his Family,' which was engraved by Lips. His brother, **XAVER VOLMAR**, etched some of his works. **Xaver's** son, **JOSEPH VOLMAR**, (born 1795, died 1865 at Berne,) was a sculptor as well as a landscape and animal painter, with particular skill in painting horses.

**VOLPATI, GIOVANNI BATTISTA**, born at Bassano in 1633, was an indifferent painter, and the author of some treatises on the fine arts. The most important of these is 'La Verità Pittoresca.' He died in 1706.

**VOLPATO, GIOVANNI**, draughtsman and engraver, was born at Bassano in 1733. He received his first training from his mother, an embroiderer, and then studied under the engraver Remondini. While still young, however, he went to Venice, where he received some instruction from Wagner and Bartolozzi, and engraved several plates after Piazzetta, Mariotto, Amiconi, Zuccarelli, M. Ricci,

and others. He worked some time for the Duke of Parma, until a plate from the Monument of Algarotti at Pisa brought him into wider notice. He afterwards visited Rome, where Gavin Hamilton employed him to engrave several plates for his 'Schola Italica Picturæ'; and he was the principal artist employed on the well-known set of coloured prints from the works of Raphael in the Vatican. In Rome he founded a School of Engraving, in which several excellent artists received their education. He died in Rome in 1803. In signing some of his earlier works he Gallicized his name into *Renard*. Volpato was one of the many Italians of the 18th century whose merits were greatly overrated. Like that of his son-in-law and pupil, Raffaele Morghen, his fame depended chiefly on the dearth of really able men in Italy in his time. Among his best plates are the following:

PLATES ENGRAVED FOR GAVIN HAMILTON.

The four Sibyls; *after Raphael*  
 The Marriage of Alexander and Roxana; *after the same*.  
 Modesty and Vanity; *after Leonardo da Vinci (f.)*.  
 Perseus and Andromeda; *after Polidoro da Caravaggio*.  
 Christ praying on the Mount; *after Correggio*.  
 The Feast in the house of Simon; *after Paolo Veronese*.  
 The Marriage of Cana; *after Tintoretto*.  
 The Gamblers; *after Michelangelo da Caravaggio*.

SUBJECTS AFTER GAVIN HAMILTON.

The Death of Lucretia.	Innocence.
June.	Hebe.
Melancholy.	Gaity.

COLOURED PRINTS AFTER RAFAEL.

The School of Athens.  
 The Dispute of the Sacrament.  
 Heliodorus driven from the Temple of Jerusalem.  
 Attila stopped by SS. Peter and Paul.  
 St. Peter delivered from Prison.  
 The Parnassus.  
 The Fire in the Borgo.  
 The Mass of Bolsena. This plate was actually engraved by *Raffaele Morghen*.

VOLPE, VINCENTI, painter, practised at the English court from 1514 to 1530, and amongst other works is said to have painted the banners for the famous vessel, 'The Great Harry.'

VOLPELIÈRE, Mlle. L. P. JULIE, a native of Marseilles, and pupil of Serangoli, practised in Paris in the first part of the 19th century, gaining a medal of the second class in 1810, and exhibited portraits, sacred subjects, etc., at the Salon from 1808 to 1839. She died in Paris in 1842. She painted a 'S. Martin' for the church at Perpignan, and in the Versailles Museum there is a portrait of Colonel Jean Baptiste Jourdain by her.

VOLPONI, GIOVANNI BATTISTA DI PIETRO DI STEFANO, a painter of Pistoja, who flourished at the beginning of the 16th century, and painted in conjunction with Il Sollazzino, and with Bernardino del Signoraccio for various churches of his native city.

VOLTERRA, DANIELE DA. See RICCIARELLI.

VOLTERRA, FRANCESCO DA, who resided much at Pisa, is known, from the records of the Campo Santo, to have painted the 'History of Job' on its south wall. This fresco is in six compartments, and was painted between 1370 and 1372. Like the rest of the earlier pictures in the Campo Santo, it is now almost obliterated, but some idea of its weird realism may still be formed from Lasinio's 'Pitture del Campo Santo,' and other reproductions in Italian books on art. Francesco da Volterra is supposed to have been identical with FRANCESCO DI

MAESTRO GIOTTO, a painter of Florence, whose name occurs in the records of the city Guild for 1341.

VOLTERRA, GIOV. PAOLO ROSSETTI DA. See ROSSETTI.

VOLTERRANO, IL. See FRANCESCHINI, B.

VOLTZ, JOHANN MICHAEL, painter and engraver, was born at Nördlingen in 1784. In 1801 he was apprenticed to F. Weber of Augsburg, and four years later entered the academy of H. von Herzberg, with whom he studied etching and engraving. He returned to Nördlingen in 1812; in 1819 he travelled in the highlands of Baden, and found materials for many costume and genre pictures in sepia. He died at his birthplace in 1858. He worked largely as an illustrator, furnishing the plates for editions of the 'Arabian Nights,' and of many German classics. Of his pictures we may name:

Berlin.	Nat. Gallery.	A Menagerie.
"	"	Cows drinking.
Breslau.	Museum.	A Village; morning.
"	"	Watering the Cattle.

VONCK, ELIAS, (or VONCK,) was a Dutch artist of talent, who painted birds, animals, and still-life, in the manner of Hondelcoeter and Snyder. He died at Amsterdam in June, 1652. JAN VONCK, probably his son and pupil, painted the same subjects. He flourished at Amsterdam about 1660. In the R. Museum of that city there is a study of dead birds by him, and in the Dresden Gallery there is a landscape by Jacob Ruysdael (No. 1803) with animals beautifully painted by Vonck. It is signed with Ruysdael's monogram, and with *J. Vonck fecit*. There seems to have been a third VONCK, who resided at Middelburg about 1750; he painted birds and still-life subjects in the manner of Aart Schouman.

VON DER EMBDE, AUGUST, was born at Cassel in 1740. He studied painting at Cassel, Dresden, Düsseldorf, Munich, and Vienna; and established himself at Cassel, where he painted portraits, scenes of peasant life, and children. He also copied the old masters in sepia. Many of his genre subjects have been engraved. He died in 1862 at Cassel. His two daughters, KAROLINE and EMILIE, were also painters.

VON DER SCHLICHTEN. See VAN DER SCHLICHTEN.

VON HOLST. See HOLST.

VONWYL, JAKOB, (or VON WYL,) was born at Lucerne in 1595. He painted in the style of Holbein. Many of his better works were burnt at the destruction of the abbey church at Lucerne, but his very remarkable 'Dance of Death' is still to be seen in the Library of the Canton. He died in 1621.

VOOGD, HENRIK, a landscape painter, was born at Amsterdam about 1764-7, and studied first at the school of design there, and afterwards under Juriaan Andriessen. He was furnished by a friend with the means to visit Italy, whence he sent to the Société des Sciences, at Haarlem, a landscape which obtained for him a pension of fifty ducats per annum for three years. Thus encouraged, he continued his studies with assiduity till he was acknowledged to be the best landscape painter in Rome, and designated 'the Dutch Claude.' At intervals he sent pictures to the exhibitions at Amsterdam, chiefly landscapes with cattle. He died at Rome in 1839. He executed some land-

scape etchings, and made several drawings after Claude for the use of the engraver Volpato.

**VOORDECKER, HENRI**, painter, born at Brussels in 1779, was a pupil of J. B. de Roy, and painted landscapes, animals, and simple domestic subjects. His 'Village and Chapel of Waterloo,' 'Children playing with Poultry and Pigeons,' may be named, also a 'Huntsman's Family,' in the Amsterdam Museum. He died at Brussels in 1861.

**VOORHOUT, JOHANNES**, was born at Uithoorn, near Amsterdam, in 1647. He was the son of a watchmaker, who placed him under **CONSTANTINE VERBOUT** of Gouda, a painter of conversations and gallant assemblies, with whom he passed six years. After this he became a pupil of Jan van Noordt, under whom he studied five years. In 1672, when the French army entered Holland, Voorhout took refuge at Friedrichstadt, and from thence removed to Hamburg. After an absence of three years, the desire of revisiting his native country induced him to return to Amsterdam, where his success was no less prompt than it had been in Hamburg. He painted the principal citizens, and received commissions for several historical subjects, among them a 'Death of Sophonisba.' Voorhout died in 1720. Two conversation pieces by him are in the Stockholm Gallery, and a 'Luna and Endymion,' 'Venus upon the Clouds,' and 'Birth of Samson,' in the Brunswick Museum. He had a son or brother, JAN VOORHOUT, who died in 1749, and left a picture of 'The Good Samaritan,' now in the Brunswick Museum.

**VOORT, (VOORSE, or VOORS).** See **VAN DER VOORT**.

**VOORT, M. VAN DER.** See **VAN DER VOORT**.

**VORMACIA.** See **WOENAM**.

**VORSTERMAN, LUCAS**, the elder, (or **VOSTERMAN**;) engraver, was born at Antwerp in 1578, and at first studied painting in the school of Rubens. He was afterwards advised, however, by his preceptor, to devote himself entirely to engraving. Few painters have had the satisfaction of seeing so great a number of their best works finely engraved as Rubens. He was surrounded by artists of ability, who worked immediately under his eye, and had the advantage of his advice. Of these Lucas Vorsterman was one. His plates are executed entirely with the graver, which he handled with great facility, though he was always more attentive to the general effect than to the neatness and regularity of the execution. His plates after the 'Adoration of the Magi,' and the 'Descent from the Cross,' by Rubens, are regarded as masterpieces of engraving. He visited England in the reign of Charles I., and lived here about eight years, from 1623 or 1624 to 1631, being employed by the king and the Earl of Arundel. He died later than 1656. Vorsterman usually signed his plates with his name, but he sometimes used a cipher composed of an *L*. and a *V*. joined together thus,

**V.** The following are among the best of his very numerous plates:

Charles I., King of England; *after Van Dyck*.  
Thomas Howard, Earl of Arundel. *Do*.  
Isabella Clara Eugenia, Infanta of Spain. *Do*.  
Gaston, Duke of Orleans. *Do*.  
Ambrosio Spinola, Governor of the Low Countries. *Do*.  
Wolfgang Wilhelm, Duke of Bavaria. *Do*.  
Anthony van Dyck, Painter. *Do*.  
Peter de Jode, the elder, Engraver. *Do*.  
Karel van Mallery, Engraver. *Do*.

Jacques Callot, Engraver. *Do*.  
Theodoor Galle, Engraver. *Do*.  
Wenzel Koeberger, Painter. *Do*.  
Deodato Del Monte, Painter. *Do*.  
Lucas van Uden, Painter. *Do*.  
Cornelis Saftleven, Painter. *Do*.  
Orazio Gentileschi, Painter. *Do*.  
Jan Lievens, Painter and Engraver. *Do*.  
William Cavendish.  
Thomas Howard, Duke of Norfolk; *after Holbein*.  
Sir Thomas More; *after the same*.  
Erasmus; *after the same*.  
The Emperor Charles V.; *after Titian*.  
Charles, Duke of Bourbon; *after the same*.  
Charles de Longueval, Count of Busquoy; *after Rubens*.  
The Fall of the Rebel Angels; *after Rubens*.  
Lot and his Daughters leaving Sodom. *Do*.  
Job tempted and tormented by Demons. *Do*.  
Susanna and the Elders. *Do*.  
The Nativity, or Adoration of the Shepherds. *Do*.  
The Adoration of the Magi. *Do*.  
The same subject, differently composed. *Do*.  
The Holy Family, with St. Anne. *Do*.  
Another Holy Family, in which the Infant Christ is embracing the Virgin. *Do*.  
The Return from Egypt. *Do*.  
The Virgin and Infant Christ, and St. John. *Do*.  
The Tribute-Money. *Do*.  
The Descent from the Cross. *Do*.  
The Angel at the Sepulchre. *Do*.  
St. Francis receiving the Stigmata.  
The Martyrdom of St. Laurence.  
Mary Magdalene renouncing the Vanities of the World.  
The Battle of the Amazons; a large print on six sheets.  
The Holy Family; *after Raphael*.  
The Entombment of Christ; *after the same*.  
St. George; *after the same*.  
Christ praying in the Garden; *after An. Carracci*.  
Lot and his Daughters; *after Orazio Gentileschi*.  
The Virgin and Child, with Pilgrims; *after Caravaggio*.  
A Pietà; *after Van Dyck*.  
St. Theresa; *after the same*.  
Christ at the Pillar; *after G. Zeghers*.  
The Death of St. Francis; *after the same*.  
St. Ignatius; *after the same*.  
The Fable of the Satyr, with the Peasant who blows hot and cold; *after J. Jordaens*.  
A Concert of five persons, one of whom is a Girl playing on the Guitar; *after Adam de Coster*, being a Companion to the Concert engraved by Kolswert, *after Theodoor Rombouts*.

**VORSTERMAN, LUCAS**, the younger, was the son of the elder artist of the name, and was born at Antwerp about the year 1600. Although he had the advantage of his father's instruction, his plates are inferior in every respect to his. The following are considered the best:

A Bear-Hunt; *after F. Snyder*.  
Lucas Vorsterman the elder; *after Van Dyck*.  
Sir Hugh Cartwright; *after Diepenbeeck*.  
The Trinity; *after Rubens*.  
Part of the Whitehall ceiling; *after the same*.  
The Virgin in the Clouds, surrounded by Angels; *after Van Dyck*.  
The Triumph of Riches; *after Holbein*.  
The greater part of the Plates for the Duke of Newcastle's book on Horsemanship; *after designs by Diepenbeeck*.  
Several Plates in the Teniers Gallery.

**VORSTERMANS, JOHANNES**, (or **VOSTERMAN**;) was born at Bommel in 1643. He was the son and pupil of a portrait painter, but afterwards studied at Utrecht, under Herman Saftleven. He visited Paris, assumed the title of 'Baron,' and, for a short time, kept up the establishment of a man of rank. His necessities, however, obliged him to return to Holland, and, in 1672, on the approach of the French army, he moved from Utrecht to Nimeguen, where his talents became known to the Marquis of Bethune,

for whom he painted several landscapes and views on the Rhine, and by whom he was employed to collect works of art. Soon after the Restoration he came to England, and painted a view of Windsor, and some other works for the king, but, demanding extravagant prices for his pictures, he did not receive many commissions, was arrested for debt, and only released through the generosity of some brother artists. When Sir William Soames was sent on an embassy to Constantinople by James II., Vorstermans proposed to accompany him, but Sir William dying en route, the painter accepted an invitation to go to Poland with the Marquis of Bethune, and there, it is believed, he died in 1699. There is a small landscape by him in the Dresden Gallery.

VÖRTEL, WILHELM, painter, was born at Leipzig in 1793, and learnt glass-painting from the elder Mohn. Interrupted in his studies by a term of military service on which he entered in 1813, he resumed them on his release, acquired the elements of landscape painting in Dresden, and in 1817 accompanied the younger Mohn to Vienna, and was engaged in painting windows at Laxenburg. On his return to Dresden he was commissioned by the brothers Bonserée to reproduce upon glass various works after the early German and Flemish masters, Meister Wilhelm, Jan van Eyck, Memling, and Van der Goes. Vortel further painted upon glass Raphael's Madonna di San Sisto, and Murillo's Madonna in the Leuchtenberg Gallery, and executed windows for castles and private chapels in Hanover, Meiningen, etc. He died at Dresden in 1844.

VOS. See DE VOS.

VÖSCHER, LEOPOLD HEINRICH, landscape painter, was born at Vienna in 1830. He was a pupil of the landscape painter Hansch, and sought subjects for his art in Switzerland, Italy, and the romantic mountain districts of his own country. In 1864 he settled in Munich, where he practised successfully for some years. He excelled in the treatment of aerial perspective and effects of light and shade. He died insane in 1877, at Vienna.

VOSMEER, (or VONMAER). See WOUTERS, JAKOB.

VOSTERMAN. See VORSTERMAN and VORSTERMANS.

VOSTRE, SIMON, the famous French printer and publisher of 'Livres d'Heures,' who flourished about 1488—1520, is supposed by some authorities to have been the designer and engraver, as well as the publisher, of his illustrations. These consisted of prints in the *manière criblée* (dotted white), and are generally considered to be impressions from wood, though certain experts hold that they were engraved from metal. For a full discussion of the technical points involved, see Willshire's 'Introduction to Ancient Prints,' vol. i., London, 1877, and Renouvier, 'Des Gravures sur Bois dans les Livres de Simon Vostre,' Paris, 1862.

VOUET, AUBIN, brother and pupil of Simon, born in Paris in 1599, was a mediocre artist, who, after studying with his brother in Italy, practised in Paris, chiefly as a decorative painter. He died in Paris, May 1, 1641. Examples of his work are in the Lyons and Nantes Museums. A younger brother, CLAUDE, was also a pupil of Simon at Rome, and returned with him to Paris. No further particulars concerning him are known.

VOUET, JACQUES, the son and pupil of Simon, was painter to the *matrière*, was received by the

Academy in 1664, and was employed on decorative work in the Tuileries, in conjunction with Mosnier, Corneille the younger, and Bonnemer. No further details concerning him have survived.

VOUET, SIMON, a French historical painter, born in Paris in 1590. His father, an obscure artist named LAURENT VOUET, was his first teacher. Under this tuition he made considerable progress, for at the age of fourteen he paid a visit to England, practising as a portrait painter. In 1611 he accompanied the French Ambassador to Constantinople, where he distinguished himself by painting from memory a portrait of the Sultan, whom he had seen but once. Towards the close of the following year he made his way to Venice, and devoted himself to copying the works of the great Venetian colourists. Settling at Rome in 1613, his studies were influenced successively by Caravaggio and by Guido. He rapidly acquired a reputation, so that in 1620 he was summoned to Genoa on a commission to decorate the palace of the Doria family. On his return to Rome he was fortunate enough to find patrons in Pope Urban VIII. and the powerful Barberini *entourage*. Thus patronized, he secured a position in the front rank of the Roman art-world, and in 1624 was elected Prince of the Academy of St. Luke. About this time he married. His wife, VIRGINIA DI VITTO VELAZRANO, was, like himself, an artist. In 1627 he was summoned to France by Louis XIII. to occupy a position even more prominent than that which he had filled at Rome. He was appointed principal painter to the king, was assigned apartments in the Louvre, and was granted an ample pension. The royal commissions came thickly upon him. He was engaged in the palaces of the Luxembourg, the Louvre, and St. Germain, and by Richelieu at the Château de Beuil. So great a favourite was he with Louis XIII. that the king became his art-pupil. The royal favour brought that of the nobility in its train, and so supreme did Vouet become, that when Nicolas Poussin visited France in 1640, he found himself unable to cope with the rival influence—not always fairly exercised, it was said. Vouet's first wife died in 1638, and two years later he remarried, Le Sueur being one of the witnesses of the ceremony. The closing years of his life were clouded by much physical suffering, and he died in Paris in 1649. Vouet's merits are most apparent in the works of his Italian period. His art was marred by success. The multitude of his commissions led to mannerism, and to those constant repetitions with which the eye is wearied. Over the French school he exercised a despotic influence in his time, similar to that subsequently wielded by Le Brun and David. Most of the artists of the succeeding generation passed through his studio, amongst them Le Sueur, Le Brun, P. Mignard, J. B. Mola, and Dufresnoy. There is an etching by him, a 'Holy Family,' dated 1633. The following is a list of Vouet's pictures in the chief European collections:

Avignon.	Museum.	Mator Dolorosa.
Dresden.	Gallery.	St. Louis.
Florence.	Uffizi.	The Annunciation.
"	"	Portrait of himself.
Hampton Court.	"	Diana.
Lyons.	Museum.	The Crucifixion.
Marseilles.	"	The Virgin and Child.
Montpellier.	"	Prudence.
Munich.	Pinakothek.	Virgin and Child.
Paris.	Louvre.	The Presentation. 1641.
"	"	The Holy Family.

Paris.	Louvre.	The Crucifixion.
"	"	The Entombment.
"	"	Roman charity.
"	"	Portrait of Louis XIII.
"	"	Allegory of Riches.
"	"	Faith.
Petersburg.	Hermitage.	Virgin and Child (two pictures).
"	"	Venus and Adonis.
"	"	Death of Inocentia.
Rome.	Pal. Conservatori.	Three allegorical figures.
Rouen.	Museum.	Apotheosis of St Louis.
"	"	Ananias and Sapphira.
Tours.	"	Portrait of himself.
Valenciennes.	"	St. Stephen.

VOUILLEMONT, SEBASTIEN, a French engraver, was born at Bar-sur-Aube, about 1610. He was a pupil of Daniel Rabel, and afterwards went to Rome, where he studied under Cornelis Bloemart. He engraved after the Italian masters, as well as after his own designs and those of Rabel, his master. He has left one hundred and forty-five plates. The following are among the best:

The Murder of the Innocents; *after Raphael*. 1611.  
 Christ with the Disciples at Emmaus; *after the same*.  
 Mount Parnassus; *after the same*.  
 The Holy Family; *after the same*.  
 The Virgin and Infant Christ; *after Parmigiano*.  
 The Marriage of St. Catherine; *after Athan*.  
 A young Man presenting Money to a Fortune-teller.

VOULLEMIER, MLL. ANNE NICOLE, a French artist, born at Châtillon-sur-Seine in 1796, was a pupil of Rognault and of Aubry. She gained medals of the third and second class, and exhibited a large number of miniatures at the Salon between 1819 and 1850. She died in 1886.

VOUW. See DE VORW.

VOYEZ, NICHOLAS JOSSEPH, was born at Abbeville in 1742. He went to Paris when very young, and became a pupil of Beauvarlet, his fellow-citizen. He engraved vignettes for Maumontel's 'Contes' and for 'L'Indigent,' a drama of Mercier's; also a series of 'Tetes d'Expression' after Le Brun, which he afterwards transformed into a set of 'Figures Républicaines.' Among his plates we may name the following:

Louis XVI.; engraved in 1785.  
 Marie Antoinette, Queen of France.  
 Marie Adelaide Clotilde Xaviero, of France.  
 Prince Henry of Prussia.  
 The Sister of Charity; *after Eisen*.  
 Funeral of St. Gregory; *after Van Loo*.  
 Angelica and Medoro; *after Blanchard*.  
 The Astrologer; *after G. Don*.  
 An old Man in meditation; *after the same*.

His brother FRANÇOIS VOYEZ, also an engraver, was born in 1746. He, too, was a pupil of Beauvarlet, and engraved after Greuze, Tourné, Bon de Boullongne, and others. Several plates signed Voyez only are ascribed to Nicholas.

VOYS, (VOIS). See DE VOIS.

VRAC, LE. See TOURNIÈRES, ROBERT.

VRANCX, (or VRANCK). See FRACKEN, SEB.

VREE, (or VREEM). See DE VREE.

VRELANDT (VREDELANT, WYELANDT,) WILLEM, a miniaturist of the 16th century, who was cotemporary with Memling, at Bruges. In 1477 he took a prominent part in commissioning Memling to paint an altar-piece for the chapel of the Booksellers' Guild, in which body Vrelandt held a position of trust. An inventory of 1499 describes this work as 'an altar-table with four wings, by Master Hans, including the portraits of Willem Vreland and his wife.' Messrs. Crowe and Cavalcaselle ('Early Flemish Painters') suggest that the altar-piece in the Turin Gallery, 'The

Seven Griefs of Mary,' may be identical with this. Vrelandt is further known as the illuminator of the MS. 'Histoires de Haynaut' (Brussels, 'Bibliothèque de Bourgogne,' 2 vols.). He died in 1481.

VRIENT. See DE VRIENT.

VRIES. See DE VRIES.

VROMANS, NICOLAAS, was born in Holland about 1660. He was called 'The Snake Painter,' from his partiality for painting serpents and other reptiles. He also painted all sorts of wild plants, briars, and crocuses, among which he placed toads, frogs, mice, moths, worms, spiders in their webs, birds' nests, and other objects. His pictures are rare in England. He died about 1719.

VROOM, HENDRIK CORNELISZ, was born at Haarlem in 1566. He was the son of a sculptor and potter, who died when he was still very young, and his mother having afterwards married Cornelis Henricksen, a painter on china, he was by him taught the rudiments of design. He at first painted views of towns, and resided some time at Rotterdam. He afterwards visited Spain and Italy, and during a stay of two years at Rome, was employed by the Cardinal de' Medici, and became acquainted with Paul Bril, whose advice and assistance were of great service to him. On leaving Rome he visited Milan, Genoa, Turin, Venice, and Paris, and then returned to Haarlem. There he painted many small devotional subjects, which he purposed to dispose of in Spain, and with that intention embarked a second time for Seville. Being shipwrecked, however, on the coast of Portugal, he lived there for a time and painted sea-pieces. On his return to Holland he applied himself entirely to that branch of painting. About this time Lord Nottingham ordered the famous suit of tapestries, representing the defeat of the Spanish Armada, of Frans Spiering, who employed Vroom to make the designs. This necessitated a visit to England, during which Isaac Oliver painted his portrait. Vroom returned to Haarlem, where he died in 1640. The tapestries from his design were burnt in 1834, with the Houses of Parliament. They are engraved in a work by John Pine, published in 1739. Works:

Amsterdam.	Museum.	Admiral Heemskerk sinking the Spanish Gallies. 1617.
"	"	Return of the vessel in which Houtman made his first voyage to India.
Augsburg.	Gallery.	View of Amsterdam and the Y.
"	"	Battle on the Haarlemmer Meer.
"	"	Harbour of Amsterdam.
"	"	Taking of Damietta.
Haarlem.	Museum.	Arrival of the Earl of Leicester at Flushing, in 1586.

He left two sons, of whom CORNELIS, who died in 1661, was a landscape painter, and FREDERIK, who died in 1667, an historical painter and architect.

VROOMANS. See VROMANS.

VTENBROECK. See ULTENBROUCK.

VUCHITLIN. See WECHLIN.

VUEZ, ARNOULD DE, (WUEZ, D'HUEZ, DUEZ,) an historical painter, was born at Hautpout, near St. Omer, in 1642. He was apprenticed to a painter at St. Omer, and afterwards entered the school of the Franciscan, Brother Lucas, in Paris. Three years later he proceeded to Venice and Rome. There he won the first prize at the Academy, and copied Raphael's 'School of Athens.' He was afterwards invited by Le Brun to assist him at Paris and Versailles. Having killed an officer in a duel, he fled to Constantinople, but under the protection of Louvois he ventured back to Lille, to paint

in the Hospital chapel. He died at Lille in 1719 or 1720. His works used to be numerous in the religious establishments at Lille, Cambrai, and Douay. A great many have now been gathered into the Lille Museum. They are rich in composition, full of architecture, but bad in colour.

VUIBERT, REMI, (or WIBERT,) a French painter and engraver, was born (in Paris or Troyes) about 1607, and is supposed to have been a scholar of Simon Vouet. He probably worked from 1639 to 1648 in Paris, and then resided for a considerable time at Rome, and died there. He was on intimate terms of friendship with N. Poussin, who speaks of him in his correspondence with M. de Chanteloup. His works as a painter are little known, but he etched twenty-nine plates after Italian painters (including eighteen after Raphael), as well as some from his own designs. The dates on them range from 1635 to 1663. We may name the following:

Adam receiving the forbidden Fruit from Eve; after Raphael.

The Judgment of Solomon; after the same.

Apollo and Marsyas; after the same.

The Descent from the Cross; after N. Poussin.

The Cure of one possessed of a Devil; from his own design.

St. Andrew; after the statue by Duquesnoy. 1629.

VULPE, Fra GABRIELE DE, was living at Palermo in the 16th century, and is the author of a painting of the 'Virgin and Child, with Angels, and SS. Peter, John Baptist, Roch, and Sebastian, and a donor,' which is now in the vestibule to the sacristy of San Domenico, Palermo; it is dated 1535.

VUORMACE. See WOENSAM.

VYL, (VIJL). See DEN UYL.

VYOLL. See FYOLL.

VYTENBROECK. See ULTENBROUCK.

VYTH, JOHANN MARTIN, (or VEYTH). See VEITH.

W.

**WAAGEN, FRIEDRICH LUDWIG HEINRICH**, was born at Göttingen in the middle of the 18th century, was a student under Ferdinand Kobell, and, in 1780, went for a term to Rome. He afterwards practised in Hamburg, where he started an academy for drawing and painting. His works consisted of portraits, historical subjects, and landscapes, in the style of Poussin.

**WAAGEN, KARL**, probably a son of Friedrich L. H. Waagen, was born at Hamburg about 1800. He studied at Dresden and Prague, and then settled at Breslau as a miniature-portrait painter and picture restorer. After a visit to Italy, where he painted landscapes, he became a lithographer for a time, but finally returned to portrait painting. He died in 1873.

**WAAL.** See **DE WÆL**.

**WAARD.** See **DE WAARD**.

**WAAS, AART VAN, (or WAES)**, was a native of Gouda, and scholar of Wouter Crabeth. After a tour in Italy, he returned to Gouda, where he painted genre pictures, and died in 1646, according to Balkema; in 1650, says Immerzeel. This is all we know of his life; but in Hazard's catalogue of prints nine grotesque subjects are attributed to him both as painter and engraver. One of these represents a painter, disgusted with his art, "qui fait ses ordures sur la palette et les pinceaux." At the bottom of the print is inscribed "*Om dat ich door de konst, &c. 1645.*"

**WABBE, JAKON**, painter, flourished at Hoorn in the early part of the 17th century, and is known by various portraits and historical works, among the most important of which were four scenes from the life of Joseph, for the hospital at Hoorn.

**WACH, KARL WILHELM**, a German historical and portrait painter, born at Berlin in 1787. He was a pupil of Kretschmar, but his studies were interrupted by the war of independence in 1813, in which he took part as an officer of *landwehr*. At the peace, he spent some time in Paris, studying under David and Gros, and in 1817 went to Italy, where he joined the neo-German group. On settling in Berlin in 1819, Wach opened an atelier, and acquired great vogue as a teacher. He had also a large practice as a portrait painter, and devoted much attention to the chemistry of colours and varnishes. He became a member and professor of the Berlin Academy. He died in Berlin, November 25, 1845. There are by him:

Berlin.	Nat. Gall.	Male Portrait.
"	"	The Madonna.
"	"	Psyche surprised by Cupid.
"	Garrison Church.	The Crucifixion.
"	Schloss.	S. John in Patmos.
"	Werder'sche Kirche.	Faith, Hope, and Charity.
"	Raczynski Coll.	Christ and His Disciples.
"	"	The Madonna.
"	"	Portrait of Cornelius.
"	"	Countess Raczynski.
Moscow. Ch. of SS. Peter and Paul.	Two Altar-pieces.	

**WACHSMUTH, FERDINAND**, painter and etcher, was born at Mühlhausen in 1802. He studied in Paris under Gros, and then travelled in Algeria in quest of subjects for genre pictures. He was pro-

fessor at the school of St. Cyr, and obtained a second-class medal in 1833. He died in 1869. He engraved after Wouwerman 'A Hunt of Huntsmen' The Museums of Amiens, Avignon, and Versailles possess examples of his work, in history, genre, and portraiture.

**WACHSMUTH, HIRRONYMUS**, was a German engraver of the 18th century, who resided chiefly at Vienna. He engraved, among other plates, the 'Elements' and the 'Seasons, from his own designs, and seems to have been a humble imitator of Bernard Picart.

**WÄCHTER, EBERHARD GEORG FRIEDRICH VON**, painter, was born at Balingen in Wurtemberg, Feb. 29th, 1762. He was educated at the 'Karls-Schule,' at Stuttgart, where he studied jurisprudence, with the intention of devoting himself to the law, but in 1778 he abandoned this idea, and going to Paris, entered David's atelier. He there became an ardent believer in the classicism which the French master had brought into vogue. When the events of the Revolution, however, drove him away to Rome, he came under the influence of Carstens, which, combined with the example of the great Italians, caused a vast change in his artistic predilections. He embraced the Roman Catholic faith, and after his return to Germany, his art had little in common with that of the French school. He strove after ideality of conception, often to the loss of vigour in execution. He worked for some time in Vienna, and later in Stuttgart, receiving many important commissions, and leaving his mark upon the generation of artists which succeeded him. He died, August 14th, 1852, at Stuttgart. Pictures:

Stuttgart.	Gallery.	Job and his Friends.
"	"	The Choice of Hercules.
"	"	The Ship of Life

**WÄCHTLIN.** See **WRECHLIN**.

**WADDINGTON, S-**, an English landscape painter, was born in 1736 (?). He painted some good landscapes in the style of Claude, but died at the age of twenty-two, in 1758.

**WÄGEMAN, HEINRICH**, was born, according to Füssli, at Zurich, in 1536. He was little known as a painter, but some of his drawings, in the style of Paolo Veronese, have been preserved.

**WÆL (WALL).** See **DE WÆL**.

**WÆLSCH, JAS.** See **BARNABJ**.

**WAERD (WAARD).** See **DE WAARD**.

**WAES.** See **WAAS**.

**WAESBERGE IZAAK**, was a Dutch engraver, who flourished from about 1650 till 1660. We have by him several portraits, engraved in a style resembling that of Cornelis Visscher; among them that of Admiral de Ruyter, after H. Berckmans.

**WAGEMAN, THOMAS CHARLES**, an English portrait painter, was born in 1747. He had a large practice in theatrical portraits, and exhibited at the Academy and in Suffolk Street, from 1816 to 1857. He died in 1863. There are by him:

London. Kensington Mus.	Portrait of T. Stothard.
"	Fawcett as Autolycus. 1828.



**WAGENBAUER, MAXIMILIAN JOSEPH**, landscape and animal painter, was born at Gräding, near Munich, in 1774. He was a pupil of the elder Dorner, and served in the Napoleonic wars. King Max I. created him court painter, and, in 1815, director of the gallery. His death occurred at Munich, May 12, 1829. Works:

Berlin.	Nat. Gall.	Mountain Tarn in Bavaria.
		Cattle at Pasture.
Munich.	N. Pinakothek.	Landscape, with a young Ox.
"	"	Evening Landscape, with Figures and Cattle.
"	"	Morning Landscape, with Figures and Cattle.
"	"	Landscape, with Setting Sun.
"	"	Landscape, with a Cow.
"	"	Scene near Marquardt in.

**WAGGONER**, ——. In Painters' Hall, London, there is a picture of the 'Great Fire,' by a painter of this name. The Society of Antiquaries possesses another, which is engraved in Pennant's 'London.'

**WAGNER, ALBERT**, was born at Stuttgart in 1816. He studied at the Stuttgart school of art, and afterwards at Munich. He painted mountain landscapes, and has also left some lithographic views. He died at Stuttgart in 1867.

**WAGNER, EDMUND**, son and pupil of the engraver Friedrich Wagner, was born at Nuremberg in 1830. He attended the Academy at Antwerp for some considerable time, and visited England, after which he returned with his father to Munich. He was a successful painter of dogs and game. He lost his life near Munich in 1859, through the accidental discharge of his gun.

**WAGNER, FRIEDRICH**, engraver, was born at Nuremberg, May 24, 1803. After a thorough grounding in the technicalities of his art under Reindel, at Nuremberg, he completed his education in Paris, and returning to Germany, found employment on such works as small engravings for pocket-books. In 1833 he was commissioned by the Albrecht Durer Society to engrave Guido Reni's 'S. John in the Desert.' Other undertakings were plates in illustration of Nuremberg sculpture in the Middle Ages, and of Swabian monuments of the Middle Ages, and the Atlas of Plates for Kugler's 'Kunstgeschichte.' In 1852 he settled at Stuttgart, but afterwards moved to Munich, where he died in April, 1876. His plates are very numerous; the following are perhaps the best:

Leonardo da Vinci's Last Supper; a copy after Morghen.  
Noh; after Oppenheim.  
Hieronymus Holzschuher; after Durer.  
Sakuntala; after Riedel.  
S. Sebastian; after Carlo Dolce.  
The Cherry-Seller; after Kraut.  
The Banquet in honour of the Peace of Westphalia; after Sandrart.  
The Descent from the Cross; after Rubens.  
Ecce Homo; after Durer.  
Durer's Portrait of himself.  
The Madonna della Tenda; after Raphael.

**WAGNER, HANS**. See SUESS.

**WAGNER, HANS ERHARD**, was, according to Professor Christ, a native of Strasburg, and engraved a considerable number of copper-plates, which were printed by Johann Heyden. He flourished about 1630.

**WAGNER, JACOB**, was probably of the same family with Hans Erhard Wagner. He is said by Professor Christ to have inscribed his prints, *J. W'a. fec.*

**WAGNER, JOHANN GEORG**, son of an indifferent painter, **JOHANN JAKOB WAGNER**, was born at Meissen in 1732, and was a scholar of Dietrich, who was his uncle. He painted landscapes with pastoral subjects, nymphs bathing, and other Arcadian relaxations, the picturesque scenery on the borders of the Meuse, and also maritime compositions. His pictures have been frequently sold in England as the works of Dietrich. He died in 1766. He is sometimes called 'the younger,' to distinguish him from another now forgotten painter of the same name, who flourished a century earlier.

**WAGNER, JOHANN MARTIN**, painter and sculptor, was born at Wurzburg in 1777. His father, who was sculptor to the court, gave him his first teaching, but in 1797 he placed himself under Füger at the Vienna Academy, where he gained the first prize in 1802 for 'Aeneas inquiring of Venus the road to Carthage.' In 1803 he went to Paris, and in 1804 to Rome. During a long stay in the latter city and a tour in Greece, he acquired a profound knowledge of classic antiquity. While in Greece, he effected the purchase of the Æginetan marbles, now in the Munich Glyptothek. He died at Rome in 1858.

**WAGNER, JOSEPH**, draughtsman and engraver, was born at Thalendorf, on Lake Constance, in 1706. He studied painting at Venice under Jacopo Amigoni, who persuaded him to turn his thoughts to engraving, in which he had Spath for his master. He accompanied Amigoni to Rome and Bologna, and in 1733 to England. He afterwards went to Paris, to study engraving under Laurent Cars. He then made a second stay in England, where his first productions were portraits of the three princesses, Anne, Amelia, and Caroline, the daughters of George II. He engraved several other plates in this country, but returned to Venice, where he opened a school and also carried on a considerable business as a printseller. He died at Munich in 1780. His prints are very numerous, and among his scholars were Bartolozzi, Elipart, and Berardi. The following are perhaps his best prints:

Peter the Great, Emperor of Russia, conducted by Minerva; after Amigoni.

Anne, Empress of Russia. Do.

Elizabeth Petrovna, Empress of Russia. Do.

Carlo Broschi, called Farinelli, Musician. Do.

The Education of the Virgin. Do.

The Infant Christ sleeping. Do.

The Holy Family; after Paolo Veronese.

The Meeting of Jacob and Rachel; after Luca Giordano.

Rebekah and Eliezer; after the same.

The Death of Abel; after Benedetto Tuti.

The Magdalen in the House of Simon; after the same.

The Virgin and Infant Christ; after Solimena.

The Assumption of the Virgin; after Piazetta.

S. John in the Desert; after C. van Loo.

Twelve Landscapes and Pastoral subjects; after Zuccarelli; engraved by Wagner and his pupils.

**WAGNER, KARL**, painter and etcher, was born at Rosdorf near Meiningen in 1796. From 1817 to 1820 he studied at Dresden; from 1821 to 1825 he travelled in Switzerland, the Tyrol, and Italy. On his return he was appointed painter to the court and inspector of the Gallery, at Meiningen, and took to painting landscapes in oil and water-colour, and to etching. He died at Meiningen in 1867.

**WAGNER, LUDWIG CHRISTIAN**, painter and etcher, was born at Wetzlar in 1799, and at first brought up to trade. In 1830 he devoted himself, under Radl, to landscape painting, travelled the

following year in Italy, and in 1865 settled down to further study at Düsseldorf, choosing Ruysdael as his chief model. He died at Wetzlar in 1839. He excelled in painting forest trees, especially the oak. He has left thirteen etched plates.

WAGNER, MARIA DOROTHEA, sister of C. W. E. Dietrich, and mother of Johann Georg Wagner, was born about 1728, and died at Meissen in 1788. She painted landscapes and historical subjects in oil and gouache.

WAGNER, OTTO, painter, etcher, and lithographer, was born at Torgau in 1803. He studied in the Dresden Academy, and under the scene painter Jentsch, and afterwards travelled in South Germany, Switzerland, and (1830) Italy. He painted landscapes, with groups of figures. He etched and lithographed a few plates, and painted some scenes for the Dresden court theatre. He died at Dresden in 1861.

WAGNER, SIMON, was born at Stralsund in 1799. He studied at Dresden, where he continued to live till his early death, in 1829. He at first painted scenes from the lives of soldiers, hunters, and peasants, and was very successful to a certain point, but want and sickness marred the full perfection of his work. Shortly before his death he produced 'Seven Scenes from the Life of Albrecht Dürer,' which excited warm admiration.

WAGNER-DEINES, JOHANN, was born at Uam in 1803, studied in Berlin and Munich, and devoted himself to animal and landscape painting, taking the works of Paul Potter and Adriaen van de Velde for his models. He died in 1880.

WALLBOM, JOHANN WILHELM CARL, a Swedish painter and draughtsman, born at Calmar in 1810. He began his career as a sculptor, and had achieved some success, when he abandoned his first profession for painting. Taking Winterhalter for his model, he produced a number of somewhat theatrical and exaggerated works, both in history and portraiture. He was more pleasing as a draughtsman, his most important achievement being a series of drawings from Swedish history. His 'Death of Gustavus Adolphus' is now in the Castle at Stockholm. He died in London in 1858.

WAINWRIGHT, THOMAS GRIFFITH, an English subject painter, was born towards the close of the 18th century. He exhibited at the Royal Academy from 1821 to 1825, and wrote some art criticisms for the 'London Magazine' under the name of Janus Weathercock. His misdeeds procured him an unenviable notoriety. He married secretly, and subsequently insured the life of his wife's sister. She died suddenly, and the suspicion of having poisoned her falling upon him, the insurance company resisted his claim. He was afterwards transported for forgery, and died at Hobart Town in 1852.

WAIT, ROBERT, a Scotch portrait painter, born in the latter part of the 17th century. His art training was obtained from George Scougall and from Kneller. He had a good practice till he died, in 1732.

WAKKERDAK, P. A., is noted by Strutt as the name affixed to a portrait of Kenou Simons Hasselaer. The same artist engraved in mezzotint a landscape after Jan Asselyn, showing a cavern with ruins near it, and peasants at the entrance.

WALBONNE. See BARBIER-WALBONNE.

WALBURG, —, is mentioned by Strutt as the engraver of a portrait of John Frederic Gronovius, from a design of his own.

WALCH, GEORG, a German engraver, who flourished in the second half of the 17th century (1650-78). He appears to have been chiefly employed in engraving portraits in line, but he also worked in mezzotint.

WALCH, JACOB. See BARRAJ, JACOPO DE'.

WALCH, JOHANN, painter, born about 1757, was a native of Kempten. He eventually settled at Augsburg after studying at Geneva, Vienna, and Rome. He painted miniature portraits in water-colour, and also carried on a business in maps. A miniature of the Archduke Anton by him is in the Fischer Collection at Vienna. He died in 1816.

WALCH, JOHANN SEBASTIAN, son of Johann Walch, was born at Augsburg (?) in 1787. He painted portraits in oil and miniatures, but afterwards took to glass-painting, and restored the windows in Augsburg cathedral. He died in 1840.

WALCH, SEBASTIAN, an amateur engraver, who lived about 1750. He was a native of Switzerland, and scraped a series of portraits of the burgo-masters of Zurich from 1336 to 1740, from drawings by J. C. Fussli.

WALDECK, JOHANN FRIEDRICH MAXIMILIAN, was born at Vienna in 1766, and studied in Paris under Vien, David, and Prud'hon. In 1786 he took part in a voyage of discovery to South Africa, and in 1794 entered the French army in Italy as a volunteer. Subsequently he went a second time to South Africa, and in 1819 to Chili and Guatemala. Three years later he was in London, where he designed the illustrations to Del Ro's work on 'The Ruins of Palenque.' In 1866, when a hundred years of age, he painted two pictures, dealing, the one with Grecian and Roman antiquities, the other with Mexican. He died in Paris in his one hundred and tenth year, in 1875.

WALDMÜLLER, FERDINAND GEORG, painter, was born in Vienna in 1793. His parents wished him to enter the Church, and disinherited him when he persisted in following his natural disposition. He studied under Lampi and Maurer, at the Academy, and earned a living at the same time by making drawings for bonbon boxes. When he had only half completed his education, he obtained a place as drawing master to Count Gyulai, in Agram. He married an actress there, and travelled with her in the provinces until she obtained an engagement at Vienna. He first practised as a portrait painter, imitating the style of Lawrence, but afterwards devoted himself to *genre*. At Vienna he obtained the post of curator to the Launberg Gallery, in the Academy. He died at Vienna in 1865. Works:

A Village School. (Berlin, National Gallery.)

The Convent Supper. (Vienna Academy.)

The Tramp Family.

The Peasant's Return

The Dog and the Grapes.

(Christmas Morning.

Sunday Afternoon.

'Christmas-Box-ing.'

WALDO, SAMUEL, a native of Connecticut, U.S.A., was born in 1783, and after some preliminary study in America, came to London in 1806, and practised for three years as a portrait painter. Returning to America, he then settled in New York, where he worked successfully until his death in 1861. In the City Hall at New York there are several portraits of ex-mayors of the city by him, and the New York Historical Society owns his picture of Peter Remson.

**WALDOR.** See **VALDOR.**

**WALDORP, ANTONIE,** was born at Huis-ten-Bosch, near the Hague, in 1803, and worked as a scene-painter under Biickenheimer. Later on he painted views of towns, harbours, churches, and so forth, with domestic scenes and portraits. Later still he devoted himself exclusively to the painting of calm and stormy seas. He died at Amsterdam, October 12, 1866. Among his paintings we may mention:

**Amsterdam:** *R. Museum.* Still Water with Shipping.  
**Rotterdam.** *Museum.* The Escape of Grotius from Loovestein.

**WALDRÉ, VINCENT,** an Italian decorative painter, was born at Vicenza early in the 18th century. Coming to England, he was patronized by the Marquis of Buckingham, for whom he worked at Stowe. On his patron becoming Lord Lieutenant of Ireland (1787), he had a commission to decorate St. Patrick's Hall, Dublin, and was made architect to the Irish Board of Works. He settled and married in Ireland, and died at Dublin towards the end of the century, aged 72.

**WALE, SAMUEL,** was born in London, (or at Yarmouth,) and was brought up as an engraver on plate. He afterwards studied in the St. Martin's Lane Academy, and practised decorative painting in the manner of Francis Hayman. But his chief employment was designing for the booksellers. He understood architecture and perspective, and assisted Gwynn in his well-known drawing of a section of St. Paul's, decorated according to Sir C. Wren's intention. He also made drawings for an edition of Isaac Walton's 'Angler,' and for 'London and its Environs.' At the establishment of the Royal Academy, Wale was chosen a foundation member, and appointed first professor of perspective. Upon the death of Wilson, he was also made librarian, and he retained both these places till his death, which took place in London in 1786. He had been an exhibitor from 1769 to 1778, and was the first member to share in the benefits of the Academy pension fund. It has been suggested that he was the author of a well-known view of the Stocks Market, which now belongs to Mr. Graves. We have a few original etched vignettes by him. There are pictures by him in Bethlehem, Christ's, the Foundling, and St. Thomas's hospitals.

**WALE, JAMES,** was born at Peterhead, Aberdeenshire, in 1748, of respectable parents. He showed his genius for drawing at an early age, and was educated at the Marischal College of Aberdeen. He exhibited portraits at the Royal Academy in 1778 and the following years. In 1791 he went to India, where he painted many excellent portraits. He began the picture of the Mahratta Durbar, which was afterwards completed and engraved by Thomas Daniell, R.A. He made twenty-four drawings from the Caves of Ellora, which, with the plans, were engraved and published after his death by Thomas Daniell, in his work on Hindoo Excavations (1803). Wale died at Salseth on the Malabar coast in 1796. He left some portraits of Indian princes and their ministers, which passed into the possession of Sir Alexander Malet, of Wilbury House, in Wiltshire.

**WALESCART, JAN.** See **VALESCART.**

**WALKER, ANTHONY,** an English draughtsman and engraver, was born, probably at Salisbury, in 1726. He studied engraving in London under John Tinney, and at the St. Martin's Lane Academy. He was long employed in engraving

frontispieces and vignettes, from his own designs, for the booksellers. Some of these are not destitute of merit, though rather heavy and dark. The figures in Woollett's 'Niobe' were by him, also five original illustrations to 'Romeo and Juliet.' He engraved several plates for Boydell, among them the following:

Curius Dentatus refusing the presents of the Samnites; *after Pietro da Cortona.*

The Village Lawyer and his Clients; *after Holbein.*

The Angel departing from the House of Tobit; *after Rembrandt* (exhibited at Spring Gardens, 1765).

View of the City of Worcester; *after J. B. C. Chatelet.*

View of Lord Harrington's Park; *after the same.*

He died in London in 1765.

**WALKER, ELIZABETH,** an English miniature painter, was born in London in 1800. She was the daughter of S. W. Reynolds, the mezzotinter, and married the Scottish engraver, W. Walker. She studied engraving under T. G. Lupton, but, after producing several plates, among others her own portrait after Opie, she devoted herself to miniatures, receiving instruction from G. Clint. Obtaining a good practice, she was appointed miniature painter to William IV., and exhibited at the Royal Academy from 1818 to 1850. After a long career, she died in London in 1876. There is by her:

Oxford. *Christ Church.* Portrait of the Earl of Devon.

**WALKER, FREDERICK,** was born in Marylebone, May 24, 1840. He began his studies in the British Museum, and for a time worked under an architect called Baker. Leaving him, he returned to the British Museum, and entered himself at Leigh's, in Newman Street. It was not long, however, before he made his way into the Royal Academy Schools. While a student he had already begun to draw on wood, and had placed himself with Mr. J. W. Whymper in order to learn the requirements of the art. He won employment on the now defunct periodical, 'Once a Week,' which did so much in a quiet way for the more retired walks of English art, and getting an introduction to Thackeray, he was engaged to make drawings for the 'Cornhill Magazine.' He also worked for 'Good Words,' 'Sunday at Home,' and other prints of the same kind. In 1864 he was elected an Associate of the Society of Painters in Water-Colour, and in 1866 a full member. In 1867 he won a medal for his water-colour drawings at the Paris Exhibition. In 1871, when still a member of the Water-Colour Society, he was elected an Associate of the Royal Academy, by which a much required precedent was set. Never robust in health, he began to show signs of the end soon after his election into the Academy. A winter in Algiers did him little good, and on the 5th June, 1875, he died at St. Fillan's, Perthshire. He was buried in Cookham church, the centre of his favourite district, and there his friends and brother artists erected a tablet to his memory. Frederick Walker's art has had an enormous effect upon his younger contemporaries, and the broad characteristics of a large proportion of the pictures painted in England between 1875 and the present date (1888), are due to his example. More almost than any other painter of similar rank did he depend on 'feeling' for success. As a colourist he improved till the end, but as a draughtsman he was more proficient in his earlier than in his later years. As a composer, too, in line, he left much to desire; but whatever theme he selected for treatment, he clothed it with a pathetic beauty, to which humanity and inanimate

nature had each to contribute its share. He showed curious skill in combining rusticity with grace in his peasants. As a technical painter, he displayed more power in water-colour than in oil, and it is among the workers in the former medium that his influence has chiefly worked for good. His subjects were frequently taken from the literature of his time, but in many instances they were of his own invention, and in others they were idealized portraits of actual places. Among his best works in each medium we may name:

## WATER-COLOURS.

Philip in Church.	The Fairy.
The Fishmonger's Shop.	High Street, Cookham.
Marlow Ferry.	Portrait of himself.
Our Village.	Mushrooms.
The New Boy.	The Chaplain's Daughter.
Well-sinkers.	

Water-colour replicas of nearly all the oil pictures mentioned below.

## OIL PICTURES.

The Lost Path. ( <i>H. F. Makins, Esq.</i> )
Vagrants. 1868. ( <i>National Gallery.</i> )
The Old Gate. 1869. ( <i>A. E. Street, Esq.</i> )
The Plough. 1871. ( <i>The Count of Bayona.</i> )
At the Bar. 1872. Before his death he erased the head in this picture.
The Harbour of Refuge. 1872. ( <i>William Agnew, Esq.</i> )
Wayfarers. ( <i>William Agnew, Esq.</i> )
The Bathers. ( <i>W. Cuthbert Quiller, Esq.</i> )
The Peaceful Thames; left unfinished. ( <i>Sir Charles Tennant, Bart.</i> )
The Right of Way. 1875.

WALKER, GEORGE, an English painter, was born in the first half of the 18th century. Many of his works were engraved by W. Byrne. He exhibited landscapes at the Royal Academy from 1792 to 1795, and is believed to have died soon after the latter year. There is a water-colour drawing by him of Deptford in the South Kensington Museum.

WALKER, JAMES, an English mezzotint engraver, was born in 1748. He studied under Valentine Green, and soon acquired a reputation by his portrait plates, especially by those after Romney. In 1784 he went to St. Petersburg as engraver to the Empress Catherine, and was engaged for some years on various important works. Returning to England in 1802, with a pension, he lost his plates by shipwreck on the way. Redgrave states that he died about 1808, but his death more probably did not occur till after 1819. The following are among his best plates:

Mrs. Musters; after Romney. 1780.
Countess of Carlisle. Do. 1781.
Miss Woodley. Do. 1781.
Master Tempest. Do. 1781.
Lady Isabella Hamilton. Do. 1782.
Sir Hyde Parker. Do.
The Fair Persian; after M. Cosway. 1784.
Dr. Robertson; after Reynolds.
The Infant Hercules; after the same.
Woman teaching Child to read; after Rembrandt. 1792.
Ariosto; after Titian. 1819.

WALKER, JOHN, engraver, was the son of William Walker (of Thirsk). He practised in London towards the close of the 18th century, finishing many of his father's plates after the latter's death. He also engraved some views which were published in the 'New Copper-plate Magazine' in 1794-6.

WALKER, J. RAWSON, an English landscape painter, born in the latter part of the 18th century. He had a good practice at Nottingham, and exhibited occasionally at the Royal Academy, at the

British Institution, and at Suffolk Street from 1817 to 1865. His art inclined to the poetic school of landscape painting.

WALKER, ROBERT, an English portrait painter and contemporary of Van Dyck, who formed his style, apparently, by study from the works of that master. He did not, however, attract much notice until the time of Cromwell, whose portrait and those of other republican chiefs he painted. He painted the Protector more than once. One portrait represents him with a gold chain about his neck, which had been sent to Cromwell by Christina of Sweden, in return for his miniature by Cooper. Another was purchased for the Grand Duke of Tuscany, whose agent, meeting with one in the hands of a female relation of the Protector, and offering to purchase it, was asked five hundred pounds, and paid it. Walker had for some time an apartment in Arundel House, in the Strand. It is stated on an engraved portrait of him by Peter Lambart that he died there in 1658. His own portrait, by himself, is in the picture gallery at Oxford; another at Hampton Court is the original of Lambart's plate. We may also name:

London.	<i>N. Port Gal.</i>	Oliver Cromwell.
"	"	Henry I. ton.
"	"	John Lambert.
"	"	William Faithorne.

WALKER, WILLIAM, an English landscape painter in water-colours, was born at Hackney in 1780. He studied under R. Smirke, and in 1803 paid a visit to Greece. The immediate fruit of this voyage was the publication of 'Six Picturesque Views of Greece,' but it also influenced his choice of subjects, which were chiefly taken from the Mediterranean and the East. He joined the Associated Artists in Water-Colours in 1808, and in 1820 was elected an associate of the Old Water-Colour Society, where he exhibited down to 1836, as well as at the Royal Academy. He died at Sawbridgeworth, September 2, 1863. There is a water-colour drawing, 'The Market Woman,' by him in the South Kensington Museum.

WALKER, WILLIAM, a Scottish engraver, was born in Midlothian in 1793, and studied his art in Edinburgh, under John Mitchell. In 1816 he came to London, and practised stipple under T. Woolnoth, and mezzotint under Thomas Lupton. In 1819 he returned to Scotland, where he engraved some fine plates in stipple after Sir Henry Raeburn. Among these were portraits of Sir Walter Scott and of the painter himself, for which he, Walker, had given Raeburn commissions. He also commissioned Sir Thomas Lawrence to paint a portrait of Lord Brougham, from which he made another excellent plate. In 1832 he settled in London, where he died on the 7th September, 1867. His wife was Elizabeth Walker, *q. v.* He published his own plates; beside those already mentioned we may name:

The Passing of the Reform Bill.
Reformers at the Diet of Spitz; after Cattermole. 1847.
Caxton and Edward IV.; after Maclise.
The Aberdeen Cabinet. 1857.
Distinguished Men of Science living in Great Britain in 1807.

WALKER, WILLIAM, brother of Anthony Walker, was born at Thirsk in 1729, and after serving an apprenticeship to a dyer, came to London and was instructed in art by his brother. He worked for nearly thirty years as an illustrator of periodicals, and was also much employed by Boydell. The

process of re-biting was a discovery of his. He died in Clerkenwell, February 18, 1793. Among others, we have the following prints by him:

The Family of Sir Balthazar Gerbier; after Van Dyck.  
Diano and Calisto; after P. Le Moyne.  
The Power of Beauty; after Fil. Lauri.  
Christ appearing to Mary Magdalene; after Pietro da Cortona.  
The Young Bird-catchers; after Gasp. Netscher.  
The Girl and Chickens; after Ant. Amorosi.  
The Boy and Bird's-nest; after the same.  
A Flemish Entertainment; after Van Herp.  
Jacob watering Rachel's Flocks; after Trevisani.  
Isaac blessing Jacob; after the same.  
Lions at play; after Rubens.

WALL, JOHN, a physician and amateur painter, was born at Powick, Worcestershire, in 1708. He was educated at Oxford, and became eminent as a physician and experimental chemist in Worcester. He had a hand in the establishment of the Royal Worcester Porcelain Factory, and as a painter he made some cartoons for windows. One of these is in the chapel of the Bishop's palace at Hartlebury. Dr. Wall died at Worcester in 1783.

WALL, W. R. VAN DER. See VAN DER WALL.

WALLACE, WILLIAM, a Scottish portrait painter, was born at Falkirk in 1801. For some years he practised in Edinburgh, but in 1833 settled in Glasgow. He died in 1866. There is by him:

Edinburgh. *Nat. Gall.* Portrait of Thomson of Duddingston.

WALLAERT, PIERRE, painter, was born at Lille in the latter half of the 18th century. He exhibited at the Salon from 1795 to 1810. In the Marseilles Museum there is a 'Shipwreck' by him, and in that of Toulouse a washed landscape. He died in Paris about 1812.

WALTER, J., portrait painter, practised about 1700. After him Bernard Lens engraved a portrait of Lord Cutts, surrounded by Mars, Minerva, and Apollo.

WALLINT. See LINF.

WALLIS, JOHN WILLIAM, a Scottish landscape painter, was born about 1765. He practised for some years in Italy and Germany, but after 1812 devoted himself to picture dealing.

WALLIS, JOSEPH, an English landscape painter in water-colour, was born in 1789. He excelled in snow scenes, and his works had many good points, but he did not win success. He exhibited at the Royal Academy from 1809 to 1820, and died at Waltham in 1862. There are three water-colour drawings by him in the Kensington Museum.

WALLIS, ROBERT, an English landscape engraver, born in London in 1794. He worked in line, and his renderings of Turner are excellent. He was much employed by the publishers. Specimens of his art will also be found in the 'Art Journal,' and 'Roger's Poems,' as well as in 'England and Wales,' and 'The Southern Coast.' He retired to Brighton in 1860, where he spent his latter years, and died in 1878. Amongst his best plates are:

The Approach to Venice; after Turner.  
Brighton Chain Pier; after the same.  
Lake Nemi; after the same.  
The Dutch Ferry; after Callcott.  
On the Gulf of Venice; after Clarkson Stanfield.  
Val S. Nicolà; after J. D. Harding.

WALMSLEY, FREDERICK, an English subject and portrait painter, was born in 1815. He studied

under H. P. Briggs, and in the schools of the Royal Academy. He exhibited at the British Institution, in Suffolk Street, and at the Royal Academy, from 1838 to 1872. His work was much impeded by paralysis of the legs. He died in 1875.

WALMSLEY, THOMAS, landscape painter, was descended from a Rochdale family of good position, but was born in Ireland in 1768, at which time his father, a major in the army, was there with his regiment. Having quarrelled with his friends he came to London, to procure a living by his own exertions. Having already made some progress in landscape painting, he was engaged as scene-painter at the King's Theatre, and afterwards in the same capacity at Covent Garden. He subsequently held a similar post in the Crow Street Theatre, Dublin, but finally settled at Bath, where he practised landscape with success for the last ten years of his life. Between 1790 and 1796 he exhibited many landscapes, chiefly Welsh scenes, at the Royal Academy. He died at Bath in 1806.

WALRAVEN, ISAAC, a Dutch amateur painter and engraver, was born at Amsterdam in 1686. He worked successively under a goldsmith, a sculptor, and lastly under the painter Gerard Rade-maker, after whose death he went to Dusseldorf to copy pictures in the Gallery. His own pictures were chiefly historical. His 'Death of Epaniondas' is in the Amsterdam Museum. He has left a series of etchings in the manner of Stefano della Bolla, and some of goldsmiths' patterns. He died at Amsterdam in 1761-5.

WALRAVEN, NIC. See HAEFFEN.

WALS, GOTTFRIED, landscape painter and engraver, was a native of Cologne, and flourished about 1610. He studied under Agostino Tassi, and worked chiefly in Italy. He lost his life in an earthquake at Naples.

WALSKAPPEL, JAKOB VAN, (WALSCAPPELLE, or WALTSKAPPELLE,) was a painter of fruit and flowers. The dates of his birth and death are unknown, but those of his pictures range from 1670 to 1680. According to Houbraken he was living at Amsterdam before 1667 and after 1716, and abandoned art for some other calling. He is said to have been a pupil of the flower-painter, Cornelis Kick. His pictures are something like those of J. D. de Heem. His flowers are tastefully arranged in globular water-bottles, and bespangled with butterflies, moths, and other insects. His pictures are fairly numerous in England; the National Gallery has one; others are to be found in the Berlin Museum, at Frankfort, at Schwerin, and in New York.

WALTER, HENRY, a painter of pastoral and rural subjects, was born in London about 1790. His works were few in number, and less well-known than they deserved. Being much engaged in teaching, he had little time to devote to the practice of his art, and his over-severity in his judgment of his own work caused him to destroy much that might have given him a wider reputation. His pictures occasionally appeared at the winter exhibitions of the Royal Academy, and a 'Farmyard Scene' of much merit, was at the great exhibition of 1851. His private character was such as to attract many friends, and he enjoyed the intimacy of Samuel Palmer, F. O. Finch, Geo. Richmond the elder, Blake, and Linnell. He died at Torquay, May 23, 1849.

WALTER OF COLCHESTER. A monk of St. Alban's, who flourished in the first half of the 13th

century, and is remembered chiefly as a statuary and carver, but is said to have been also a painter.

**WALTHER, FRIEDRICH**, of Dinkelsbühl, an early German painter, is said to have flourished in the second half of the 15th century, and to have painted altar-pieces in the manner of Martin Schongauer. In conjunction with Hans Hurnig (*q. v.*) he designed a series of prints for a 'Biblia Pauperum' (published in 1471).

**WALTHER, KARL SIGMUND**, was born at Dresden in 1783. He studied under Schubert in his native city, and became known as a pleasing portrait painter. He also painted a few historical pictures. He died in 1820.

**WALTIER, CHARLES EMILE**. See **WATTIER**.

**WALTON, ELIJAH**, was born at Manchester in 1833. He became a student in the Royal Academy, where he gained a medal when only ten years of age. He made journeys to the East, to the Alps, to Norway, to the English Lakes and the Isle of Wight, making drawings in which a poetic fancy took the place of truth to nature. His work lent itself to reproduction by chromolithography, and so his impossible peaks and generally artificial effects have become widely known. He wrote a treatise on the camel, and often employed his pencil in the illustration of books. He died in 1880.

**WALTON, HENRY**, an English subject and portrait painter, was born about 1720. He was a member of the Society of Artists, where he exhibited, as well as at the Royal Academy, from 1771 to 1779. His subjects were usually portraits in small or domestic incidents. Several of his pictures have been engraved. His death took place about 1790. Two of his pictures were exhibited at the Grosvenor Gallery in 1889.

**WALTON, JAMES THOMAS**, an English landscape painter, was born at York. He studied under Etty, his fellow-townsmen, and travelled in Switzerland and Algiers; but excelled especially in English pastoral landscape. He died on the 17th October, 1867, at York.

**WALTON, PARRY**, an English copyist and still-life painter of the 17th century. He studied under Robert Walker, and became keeper of the pictures to James II. He had much practice as a picture restorer, and as such exercised his skill on Rubens's ceiling at Whitehall. For his work upon it he was paid £212. He died in Lincoln's Inn Fields about 1700. His son, who succeeded to his appointments, was known as a copyist.

**WALWERTH, JAKOB SAMUEL**, engraver, was born at Nuremberg in 1750. He studied draughtsmanship under Preissler, and engraving under Schweickhart. He was chiefly employed as an engraver of anatomical, botanical, and architectural plates, and worked much for the publisher Meichel, at Basle. His landscapes and historical plates were comparatively unimportant. He died in 1815.

**WAMPS, BERNARD JOSEPH**, (or **WAMPE**), was born at Lille, November 30, 1689. He studied under Vuez in his native city, and under Jean Restout in Paris. In 1715 he won the *Premier Grand Prix de Rome* with a 'Judith receiving the treasures found in the tent of Holofernes.' After five years in Rome, Wamps settled in Lille, where he was accorded certain privileges by the municipality. He died in that city about 1750.

Works:

Cambrai.	Museum.	Hagar in the Desert.
"	"	Jesus at Emmaus.
		(And three others.)
Douai.	"	The Tribute Money.
"	"	The Last Supper.
"	"	Christ blessing little Children.
		(These three are sketches for pictures in the Churches of S. Pierre and S. Jacques, at Douai.)
Lille.	"	The Judgment of Solomon.

**WAMPS**. See **WANS**.

**WANDELAAR, JAN**, painter and engraver, was born at Amsterdam about 1691. He was instructed by W. van Gouwon and G. de Lairese, and painted many portraits, some in pastel. He also engraved portraits and book ornaments for publishers, but his best productions were thirty-four plates for the 'Tabulæ sceleti et musculorum corporis humani,' of Albinus. The drawings were made from the subjects by himself, under the direction of Albinus. There is an English translation, in which the figures are copied in the original size, by C. Grignon, Ravenet, Scotin, and others. Wandelaar was known as an author, and wrote a comedy called 'The Sham Relation.' It was through his exertions that a public school of design was opened at Amsterdam. He died at Leyden in 1759.

**WANS, JAN BAPTIST**, (or **WAMPS**), surnamed 'THE CAPTAIN,' from being commander of the civic guard in his native town, was a Fleming, born in 1628. He was accounted a good landscape painter in the classic Italian style he and his contemporaries borrowed from Poussin. He also made copies of the works of Van Dyck. There is a landscape by him in the Antwerp Museum. His death took place after 1687, but the date is not known.

**WAPPERS, GUSTAVE**, a Belgian historical painter, was born August 23, 1803, at Antwerp. He worked under Herryns and Van Bree, in the Academy of his native city, and subsequently studied the works of Rembrandt in Holland and the Italian masters in Paris. Returning to Belgium in 1830, he became the leader of the romantic movement, and soon deposed the classicist Navez from his position as head of the Belgian school. His first important picture, the 'Episode of the Belgian Revolution,' now in the Brussels Museum, raised the standard of revolt, and a band of young artists eagerly enlisted themselves under it. His pictures, based on subjects from Flemish history, at once became popular in the new kingdom. Many honours were bestowed on him. From 1839 to 1855 he was Director of the Antwerp Academy. In his own country he was made a baron and appointed principal painter to the King; while in France he was made an officer in the Legion of Honour. His latter years were chiefly spent in Paris, where he died, December 6, 1874. Amongst his works are:

Amsterdam.	Fodor Museum.	Peter the Great at Zaandam.
"	R. Museum.	Van Dyck falling in love with his model.
Antwerp.	Academy.	Portrait of himself.
"	Jesuits' Church.	The Song of Solomon.
Brussels.	Museum.	The Presentation in the Temple.
"	"	Charles I. going to the Scaffold.
"	"	Episode of the Belgian Revolution of 1830.
"	Royal Palace.	Temptation of St. Anthony.
Tirlemont.	St. Germain.	Pietà.
Versailles.	Gallery.	Defence of Rhodes.



**WARD, EDWARD MATTHEW**, an English historical painter, was born in Pimlico in 1816. His mother was a sister of James and Horace Smith, the authors of 'Rejected Addresses.' His art proclivities early developed themselves, and in 1830 he obtained the silver palette of the Society of Arts. He was indebted to Chantrey and Wilkie for much valuable advice and encouragement, and in 1835 entered the schools of the Royal Academy. Before he was twenty he produced a series of illustrations to the famous *jeu d'esprit* of his two uncles. In 1836 he went to Rome, and studied in the Academy of St. Luke, where in 1838 he was awarded the silver medal for historical composition. After a stay of three years in Italy, he made his way to Munich, and worked on fresco painting for a time under the direction of Cornelius. On his return to England he made his appearance on the walls of the Royal Academy in 1839 with a picture of 'Cimabue and Giotto.' He soon devoted himself to the class of subjects which has been termed "historical anecdote." His chief pictures were: 'Dr. Johnson reading Goldsmith's "Vicar of Wakefield"' (1843), 'Dr. Johnson and Lord Chesterfield' (1845; *National Gallery*), 'Disgrace of Lord Clarendon' (1846), 'The South Sea Bubble' (1847; *National Gallery*), 'Charles II. and Nell Gwyn' (1848; *South Kensington Museum*; Jones Collection), 'James II. hearing of the landing of the Prince of Orange' (1850; *National Gallery*), 'Louis XVI. and his family in the Temple' (1851), 'Charlotte Corday going to Execution' (1852), and 'The Ante-chamber at Whitehall during the last moments of Charles II.' (1861). He early entered into the Westminster Hall competitions. In 1845 he sent a 'Boadicea,' which was unsuccessful; but at length, in 1863, he received a commission for eight pictures for the corridor of the House of Commons, of which the best, perhaps, are 'The Execution of Montrose,' 'The Last Sleep of Argyll,' and 'Alice Lisle concealing Fugitives.' He also made several designs for tapestry, which were carried out at the works at Old Windsor. He was elected an Associate of the Royal Academy in 1846, but his election to the full membership was delayed till 1855. His mind became unhinged through ill-health, and he died by his own hand at Windsor on the 15th January, 1879. His wife, the daughter of Geo. Raphael Ward, is also well known as a painter.

**WARD, FRANCIS SWAIN**, an English landscape painter, was born in London about 1750. He was brought up as an artist, and exhibited with the Society of Artists from 1765 to 1773; but he entered the military service of the East India Company, and afterwards appears to have pursued art merely as a pastime. He made many drawings of Indian temples and antiquities, as he had previously done of the castles and ruins of England. He died about 1805.

**WARD, GEORGE RAPHAEL**, son of James Ward, R.A., and father-in-law of E. M. Ward, R.A., was born in 1798. He studied art under his father and in the schools of the Royal Academy. He was at one time much employed in making miniature copies of the portraits of Sir Thomas Lawrence, but he is better known by his engraved portraits. He died December 18, 1879.

**WARD, JAMES**, animal painter and engraver, was born in Thames Street, London, on the 23rd of October, 1769. He began the study of engraving at a very early age, working under John

Raphael Smith for a time, and then serving an apprenticeship of nine years to his elder brother, William Ward. He soon made his mark as an engraver, and having attracted attention at the exhibitions of 1792 and 1793 with some clever pictures of rural life, he was, in 1794, appointed painter and mezzotint engraver to the Prince of Wales. He became a frequent contributor to the exhibitions of the Royal Academy, and soon won a great reputation as a painter of animals, in which line he was much assisted by previous studies of comparative anatomy. He was elected an A.R.A. in 1807, and a full Academician in 1811. In 1817 he gained the prize offered by the Directors of the British Institution for an 'Allegory of Waterloo,' but in attempting to realize his sketch he was not so successful. In his later years he made experiments in all kinds of subjects, and continued to exhibit with the Academy into extreme old age. A very characteristic portrait, painted by himself at the age of seventy-nine, is in the National Portrait Gallery. Ward retired to Cheshunt about 1830, and died there November 23, 1859, in his ninety-first year. Works:

London.	Nat. Gall.	Aldorney Bull, Cow, and Calf in a Meadow.
"	"	Gordale Scar, Yorkshire.
"	"	Harlech Castle.
"	"	King's Park in 1807. A Cattle Piece.
"	South Kensington Museum.	Dunkey and Pigs.
"	"	Pigs.
"	"	A Chinese Sow.
"	"	Bulls Fighting in a Landscape;
"	"	St. Donatt's Castle, Glamorganshire, in the background.
		Boa-constrictor seizing a Horse (the horse, a portrait of George IV.'s favourite, Apollo).
		The Council of Horses. ( <i>Manchester Gallery</i> .)
		De Tabley Park. ( <i>Oldham Gallery</i> .)
		Bull-Baiting.

Among Ward's plates the best, perhaps, are:

The Centurion Cornelius; *after Rembrandt*.  
 Admiral Duncan; *after Hoppner*.  
 Daniel in the Lions' Den; *after Rubens*.  
 The Flight into Egypt; *after F. Bol*.  
 Descent from the Cross; *after Dietrich*.  
 Diana and her Nymphs; *after Rubens*.  
 The Alpine Traveller; *after Northcote*.  
 Louisa; *after Hoppner*.  
 Thoughts on Matrimony; *after the same*.  
 The Fruits of Early Industry and Economy; *after Morland*.  
 Smugglers; *after the same*.  
 Fisherman; *after the same*.  
 The Rocking-Horse; *after himself*.  
 Mrs. Billington; *after Reynolds*.

(Nagler makes James Ward the painter and James Ward the engraver two different people.)

**WARD, MARTIN THEODORE**, an English animal painter, and son of William Ward, A.E., was born about the beginning of the 19th century. He was a pupil of Sir Edwin Landseer, and in the early part of his career practised in London. About 1840 he settled in Yorkshire, and became noted for his eccentricity. His works appeared at intervals between 1819 and 1868 at the Royal Academy, the British Institution, and the Society of British Artists. He died in great misery at York, February 13, 1874.

**WARD, SAMUEL**, an English caricaturist of the early part of the 17th century. He lived at Ipswich, and was in orders, but espousing the



Puritan side, he was successively imprisoned by the Star Chamber and Archbishop Laud. His best known caricatures are 'Spain and Rome Defeated' (1621), and 'Woe to Drunkards' (1635). He died in 1639.

**WARD, WILLIAM**, an eminent engraver in mezzotint, was born in London in 1766. He was the brother of James Ward, the celebrated animal painter, and father of W. J. and M. T. Ward. He served an apprenticeship to J. R. Smith, and afterwards became his assistant. He engraved many of the pictures of his brother-in-law, George Morland, and these plates are now (1889) in great request. He also engraved numerous portraits after Reynolds and others, and a few historical pictures. In 1814 he was elected an Associate of the Royal Academy, at which he had first exhibited in 1795, and was appointed mezzotint engraver to the Prince Regent and the Duke of York. He died suddenly in London, December 21, 1826. Among his plates we may name:

The Defeat of Mary Stuart at Langside; after Westall.  
The Battle of Camperdown; after Copely.  
Review of the Third Dragoon Guards; after Beechey.  
David and Uriah; after E. Bol.  
Joseph presenting his Father to Pharaoh; after the same.

Pilate washing his hands; after G. Honthorst.

Mary Magdalen reading; after Correggio.

The Death of Oedipus; after Fuseli.

The Death of the Elk; after Rubens.

The Ivory Stable; after James Ward.

The Haymakers; after the same.

The Country Ale-House; after the same.

The Gamesters; after W. Peters.

The Birth of the Heir; after W. Bigg. And about twenty plates after Morland, of which 'The Visit to the Child at Nurse' is perhaps the best.

**WARD, WILLIAM JAMES**, mezzotint engraver, was the son of William Ward, and was born about 1800. He exhibited a talent for art at a very early age, and in his twelfth year obtained the silver medal of the Society of Arts for an elaborate drawing of the 'Madonna della Seggiola' of Raphael. His style was robust, and more adapted to the translation of Sir Joshua Reynolds and John Jackson than of Sir Thomas Lawrence, after each of whom he engraved. He died in 1840. Among his plates we may name:

Admiral Sir P. Durham; after F. Grant.

Prince George of Cambridge; after John Lucas.

Lady Vernon Harcourt; after J. Jackson.

The Infant Hercules (the single figures); after Sir J. Reynolds.

Earl Grey, K.G.; after Jackson.

George Canning; after T. Stewartson.

Thomas Moore; after George Mulvaney.

Garrick in the Green Room; after Hogarth.

John Jackson; after Jackson.

Marriage of St. Catherine; after Vandeyck.

Some plates in the 'Gems of Art.'

**WARIN.** See VARIN.

**WARNBERGER, SIMON**, landscape painter, was born at Pullach, near Munich in 1769, and was educated at the Munich Academy. He travelled for his improvement in Austria and Italy, and was in 1824 elected a member of the Munich Academy. He died in 1847. The Berlin National Gallery contains a 'Beech Wood' by him.

**WARNECK, ALEXANDER**, (or **WARNYK**), was born at St. Petersburg about 1780, and instructed in the Academy of that city, and afterwards in Italy. He was a painter of genre subjects and portraits, among the latter of which were those

of Count Stroganoff, President Olenin, and himself. **KARL EDUARD WARNECK**, probably his son, was born at Dantzig in 1803, and died there in 1858. He practised in Russia, visited Italy, and was a painter of historical subjects and genre.

**WARNIR, JOHANN**, a native of Germany, was born about the year 1620. He is chiefly known as a copyist of prints by Albrecht Dürer and other German masters. His plates are neatly executed, but have all the servility of imitation. He copied the print by Dürer, representing 'St. Jerome seated before a Crucifix, with a city in the background, inscribing it *Jh. Warnir, Æ. 16, 1636*, and the following year he copied the 'Twelve Apostles,' after the same master, which he marked *Jh. W., Æ. 17*. He is supposed to have died very young.

**WARNYK.** See WARNECK.

**WARREN, ALFRED WILLIAM**, an English engraver, who practised in London in the 19th century. He was the son of Charles Turner Warren. He engraved 'The Beggar's Petition,' two plates of English kings and English poets respectively, and 'The New Coat,' after Wilkie, and illustrations for the following books:

Pope's 'Essay on Man.'

Smirke's 'Arabian Nights.' | Coxo's 'Social Day.'

**WARREN, CHARLES TURNER**, an eminent engraver, was born in London, June 4, 1767. While young his occupation was the engraving of rollers for calico printing, and in after life he was chiefly employed on small plates for book illustration, especially of the poetry and novels published by Bell, Harrison, Cadell, and others. Little is known of his life, but he was the first to succeed as an engraver on steel, for which process he received a gold medal from the Society of Arts. He engraved several of the beautiful illustrations to 'Don Quixote,' after Smirke. He died at Wandsworth, April 21, 1823. Among his other plates we may name:

Lord Castlereagh; after Lawrence.

Alexander Pope.

The Broken Jar; after Wilkie. (Coxo's 'Social Day'.)

Antony and Cleopatra; after Tresham (for the *Boydell Gallery*).

Troilus and Cressida, after T. Kirk (do.).

**WARREN, HENRY**, water-colour painter, was born in London, September 24, 1794. He evinced an early taste for art, but for a while was almost equally divided between painting, sculpture, and music. He first entered the studio of Nollekens, the sculptor, where he had John Gibson and Bonomi as his companions. In 1818, however, he gave up sculpture for painting, and entered the schools of the Royal Academy. His first picture, entitled 'Love among the Roses,' appeared in 1823, but soon afterwards he adopted water-colour in preference to oil, and in 1835 joined the New Society of Painters in Water-Colours. He was elected President in 1839—a post he resigned in 1873, when he accepted the title of Honorary President; this he held until his death, which occurred in London, December 18, 1879. He was a member of the Royal Commission for the Paris Exhibition of 1855, and took a leading part in the Fine Arts section of the 1862 exhibition. He published an antiquarian work on the river Ravensbourne, in Kent, illustrated by lithographic views drawn by himself; two little volumes, entitled respectively 'Notes upon Notes' and 'Hints upon Tints,' besides many elementary essays on art.

He also designed series of illustrations to 'A Winter's Tale,' to Lockhart's 'Spanish Ballads,' to Wordsworth's 'Pastoral Poems,' and to Moore's 'Paradise and the Peri.' He was an honorary member of the 'Société Belgique des Aquarellistes,' and of the Pennsylvanian Academy of Arts.

WASER, ANNA, (or WASSER,) was born at Zurich in 1679, and was the daughter of Rudolph Waser, a member of the town-council. When she was not more than twelve years of age her father placed her under Joseph Werner, of Berne, one of the best artists in Switzerland. She soon rivalled Werner himself in miniature, and her reputation spreading through Germany, there was scarcely a court in the empire from which she did not receive commissions. Her miniatures were sought for also in London and Holland. She painted pastoral subjects and flowers as well as portraits. She died in 1713.

WASSEMBERG, JAN ABEL, was born at Groeningen in 1689. He was the son of an advocate, who, after giving him the rudiments of a classical education, yielded to his bent towards art, and placed him under one JAN VAN DIEËN. With him Wassemberg remained until he was twenty-three years of age, when he went to Rotterdam, where he formed an intimacy with Adriaan van der Werff. He afterwards returned to Groeningen with the reputation of one of the most promising young artists of his time. He painted the portrait of the Prince of Orange, with that of the princess, and those of the most distinguished personages of the court. He also painted small pictures from sacred history, in the style of Van der Werff. He died in 1750. His daughter, ELIZABETHA GERTRUIDA WASSEMBERG, painted like her father, but sometimes approached pretty closely to Gerard Dou. She died in 1782. Wassemberg's son, JAN, was also a painter.

WASSER. See WASER.

WATELET, CLAUDE HENRI, a distinguished amateur and writer on art, was born in Paris in 1718. His father was receiver-general of the finances, to which position he himself succeeded. In his youth he united the study of art with that of belles lettres, and travelled through Germany to Italy, passing some little time at Rome. After his return to Paris he published, in 1761, his poem on the 'Art of Painting,' embellished with plates from the designs of M. Pierre, etched by himself, and finished with the graver by L. S. Lempereur. He was the principal author of the 'Dictionnaire des Arts de Peinture, Sculpture et Gravure,' published in 1792, with additions by M. Levesque. He died in 1786. Watelet may be ranked among the best amateur engravers. His plates number nearly two hundred; the following may be named:

Claude Henri Watelet; engraved in 1753; after *Cochin*.  
Jean le Rond d'Alembert, of the French Academy. *Do*.  
P. Joliot de Crébillon, of the French Academy. *Do*.  
J. P. M. Pierre, Painter. *Do*.  
Louis de Silvestre, Painter. *Do*.  
The Count de Vence. *Do*.  
A. B. J. Turgot. *Do*.  
Venus nursing Loves; after *Rubens*.  
A Corps-de-Garde of Monkeys; after *Teniers*.  
A Landscape, with Figures; after *K. du Jardin*.  
A large Landscape; after *J. Both*.  
A pair of Views of Ruins; after *Panini*.

WATELET, LOUIS ETIENNE, a French landscape painter and lithographer, was born in Paris in 1780. He began to exhibit at the Salon in 1799, and there his works appeared for upwards of half

a century. His travels extended to Belgium, the Tyrol, and Italy, and afforded many subjects for his pictures. He died in 1864. There are by him:

Fontainebleau. *Palace*. Henri IV. and Captain Michaud.  
Neuchâtel. *Museum*. Landscape.  
Versailles. *Palace*. Reception of Napoleon I. at  
Louisbourg. 1812.

And other works in the Museums of Amiens, Aix, Bordeaux, Montpellier, and Nîmes.

WATERLO, ANTHONIE, (or WATERLOO,) painter and engraver, was born at Lille, in 1609 or 1610. Various dates have been given for his birth, but Mr. Bredius has discovered that his betrothal took place in Amsterdam in 1640, the painter being at the time thirty years of age. He was married a few weeks later at Zevenbergen. He seems to have divided his time mostly between Amsterdam, Leeuwarden, and Utrecht, paying an occasional visit to his native city. He had a château near Utrecht, where Jan Weenix used to visit him for the purpose of inserting figures in his landscapes. It has been usually asserted that he died at Utrecht, in the Hospital of St. Job, in 1670, but it is now known that he was still alive in 1676, and living in Leeuwarden. His landscapes are characterized by the most extreme simplicity. They represent the entrance into a forest; a broken road, with a few trunks of trees; a solitary cottage, or a water-mill; all treated with truth and sincerity. Landscapes by him are in the Amsterdam and Rotterdam Museums and the Stuttgart Gallery. But he is best known as an engraver and etcher. His plates usually represent forest subjects. According to Bartsch, they amount to one hundred and thirty-six. They are etched with spirit and facility, and retouched with the graver. He sometimes marked his plates with the initials A. W. J., and sometimes with the cipher *AW*. The drawings of Waterloo

are also excellent; they are generally in black chalk and Indian ink. The following are perhaps the best of his plates:

A set of six upright Landscapes, among which *The Water-mill* is the chief.  
A set of six Landscapes, with subjects from Mythology (Alpheus and Arothusa; Apollo and Daphne; Mercury and Argus; Pan and Syrinx; the Parting of Venus and Adonis; and the Death of Adonis).  
A set of six Landscapes, with subjects from the Old Testament, and the Angel directing Tobias.

WATERSCHOOT, HENRICH VAN, a Dutch painter of the 18th century. He practised in Munich, where he worked in a sort of rivalry with Beich from 1744 to 1773, and painted genre pictures, flowers, and battle-pieces. In the Augsburg Gallery there is a 'Consecration of a Village Church' by him.

WATHER, PHILIPP, painter and engraver, was born at Mühlhausen in 1798. He learnt etching and engraving from Reindel at Nuremberg, and was finally known best as a worker upon steel. His early productions, however, were chiefly views of buildings in oil and water-colour. His most popular plate was 'The Baker Girl,' after Kreul.

WATMAN, HENRY, an engraver of landscapes, mentioned by Professor Christ, is said to have marked his prints with an *H* and a *W* joined into a monogram.

WATSON, CAROLINE, an excellent English engraver and daughter of James Watson, was born in London about the year 1760. She was instructed

in the art by her father, and engraved many subject pictures and portraits, both in mezzotint and in stipple. In 1785 she received the appointment of engraver to Queen Caroline, and died in Piccadilly, June 10, 1814. Among others we have the following prints by her:

Prince William of Gloucester; *after Reynolds*.  
 Lord Malmesbury; *after the same*.  
 Mrs. Stanhope; *after the same*.  
 Sir Joshua Reynolds; *after the same*.  
 Earl of Bute; *after Gainsborough*.  
 Ozias Humphry, Painter; *after the same*.  
 Two heads of Lady Hamilton; *after Romney*.  
 Mrs. Drummond and Children; *after Shelley*.  
 Mrs. Siddons, as the Grecian Daughter; *after Shirrif*.  
 Miss Bover; *after Hoppner*.  
 Benjamin West, P.R.A.; *after Gilbert Stuart*.  
 William Woollett; *after the same*.  
 Sir Robert Boyd, Governor of Gibraltar; *after the same*.  
 Death of Cardinal Beaufort; *after Sir J. Reynolds*.  
 Marriage of St. Catharine; *after Correggio*.

WATSON, GEORGE, a Scottish portrait painter, was born in 1767, at Overmains, Berwick. His first instruction was due to Alexander Nasmyth, but he worked for two years with Sir Joshua Reynolds. Settling in Edinburgh, he obtained a foremost place in the Scottish art world. From 1808 to 1812 he was president of the Associated Artists, and in 1830 he took a leading part in the fusion of the Royal Institution with the Scottish Academy, of which he became president the same year. His works were not only exhibited in Edinburgh; from 1808 to 1828 he sent forty-five pictures to the London Royal Academy and to the British Institution. He died in Edinburgh, August 24, 1837. Works:

" " " A. Skirving.  
 " " " Benjamin West.

WATSON, JAMES, mezzotint engraver, and brother of William Watson the portrait-painter, was born in Ireland in 1740 (?). He exhibited at Spring Gardens in 1775, and died in 1790, having been for years a resident in Little Queen Street, London. He was the father of Caroline Watson. We have by him a great number of interesting plates, among which are the following:

Anne, Duchess of Cumberland; *after Reynolds*.  
 Elizabeth, Duchess of Buccleuch, with her daughter. *Do*.  
 The Duchess of Manchester, with her son, as Diana and Cupid. *Do*.  
 The Countess of Carlisle. *Do*.  
 Sir Jeffery Amherst. *Do*.  
 Jemima, Countess Cornwallis. *Do*.  
 Robert Drummond, Archbishop of York. *Do*.  
 Barbara, Countess of Coventry. *Do*.  
 Sir John Cust, Speaker of the House of Commons. *Do*.  
 John, Marquis of Granby. *Do*.  
 John Hely Hutchinson, Secretary for Ireland. *Do*.  
 Dr. Samuel Johnson. *Do*.  
 Earl and Countess Pembroke, with their Son. *Do*.  
 Vice-Admiral Sir George Bridges Rodney. *Do*.  
 Lady Soarsdale, with her Son. *Do*.  
 Isabella, Countess of Sefton. *Do*.  
 Frances, Marchioness of Tavistock. *Do*.  
 Miss Price. *Do*.  
 Henry Woodward, Comedian. *Do*.  
 Mrs. Abington, as Thalia. *Do*.  
 Paul Pontius, Engraver; *after Van Dyck*.  
 Doctor Busby; *after Riley*.  
 Charles, Duke of Richmond; *after Romney*.  
 The Duchess of Leinster; *after the same*.  
 John, Duke of Argyll; *after Gainsborough*.  
 Miss Lascelles, with a Greyhound; *after Cotes*.  
 A Madonna; *after Reynolds*.  
 The Children in the Wood; *after the same*.  
 Rubens and his Family; *after J. Jordans*.  
 'Lucinda'; *after Falconet*.

WATSON, JOHN, a Scotch portrait painter, born in 1685. He was taught in the Trustees' Academy, Edinburgh, and in 1715 emigrated to America. Settling in New Jersey, he acquired an independence by the practice of his art. He died in America, August 22, 1768.

WATSON, THOMAS, mezzotint engraver, was born in London in 1743, and apprenticed to an engraver on plate. He worked at first in the dot manner, but afterwards became very successful in mezzotint. For a time he kept a printshop in Bond Street, in partnership with W. Dickenson. He exhibited at Spring Gardens in 1775, and died at Bristol in 1781. Of his numerous prints, the following are among the most esteemed:

The Windsor Beauties; a series of six, *after Kneller*.  
 Lord Apsley and his Brother; *after N. Dance*.  
 Frances, Countess of Jersey; *after Gardner*.  
 Alderman Sawbridge, in the character of a Roman senator; *after West*.  
 Henry Frederick, Duke of Cumberland; *after Reynolds*.  
 Lady Bamfylde. *Do*.  
 Lady Melbourne. *Do*.  
 James Hay, Earl of Kriol. *Do*.  
 Lady Broughton. *Do*.  
 Dr. Newton, Bishop of Bristol. *Do*.  
 Warren Hastings. *Do*.  
 Mrs. Sheridan, as St. Cecilia. *Do*.  
 Georgina, Countess Spencer. *Do*.  
 Lady Townshend, and her two Sisters. *Do*.  
 Mrs. Crewe. *Do*.  
 Jupiter and Mercury, with Philemon and Baucis; *after Rembrandt*.  
 The Virgin and Child, with St. John; *after Correggio*.  
 The Death of Mark Antony; *after N. Dance*.

WATSON, WILLIAM, a portrait painter, practised in Dublin in the last quarter of the 18th century. He was better known as a flute-player, however, than as an artist. His wife painted flowers and fruit, and in 1771 exhibited once with the Free Society.

WATSON, W. SMELLIE, a Scottish portrait painter, was born in Edinburgh in 1796. He was a pupil of his father, the first President of the Scottish Academy, and also studied in the Trustees' Academy. Coming to London in 1815, he worked for five years in the schools of the Royal Academy, and for one year with David Wilkie. He settled in Edinburgh, where he obtained a good practice as a portrait painter, and was one of the original members of the Royal Scottish Academy. His fancy portraits, such as 'The Ornithologist,' 'A Conchologist,' and 'The Student'—the latter in the Scottish National Gallery—obtained him a very considerable reputation. He died on the 6th November, 1874. An enthusiastic naturalist, he bequeathed his collection of birds to the Edinburgh University.

WATT, JAMES HENRY, engraver, was born in London in 1799. He was a pupil of Charles Heath, but showed much originality, and won distinction as a line-engraver, in a style of his own. He always worked on copper, which he managed with great sympathy and power. He died in London in June 1867. Works:

Procession of the Dunmow Flitch; *after Stothard*.  
 Christ blessing little Children; *after Eastlake*.  
 The Highland Drover's Departure; *after Landseer*.

WATTEAU, ANTOINE, the son of a tiler, was born at Valenciennes on the 10th of October, 1684. His education was of the slightest, and his father soon grew tired of paying for any at all. He turned the lad adrift, and the latter, without money or resources of any kind, made his way to Paris.

Accident made him acquainted, in the first instance, with one Metayer, a mediocre artist, whom he soon abandoned for a manufacturer of rough daubs, which were sold by the gross to provincial dealers. At this work he soon showed great address, and for some time was employed solely in painting figures of St. Nicholas. His pay for such work was three livres weekly and his daily soup. In the evenings and on holidays he laboured hard at the drudgery of his art, acquiring that facility as a draughtsman which was afterwards to distinguish his work. In the first years of the 18th century he found his way into the studio of Claude Gillot, from whom he acquired a taste for modern subjects, and especially for those with a vein of comedy in them. He soon surpassed this master, and left him to become the assistant of Audran at the Luxembourg. Audran treated him well, but when, a few months later, the younger man put a small picture before him of his own execution, he dissembled the admiration he could not help feeling, and tried to dissuade his assistant from further attempts at creative art. Watteau, however, understood his motives, and, in order to regain his liberty, announced his intention to visit his parents. Funds for the journey were obtained by the sale of his first picture to a dealer, who gave him an order for a pendant, which was duly finished and despatched from Valenciennes. Both these pictures were engraved by Cochin. Watteau's restless nature did not allow him to stay long at Valenciennes. He returned to Paris, and had the good fortune to attract the attention of M. Crozat, the famous collector. Crozat lent him drawings to copy, by which his enthusiasm for such men as Rubens and Paul Veronese was kindled, and he endeavoured to find the means for a visit to Italy; but the measures he took had an opposite result. In 1709 he had competed for the Grand Prix de Rome, and had only been second. In his disappointment he determined to try for royal assistance in a roundabout fashion. He hung up the two small pictures already mentioned in one of the corridors of the Academy, where the Academicians could not help seeing and admiring. One of their number, De La Fosse, sent for Watteau, and, reproaching him for distrust of his own powers, declared that the Academy would always honour such talent as his. He was immediately enrolled as an Associate, and in 1717 became a full member. But this good fortune made no change in his habits. He still studied hard, and failed to appreciate his own works. He constantly erased and repainted, and it was only by decisive measures that those who bought his pictures could get them out of his hands. In 1719 he paid a visit to England, partly to consult Dr. Mead, for whom he painted 'Les Comédiens Italiens' and 'L'Amour Possible.' He returned to Paris the next year, as the climate of London did not agree with him. In 1721 he painted a sign for the shop of the dealer Gersaint, which had a great success. After lying for twenty-six months in Gersaint's house and finding the weakness of his chest increase, the painter made efforts to discover a country retreat, where he could breathe a purer air. With the help of his friend, L'Abbé Haranger, he obtained the loan of a house at Nogent, near Paris, and there he died soon after his installation, on the 18th of July, 1721. He left a fortune of 9000 livres, and a large number of sketches, all of which he divided between his

four friends, Gersaint, Haranger, De Julienne, and Henin. Watteau's pictures are rare, especially in public collections.

Berlin.	Museum.	French Comedy.
"	"	Italian Comedy.
"	"	A Picnic.
Dresden.	Gallery	Figures on a Terrace.
"	"	Figures in a Garden, near a Statue of Venus.
Edinburgh	Nat. Gall.	A Shepherd and Shepherdesse with a Bird's Nest.
"	"	The Toy Windmill.
"	"	Fête Champêtre: Minuet in a Garden (a masterpiece).
Glasgow.	Gallery.	The Encampment.
"	"	Breaking up the Camp.
London.	Dulwich Gall.	Repast in a Wood.
"	"	A Ball under a Colonnade (a masterpiece).
"	Soane Museum.	The Wedding (a masterpiece).
Paris.	Louvre.	Embarkation for Cythera. (Reception picture at the Académie)
"	Louvre (La Cassin)	sortir.
"	"	'Indifferent.'
"	"	'Finetto.'
"	"	Figures in a Park.
"	"	The Conjuror.
"	"	The Judgment of Paris.
"	"	'Le Faux Pas.'
"	"	Autumn.
"	"	Jupiter and Antiope.
Petersburg.	Hermitage.	The Minnet
"	"	Savoyard, with a marmot.
"	"	The Guitar Player.
"	"	The Fatigues of War.
"	"	The Pleasures of War.
Vienna	Gallery.	The Guitar Player.

Watteau etched the following plates :

Tired Soldiers.  
A set of 'Habits à la Mode.'

WATTEAU, FRANÇOIS LOUIS JOSEPH, painter, was born at Valenciennes, August 18, 1758. He was the son of Louis Joseph Watteau, and the pupil of his father and of Durameau. He also studied in Paris, at the École des Beaux Arts. In 1785 he settled in Lille, as assistant to his father at the Academy. In 1812 he became director of the Academy, and it is to him that Lille owes the first foundation of her fine museum. He died there on the first of December, 1823. The museums of Lille and Valenciennes have examples of his work.

WATTEAU, LOUIS JOSEPH, painter, was born at Valenciennes, April 10, 1731. He was the nephew of Antoine Watteau, and a pupil of the Royal Academy of Paris. In 1755 he settled in Lille, where he became a professor at the local academy. In this capacity he attempted to introduce the study from the nude model, and lost his appointment, but was afterwards reinstated. In 1796 he was employed to make inventories of works of art abandoned by the *émigrés* or in convents. He died at Lille, August 18, 1798. The museums of Valenciennes and Lille possess a number of his pictures, which have mostly to do with the operations of war. He also painted landscapes and a few altar-pieces.

WATTIER, CHARLES EMILE, painter and lithographer, was born in Paris, November 17, 1800. He was a pupil of Gros, and exhibited at the Salon from 1831 to 1868. His pictures were mostly *genre* and history of the less heroic kind. A water-colour by him is in the museum at Bagnères-de-Bigorre. He died in the Hôpital de la Charité, in Paris, November 22, 1868.

**WATTIER, EDOUARD**, a French painter and lithographer, was born at Lille in 1793, and studied under Baron Gros. Some of the lithographs in the 'Galerie de la Duchesse de Berry' and in the 'Galerie du Palais Royal,' were executed by him.

**WATTS, JANE**, (*née* WALDIE,) an amateur painter, was born in 1792. She was the daughter of a Scottish gentleman, and married Captain, afterwards Admiral, Watts, R.N. She exhibited landscapes at the Academy and the British Institution, between 1817 and 1820, while still unmarried. She afterwards dabbled in literature, and published 'Sketches descriptive of Italy,' in four volumes, in 1820. She died on the 26th July, 1826. Her sister Charlotte, afterwards Mrs. Eaton, was the author of the well-known 'Waterloo Days,' and of other works.

**WATTS, JOHN**, an English mezzotint engraver, who practised in London from about 1770 to 1786. He was probably also a printseller. Amongst his plates are:

*Icarus; after Van Dyck. 1778.*  
*Nathaniel Lee; after Dobson. 1778.*  
*Earl of Denbigh; after Dance. 1785.*  
*Joseph Baretti; after Reynolds. 1780.*  
*Marquis of Hertford; after the same. 1786.*

**WATTS, SIMON**, an English wood-engraver, practised in London about the middle of the last century. He has left two or three large woodcuts dated 1736, and some medallion portraits of painters, engraved with much freedom. Some later portraits are also ascribed to him, among them a 'Queen Elizabeth,' dated 1773, and a 'Dudley, Earl of Leicester,' dated 1775.

**WATTS, WILLIAM**, landscape engraver, was born in London in 1752. His father was a silk-weaver in Moorfields, and the son obtained his education in art from Paul Sandby and Edward Rooker. On the death of Rooker, he continued his 'Copperplate Magazine.' He published in 1779-86, 'Views of the Seats of the English Nobility and Gentry.' In 1786, he went to Italy for a year, and on his return took up his residence at Sunbury, near London. After visiting Carnarvon and Bristol, he in 1791 settled for twelve years at Bath, where he produced twelve fine engravings of Bath views. On the outbreak of the French Revolution, he removed to Paris, and lost much of his property through investing it in French securities. Being compelled to resume active work, he in 1800 produced 'Select Views in London,' and, in the course of the next five years, sixty illustrations to Ainslie's 'Turkey and Palestine.' He also collaborated in various works with Sandby, Ingleby, Middiman, Fittler, Angus, Milton, and others. He was once more able to retire, and in 1814 settled at Cobham, where he died, blind, and in his hundredth year, in 1851.

**WATZDORFF, HEINRICH AUGUST VON**, was born at Greiz in 1760. From his early years he showed a taste for drawing and painting, and when, in 1778, he entered the Leipsic University, he still pursued his artistic studies. In 1780 he became a lieutenant in the army, but eight years later he was at work as a landscape painter under Klengel in Dresden, first in water-colours and then in oil. He also copied Wouwerman, Potter, Ostade, and Lingelbach. In 1793-4 he took part in the campaign on the Rhine, in the course of which he made numerous drawings. In 1796 he quitted the army and settled down as painter of landscapes and cattle-pieces in the Dutch style, often with

carts and waggons introduced. He also etched three landscapes with cattle. He died at Darmstadt, August 18th, 1824.

**WAUMANS, CONRAD**, a Flemish engraver, flourished at Antwerp about the year 1642. He was a pupil of Pieter de Bailliu, whose style he imitated. The following are his best plates:

*Frederick Henry, Prince of Orange; after Van Dyck.*  
*Emilie von Solms, Princess of Orange; after the same.*  
*Don Antonio de Zuniga; after the same.*  
*Jan Both, Landscape painter; after Willaerts.*  
*Herman Saftleven, Painter; after a picture by himself.*  
*David Bailly, Painter; the same.*  
*Cornelis Janssen, Painter; the same.*  
*The Descent from the Cross; after Rubens.*  
*The Assumption of the Virgin; after the same.*  
*The Virgin and Infant Jesus; after Van Dyck.*  
*Mars and Venus; after the same.*

**WAUQUELIN**, —, a Flemish miniaturist of the 15th century. The Town Library of Brussels has a 'History of St. Heloua,' illuminated by him in 1448.

**WAUTERS, CHARLES AUGUSTIN**, a Belgian historical painter, born at Boom in 1811. He studied at the Academies of Mechlin and Antwerp, and at the latter worked under Van Bree. For some years he was director of his old school, the Mechlin Academy, and he died in that town in 1869. A monument was erected to his memory in the church of St. André at Antwerp. Among other pictures by him we may name:

Karlsruhe.	Gallery.	The Traveller.
Mechlin.	Museum.	Salvator Rosa in the Abruzzi.
"	"	Floris de Montigny in prison at Madrid.
"	Cathedral	The Last Supper.
"	St. Jean.	Crucifixion. 1800.

**WAXSCHLUNGER, JOHANN PAUL**, painter, born at the close of the 17th century, was a pupil of his father, JOHANN GEORG WAXSCHLUNGER, and like him devoted himself to painting landscapes with animals, flowers, fruit, and dead game, in the manner of Weenix. Examples of his works are to be seen in the Nymphenburg and Schleissheim Galleries. He died in 1724.

**WAY, JOHAN WILHELM CARL**, a Swedish painter, was born in 1792, and died in 1873. There is a portrait by him of Queen Désirée, wife of Charles XIV. of Sweden, in the Stockholm Gallery.

**WEBB, DUNCAN**, an English engraver, was born at the end of the 18th century. He worked chiefly on pictures of dogs and horses, and had gained a very considerable reputation, when he fell down dead in the street, in 1832.

**WEBB, WESTFIELD**, an English portrait painter, who practised in St. Martin's Lane about the middle of the 18th century. He was a Fellow of the Society of Artists, with whom he exhibited portraits, landscapes, and flower-subjects from 1762 to 1772. He is believed to have died soon after the latter date.

**WEBBER, JOHN**, (originally WEBER,) landscape painter, was born in London in 1752. His father, who was a sculptor, was a native of Berne, Switzerland, and sent his son when young to Paris, where he received part of his education as an artist. On his return to London in 1775, he studied at the Royal Academy. Having acquired a considerable reputation as a topographical draughtsman, he was appointed draughtsman to accompany Captain Cook, in the last voyage he made to the South Seas. From this voyage he returned in 1780, when he was employed by the

Lords of the Admiralty to superintend the engraving of the prints from his own drawings. This concluded, he published, on his own account, a set of views of the principal places he had visited. They were etched, aquatinted, and printed in colour by himself. He then devoted his attention to landscape painting. He travelled much in Great Britain, Italy, France, and Switzerland, making numerous drawings from which he produced oil paintings. He had been present at the death of Captain Cook, and his drawing of that event was engraved by Byrne and Bartolozzi. Webber was elected an Associate of the Academy in 1785, and a Royal Academician in 1791. He died in London in 1793. There are four water-colour drawings by him in the South Kensington Museum.

WEBBERS, J., was a Dutch engraver, who flourished about the year 1656. He engraved several views of the churches and public buildings at Amsterdam, which were published in 1656, with descriptions in Dutch and French.

WEBER, ANTOINE JEAN, painter and lithographer, was born in Paris, May 11, 1797. He entered the École des Beaux Arts in 1813, and studied under both Gros and Vafflard. He was chiefly known as a lithographer, sending many reproductions, mostly after second-rate masters, to the Salon between 1824 and 1850. Two portraits by him are at Versailles. He died in 1875.

WEBER, AUGUST, a German landscape painter, was born at Frankfort-on-Maine, January 10, 1817, and obtained his first lessons in art from the landscape painter Rosenkranz. He 1835 he entered the studio of the court painter Schilbach in Darmstadt, and travelled with him in Switzerland. He afterwards studied for some time in the Stadel Institute at Frankfort. In 1838 he settled at Düsseldorf, and became a most successful painter of ideal landscapes. He has also left some lithographs. He died at Düsseldorf in 1873. A 'Westphalian Landscape' by him is in the Berlin National Gallery.

WEBER, FRIEDRICH, an excellent Swiss engraver, was born at Liesthal, near Basle, in 1813. He studied under Amsler at Munich, and completed his training in Paris, where he settled. He gained a medal of the second class in 1847, 1859, and 1863, was a corresponding member of the Institute, and a member of the Berlin Academy. He died in Paris in 1882. Among his best plates we may name:

Portrait of a Young Man; after Raphael.  
The Empress Eugénie; after Winterhalter.  
The 'Vierge au Linge'; after Raphael.  
The Lugano Madonna; after Luini.  
Sacred and Profane Love; after Titian.  
Portrait of the Empress Josephine; after David.  
Portrait of Giulio Romano; after himself.  
Portrait of Hans Holbein; after the same.  
Lais Corinthiaea; after the same (?).

WEBER, OTTO, a native of Berlin, was a pupil of Steffek and of Couture, and won a high reputation as a painter of cattle in landscapes. He worked in Paris and in London, and exhibited frequently at the Salon, gaining medals in 1864 and 1869. His best picture was, perhaps, 'La première Neige sur l'Alp (Bavière)', which was exhibited both in London and Paris, and is now in the Melbourne Gallery. Weber executed many commissions for Queen Victoria. He died in London, December 23, 1898.

WEBSTER, G., an English marine painter, born in the latter part of the 18th century. From his works he appears to have been to the Gold Coast;

he also accompanied the elder Varley on a sketching tour in Wales, in 1802. His works, both in oil and water-colours, appeared from 1797 to 1832 at the Royal Academy, the Society of British Artists, and the British Institution. In 1825 he sent a 'Battle of Trafalgar' to the Royal Academy.

WEBSTER, JOSEPH SAMUEL, portrait painter, practised in London in the time of George III. There is a portrait by him in the hall of the Drapers' Company. McArdell and J. Watson scraped a few plates after his work. He occasionally made excursions into the ideal. He died in London, July 6, 1796.

WEBSTER, MOSES, an English landscape and flower painter in water-colours, was born at Derby in 1792. In his early years he worked with much skill in decorating china at the factories in his native town, and at Worcester. He subsequently devoted himself to teaching drawing at Derby and Nottingham, and also published landscape views. In his later years he fell into poverty, and died in an almshouse in 1870. There is a water-colour drawing by him of 'Matlock High Tor,' in the Kensington Museum.

WEBSTER, SIMON, an English painter of miniature and landscapes in water-colour, was born towards the middle of the 18th century. He was a member of the Society of Artists, with whom he exhibited miniatures, 1762-80, and from whom he received a grant of money, in 1769, to recoup his losses from a fire. He contributed to Ackerman's 'Views of Cottages and Farm-Houses in England.' His death probably took place about 1820.

WEBSTER, THOMAS, was born in Pimlico on the 20th of March, 1800. His father, who was a member of the Household of George III., intended him in the first instance for the musical profession, and the boy was educated in St. George's Chapel with a view to his becoming a chorister. But he soon displayed a preference for painting over music, and in 1820 entered the Royal Academy as a student. In 1823 he exhibited a portrait group, and in 1825 obtained the first medal in the school of painting. Thenceforward, for many years, his pictures were annually seen on the walls of the Academy and other exhibitions. His favourite subject was the British schoolboy, whom he represented in every variety of class and character. His earliest important picture, 'Rebels shooting a Prisoner' (a scene of boy mischief), was exhibited in 1825 at the Gallery of the Society of British Artists. Webster was elected an associate of the Royal Academy in 1840, in which year he produced 'Punch,' a picture full of grotesque incident and individual character. In 1841 appeared two pictures by which perhaps he is best known to the present generation, and which are familiar to all by the engravings of the Art Union of London—'The Smile,' and 'The Frown'—the subjects of which are drawn from the familiar lines about the schoolmaster in Goldsmith's 'Deserted Village.' 'The Boy with many Friends,' exhibited at the British Institution in 1842, achieved an almost equal success, and in the year following he painted picture after picture of a like character—'The Grandmother,' 'Going to School,' 'The Impenitent,' 'Sickness and Health,' and 'The Pedlar.' In 1845 appeared 'The Dame's School,' made by engravings almost as familiar as 'The Frown,' and 'The Smile.' In 1846 Webster became an Academician, and from that time all his principal pictures were to be seen on the walls of the Royal Academy.



In 1844 he painted a portrait of himself and his wife, and one of his latest contributions to the Academy was another portrait of himself, in 1878. He resigned his membership of the Academy in 1876, when he was placed in the list of Honorary Retired Academicians. He died at Cranbrook, Kent, in 1886. Works:

Good Night.	A School Playground.
The Internal Economy of Dotheboys Hall.	A B C.
A See-saw.	A Dame's School.
A Slide.	Peasant Children.
A Chimney Corner.	Village Gossups.
The Truant. ( <i>National Gallery</i> .)	Hide and Seek.
A Dame's School. ( <i>Do.</i> )	
Village Choir. ( <i>Do.</i> )	
Portraits of the artist's father and mother. ( <i>Do.</i> )	
Sickness and Health. ( <i>N. Kensington Museum.</i> )	
A Village Choir. ( <i>Do.</i> )	
Going to the Fair. ( <i>Do.</i> )	
Returning from the Fair. ( <i>Do.</i> )	
Contrary Winds. ( <i>Do.</i> )	
Reading the Scriptures. ( <i>Do.</i> )	

WECHINGER, JEREMIAS, painter, a native of Ansbach, flourished in the 16th century. In conjunction with J. (?) Heilin he painted a 'Fight with the Amalekites,' on the façade of the Rathaus at Nordlingen, in or about 1594. He is further known by a 'Last Supper,' still extant (late Hess Collection, Ellwangen).

WECHTELIN, JOHANN ULRICH, (WECHTEL, or VUCHTELIN,) called also J. ULRICH, and at first J. U. PILGRIM, was a painter and wood engraver of Strasburg in the 16th century. He was granted the freedom of that city in 1514, as 'Hans Wechtel the Painter,' and is thought to have worked at Strasburg from 1508 to about 1520. No pictures by him have been yet identified. He was distinguished for his woodcuts in chiaroscuro, which he at first worked in three blocks. He marked his prints with two pilgrims' staves crossed, between the letters J° V. The French writers call him 'Le Maître aux Bourdons Croisés,' Bartsch has described the following ten prints by him:

Christ on the Cross, with the Magdalene kneeling at the foot, and the Virgin and St. John standing  
The Virgin seated in a Garden, with the Infant on her knees. (*In the style of Durer.*)  
The Virgin, half-length, with the Infant in her arms.  
St. Jérôme in the Desert, with a book in one hand, and a stone in the other.  
St. Sebastian tied to a tree. (*Style of Holbein.*)  
A Death's Head seen in front, in a niche, with the inscription, *Mundanae fortitudinis gloria.*  
Thisbe and the dead body of Pyramus, with an inscription, *Quid Venus in venis posuit, &c.*  
Orpheus charming the Brutes; inscription, *Orpheus vates.*  
Alcon, a famous Archer of Crete, delivering his Son from a monstrous Serpent.  
A Warrior on horseback, armed cap-à-pie, accompanied by a Halberdier on foot.

It must be noted that the identification of Johann Ulrich Pilgrim (*Le Maître aux Bourdons Croisés*) with Johann Wechtelin, the painter, of Strasburg, and author of a well-known *Passio Christi*, is of modern date. It was first announced by Loedel in 1851, but has received the support of Passavant, and other respectable authorities. Nagler, however, refuses to accept their conclusions, and maintains that the author of the chiaroscuros signed Io. V., known as J. Ulrich Pilgrim, is perfectly distinct from Io. Vueschtlin, the master of the *Passio* of 1508. For further information as to this controversy see H. Loedel's 'Des Strassburger Malers und Formschneiders Johann Wechtlin, genannt Pil-

grim,' Leipzig, 1863; Passavant, 'Le Peintre-Graveur,' vol. iii. p. 327; Nagler, 'Die Monogrammisten,' vol. iv. n. 209.

WEDGWOOD, JOHN TAYLOR, engraver, was born about 1783. He practised in London, and in 1812 was employed on plates from the Elgin marbles. He worked in line, and has left some good historical plates as well as a series of portraits, among others those of Byron, Scott, and Bernardin de St. Pierre. He died at Clapham on the 6th March, 1856.

WEELING, ANSELM, was born at Bois-le-Duc in 1675. His father, an officer in the service of the States General, intended him for the profession of arms, but yielding to the disposition he discovered for art, finally placed him under an obscure painter, named Delang. His real training, however, was won by the study of the most fashionable masters of the Dutch school, particularly Godfried Schalcken and Adriaan van der Werff. His best pictures are those he painted in imitation of Schalcken's candle-lights. In the latter part of his life he is said to have given way to intemperance. He died in 1749.

WEEN. See VEEN.

WEENIX, JAN, (or WEENINX,) son of Jan Baptist Weenix, was born at Amsterdam in 1640. He was instructed by his father, and, at the death of the latter, had made sufficient progress to prosecute his studies without further assistance. Though less versatile than his father, he also painted landscapes, animals, figures, portraits, and architecture. But he particularly excelled in the representation of dead game, in which he may be said to have equalled any artist of his country. His celebrity in that branch induced the Elector Palatine, Johann Wilhelm, to invite him to his court, and for him he painted many of his best pictures. Jan Weenix died at Amsterdam in 1719. Works:

Amsterdam.	R. Museum.	The Country House.
"	"	Male Portrait.
"	"	Dogs.
"	"	Three trophies of Game.
Berlin.	Museum.	Princess Charlotte of Orleans.
"	"	Two pictures of Game.
"	"	Flowers.
Dresden.	Gallery.	Four trophies of dead Game.
Haarlem.	Museum.	Portrait of Anthony de Saelaer.
"	"	Portrait of Margaretha Verwijl, wife of Saelaer.
London.	Dulwich Gall.	Shepherd clipping a Dog.
"	National Gall.	Dead Game and Dog.
Munich.	Gallery.	Woman asleep at the Foot of a Monument.
"	"	A Boar Hunt.
"	"	Ten pictures of Game.
Paris.	Louvre.	Game and hunting Equipment.
"	"	Game.
"	"	A Scaport.
Petersburg.	Hermitage.	The Dealer in Game.
"	"	Two trophies of dead Game.
Rotterdam.	Museum.	Tobit asleep under the Vine. (Ascribed to J. B. Weenix.)
"	"	A Dead Swan.
The Hague.	Museum.	The Dead Swan. (A masterpiece.)
"	"	Game.
Vienna.	Gallery.	A Dead Hare.

He usually signed his pictures *J. Weenix*.

WEENIX, JAN BAPTIST, (or WEENINX,) was born at Amsterdam in 1621. He was the son of an older Jan Weenix, an architect of considerable celebrity, who died when Jan Baptist was very young, so that he was placed by his mother with a bookseller, with the intention of bringing him up to that business. But such was his inclination for



drawing, that he was permitted to follow the bent of his genius, and he first became a scholar of Johannes Mikker, but afterwards of Abraham Bloemaert. Under the latter master his progress was rapid. On leaving the school of Bloemaert, he passed two years under Nicolaas Mijart. When he was eighteen he found himself able to stand alone, and painted several pictures which were very favourably received. He now (1642) set out on a visit to Italy. His talents recommended him to many of the principal personages at Rome. Cardinal Pamphili was among his protectors, and not only favoured him with commissions, but settled a pension on him. That prelate was desirous of retaining Weenix at Rome, but the solicitations of his family, and his desire to shine among his own countrymen, induced him to return to Holland, after an absence of four years. He at once received extensive employment. He practised at Amsterdam until 1649, when he moved to Utrecht. In 1657 he installed himself at the Château Ter Mey, near Utrecht, and there, having acquired the reputation of one of the most distinguished artists of his country, he died, in the prime of life, in 1660. Weenix painted history, portraits, genre subjects, landscapes, animals, and dead game, but his forte was Italian seaports, enriched with noble architecture, and filled with figures. In the Duke of Sutherland's gallery there is a landscape by J. B. Weenix, in which there is a tomb inscribed with the famous epitaph:

Cy git le père, cy git la mère,  
Cy git la sœur, cy git la frere,  
Cy git la femme, et le mari,  
Et il n'y a que deux corps ici.

1651. *Giovan. Battista Wienx.*

#### Works:

Amsterdam.	R. Mus.	Dead Game.
Antwerp.	Museum.	An Italian Seaport.
Berlin.	Museum.	Erminia and the Shepherds
Blenheim Palace.		Italian Seaport (A masterpiece)
Dresden.	Gallery.	Meeting of Jacob and Esau.
Glasgow.	Gallery.	Dog and Hen.
London.	National Gal.	Ruins of a Temple.
		Hunting scene, man 'cleaning' a Deer.
Munich.	Gallery.	Knife-grinder and other figures before a fine Building.
	"	Girl sleeping before a Building with Columns.
Paris.	Louvre.	Corsairs repulsed.
Petersburg.	Hermityage.	The Roman Campagna.
		A Seaport.
Vienna.	Gallery.	A Seaport.

He usually signed his pictures *Gio. Batta. Weenix.*

Bartsch attributes two etchings to J. B. Weenix, 'The Bull,' and 'The Man seated;' Weigel describes five others, all containing animals or figures.

WEERDT, or WEERT. See DE WIEER.

WEESOP, —, is stated, in the 'Anecdotes of Painting in England,' to have arrived here in 1641, a little before the death of Van Dyck, of whose manner he was a successful imitator. He left England in 1649, saying, "he would never live in a country where they cut off their king's head, and were not ashamed of the action."

WEET. See DÜWERT.

WEGERT, AUGUST, painter, born at Berlin in 1801, was a pupil of Schadow. He painted portraits and historical pictures, and in 1825 competed for the grand prize, the subject of his com-

position being 'Danæ and Perseus.' His non-success is said to have so preyed upon his mind as to have caused his death, which took place in 1825.

WEHLE, HEINRICH THEODOR, draughtsman and painter, was born at Fürtschen, near Görlitz, in 1778. He learned drawing under Nathe, and in 1793 entered the Dresden Academy, and studied landscape under Klengel. In 1802 he went to Russia, with Choiseul Gouffier, and from thence was sent by the Czar to make drawings in the Caucasus and Persia. In this tour he was accompanied by Count Paschkin. He died at Kreba, near Görlitz, in 1805.

WEHNERT, EDWARD HENRY, painter in water-colours, was born in London in 1813. His parents were German, and sent him to Göttingen for his education. He returned to England about 1833, and began the study of art. He at first exhibited in Suffolk Street and at the British Institution. He afterwards worked for a time in Paris and in Jersey, returning to London in 1837. He was elected an associate of the New Society of Painters in Water-Colours the same year. In 1845 he was a competitor at Westminster Hall. In 1858 he visited Italy, but weak health prevented his doing as much there as he had hoped. He died, unmarried, on the 15th of September, 1868. His works were as a rule large drawings of figure subjects, good in drawing but bad in colour, and German in general character. Works:

George Fox preaching in a tavern. (South Kensington Museum.)

The Triumph of Justice, cartoon. (South Kensington Museum.)

WEIDE, ROGER VON DER. See VAN DER WEYDEN  
WEIGEL, CHRISTOPH, a German engraver, was born at Redwitz in Bohemia, in 1654. Between 1666 and 1691 he visited successively Hof, Jena, Frankfurt, Vienna, and Augsburg, to study the different branches of engraving. He finally settled at Nuremberg as an engraver and dealer in prints. He died in 1725. He engraved a series of subjects from the Bible, entitled 'Sacra Scriptura loquens in imaginibus,' &c. Each of the two hundred and ten plates contains four subjects, which appear to be all engraved by himself, from his own designs. There is also a mediocre mezzotint by him, inscribed 'Carolus V Dei gratia Lotharingæ Barri, &c. Dux. C. Weigel f. et. ec. 1688.'

WEIGEL, HANS, was a draughtsman, engraver on wood, and printer, at Nuremberg; he was at work as early as 1535, and died in or about 1590. He marked his cuts *HW*. These letters are found on portraits, and on a woodcut of two unruly horses, one of which appears to have just thrown his rider. He is also known by a book of costumes, by a portrait of Hans Sachs, and by some ornamental titles, some of which have his initials, or the inscription—*Gedruckt zu Nurnberg bey Hans Weygel Formschneyder, bey dem Sonnenbad.*

WEIJDMANS, N., (or WEIJDEMAN?) is mentioned by Strutt as the engraver of a small original print of a country surgeon performing an operation on a woman's forehead. There were two portrait painters of the name of Weijdeman; FREDRIK WILLEM, who was born in 1668, and died in 1750; and KAREL EMILIUS, his cousin, or nephew, born in 1685, and died in 1735. The latter is said also to have engraved.

WEIJERMAN, JAKOB CAMPO, landscape and flower painter, was born at Breda in 1679, and is

said to have been a scholar of Ferdinand van Kessel. While quite young he showed much talent, but a very dissolute character. His mother expelled him from home, and he went first to Antwerp and then Paris, improving his art, but committing fresh excesses. At Lyons he formed an intimacy with Cartouche, and at Rome with Van Dyck, but could never rest long in one place. From Rome he travelled through Germany to the Hague. Here he eloped with a widow to London, where he squandered her property and then returned to Holland. He next published a periodical which was successful; but an attack upon the East India Company led to his imprisonment for life. He died in prison at the Hague in March, 1747. He published the 'Lives of the Dutch Painters,' in four volumes, a compilation from Houbraken, disfigured by gross falsehoods and absurdities. There is a flower-piece by him in the Amsterdam Museum.

WEINER, HANS, (or WEINER, sometimes called JOHANSEN WEYNEERS,) was a painter and engraver of Weilheim, in Bavaria, and was in the service of the Duchess Maximiliana as valet de chambre. He studied under Frederik Susters, and published his first print in 1610. He afterwards worked under Christoph Schwarz, after whom he engraved several plates. On an etching by him of Christ seated on a stone, and surrounded by soldiers holding lances and flags, is a monogram formed of *H* and *W*, with a bunch of grapes. It is to be noted that the initials *H W* were used by other artists of about the same period, such as Hans Weigel (*q. v.*), and it is possible that some of the prints attributed to Weiner may be by other hands.

WEINIER, PETER, a designer and engraver, and also assayer of the Mint to the Duke of Bavaria, lived at Munich about 1580. Bartsch has described twelve prints by him. He signed his engravings with his name, or with the initials P. W. V. B. (Peter Weinher Vadarinus Bavarus), and occasionally W. B. F. (Weinherus Bavarus Fecit).

WEIROTTER, FRANZ EDMUND, was born at Innsbruck in 1730. After learning the rudiments of design in his native city and at Mayence, he went to Paris, where he studied under J. G. Wille, and became an able landscape draughtsman. He afterwards visited Italy, and brought back to Paris a large collection of sketches in red chalk and sepia. In 1767 he was appointed Professor to the Vienna Academy. He died at Vienna in 1771. He etched a great number of landscapes, views of ruins, bridges, churches, cottages, &c., which are formed into sets and numbered. A collection of several series, consisting in all of one hundred and eighty-six plates, was published in 1760 and succeeding years. The following are among the best:

A set of twelve Views in Normandy.

Twelve Views in Italy; dedicated to Prince Kaunitz.

A set of twelve Views in Italy; dedicated to Prince

Twelve Views in Italy; dedicated to Duke Albert of Saxe-Teschen.

WEISHUN, SAMUEL, was a German engraver, who worked from 1627 to 1660, and resided at Dresden. He produced a considerable number of portraits, which are executed with the burin. Among them is a head inscribed *Daniel Senuestus, Wittenb. Profess.* 1627. According to Professor Christ, he engraved a set of portraits of the Princes of Saxony. Zani states that he was a goldsmith as well as a designer and engraver.

WEISS, BARTHELOMÆUS IGNAZ, painter and etcher, was born at Munich in 1730. He was a son and pupil of FRANZ JOSEPH WEISS. He painted miniatures and portraits in oil, and was miniature painter to the Bavarian court. He was, however, best known by his numerous etchings of portraits, and of historical, Biblical, and allegorical subjects. Some of these were after Rembrandt, Salvator Rosa, and Dietrich, but the majority were from his own designs. He died at Munich in 1815.

WEISS, DAVID, engraver, was born at Strigno, in Tyrol, in 1775. He studied under Fäger in Vienna, and afterwards in Italy. After his return he settled in Vienna, and was chiefly employed in engraving, in stipple, small portraits of notable persons for pocket-books and almanacs. He died in 1846. His best plate is 'The Storm,' after Fendi.

WEISS, ELEAZAR. See ALBIN.

WEISS, FERDINAND, was a portrait painter and draughtsman, who worked extensively for the Berlin Art Union. He died at Berlin in 1878.

WEISSBROD, KARL WILHELM, an engraver, was born at Ludwigsburg about 1750. He was probably first instructed by his father, JOHANN PHILIPP WEISSBROD (who was court painter from 1736 to 1790); but subsequently he went to Paris, where he became a pupil of J. G. Wille, and engraved a great number of landscapes after Berchem, Bril, Hobbema, Ruysdael, and other masters. About 1780 he went to Ilamburg, where he etched a few landscapes, and made both drawings and etchings from the coins in the cabinet of Count Bentink. He also executed several plates for the Pottain, Choisenl, and Praslin 'Galleries.' He died in 1806.

WEISSE, GOTTHELF WILHELM, was born at Dresden in 1751, and was instructed in engraving by Stölzel and afterwards by Giuseppe Canale. He had already given proof of ability, when he was invited to the court of Hesse-Cassel, where the Landgrave appointed him his principal engraver. Among others, we have the following prints by him:

The Landgrave of Hesse-Cassel; after *Graff*.

The Landgravine of Hesse-Cassel; after *Tischbein*.

Apollo playing on the Lyre; after the same.

A Landscape, with a Waterfall; after *Everdingen*.

A Landscape, moonlight; after *Dietrich*.

WEISSENBRUCH, JOHANNES, a Dutch painter, and pupil of Salomon Leonardus Vermeer, was born at the Hague in 1822, and died there in 1880. The Rijks Museum at Amsterdam has two views of towns by him.

WEITSCH, FRIEDRICH GEORG, historical painter, was born at Brunswick in 1758, and was the son of the painter Johann Friedrich Weitsch. He entered Tischbein's atelier at Cassel in 1776, and visiting Holland and Italy for improvement, studied chiefly the works of the Dutch animal painters. A few successful portraits, however, had already shown where his real talent lay, and he subsequently devoted himself to figure painting. In 1781 he returned to Brunswick, and six years later was appointed court painter at Berlin. In 1797 he became director of the Berlin Academy, and died in that city, May 28, 1828. Among his best portraits were those of Soult, Alexander von Humboldt (*Berlin National Gallery*) of Jerusalem, the father of Goethe's "Werther" (*do.*), of his own father (*Brunswick Gallery*), of the Prince of Orange,

and the Hereditary Prince and Princess of Brunswick.

**WEITSCH, JOHANN FRIEDRICH**, called 'Pacha Weitsch,' from his fancy for Oriental costumes, was born at Hessendamm, near Wolfenbüttel, in 1728. He was the son of a house-tiler, but from his youth had a bent towards art. Having become a sergeant in the army, his colonel once called upon him to copy a few landscapes, which, though his first attempts at painting, were so successful that he thenceforth devoted himself exclusively to art. He copied pictures in the gallery at Salzhausen, and was then appointed to a post in the porcelain factory at Fürstenberg. He pursued oil painting at the same time, and studied from nature and the old Dutch masters. His works were at first small landscapes and views of towns, but later on he took to woody scenes, and especially oak forests with cattle. In 1788 he became inspector of the Salzhausen gallery, and died in that place in 1803. Four landscapes by him are in the gallery at Brunswick.

**WELBRONNER**. See **WILBORN**.

**WELL, ARNOLD VAN**, born at Dordrecht in 1772, was a scholar of Andries Verneulen, and painted cabinet pictures in the manner of the Van Strye, also winter scenes, and landscapes by moonlight. He died in 1818.

**WELLER, DAVID**, was born at Kirchberg in Saxony in 1759, and after studying at the Meissen school of design, was placed in the porcelain factory, where he painted historical pictures and portraits upon china. Later on he took to flower painting in oil and gouache, and to portraiture in pastel, but he had to struggle hard for a livelihood. His merits at last procured him the appointment of court painter to the Elector, but this preferment only reached him a few days before his death. He died at Dresden in 1789.

**WELLER, J.** The print-room of the British Museum possesses the chalk portrait of a painter of this name, executed with care and knowledge, and inscribed *se ipse pinxit, ætat 30, 1718*.

**WELLS, JOANNA MARY, née BOYCE**, born in 1831, painted portraits, genre pictures, and occasionally landscapes. At the age of eighteen she entered the school of Mr. Carey, and afterwards worked under Mr. Leigh, in Newman Street. Her first exhibited work was a life-size head, which appeared at the Academy in 1855. In the same year she went to Paris, where she joined the ladies' class in Couture's atelier. The year 1857 she passed in Italy, and in December was married at Rome to Mr. H. T. Wells, now R.A. Before returning to England, she painted the greater part of 'The Boys' Crusade,' exhibited at the Academy in 1859. Subsequent exhibited works were: 'The Outcasts,' 'The Heather-Gatherers,' 'Do I like Butter?' 'La Veneziana,' 'Peep-Bol' and 'A Bird of God.' This last was left complete on her easel at the time of her death. She died in child-bed, on July 15, 1861.

**WELLS, WILLIAM FREDERICK**, an English landscape painter in water-colour, born in London in 1762. He was taught by J. J. Barralet, and in his early years wandered between pastel and oil. One of the earliest practitioners in water-colours, he took an active part in the foundation of the Old Society in 1804, and in 1806 was its President. Between 1795 and 1813 he exhibited at the Royal Academy, and also, between 1805 and 1812, with his own society. He travelled on the continent,

extending his tours to Norway and Sweden. The latter half of his life was chiefly occupied in teaching drawing, of which he was professor at Addiscombe for many years. He died in 1836. There is a water-colour drawing, 'The Dawn,' by him in the South Kensington Museum.

**WELSCH, JOHANN FRIEDRICH**, painter, born at Nieder-Wesel in 1796. He served as a volunteer in the war of liberation, and afterwards studied art in Berlin and in Holland. He first became known by his genre pictures and portraits, but afterwards settled at the Hague, and produced chiefly views of Dutch towns. He finally became director of the drawing school at Münster, working also as a restorer of pictures, and publishing a book on that subject.

**WELTE, GOTTLIEB**, painter and etcher, was born at Mayence in 1745, and first taught by his father, an obscure painter of landscapes and animals. He afterwards settled at Frankfort, where he painted the figures in the landscapes of Schütz. Later on he visited Russia, and, after maintaining himself for a time by his musical talents, died in a village near Revel in 1790. In the castle of Oberpohlen, near Dorpat, he decorated a room, and also painted many conversation pieces, bambocciate, and caricatures. There is a series of fifty-eight etchings by him.

**WENDELAS, (or WENCISLAUS)**. See **OLLMÜTZ, WENZEL VON**.

**WENDELSTADT, KARL FRIEDRICH**, painter and etcher, was born at Neuwed in 1786. He was early left an orphan, and was brought up as an artist by his foster father, the art connoisseur Dr. Grambs, of Frankfort, who at last sent him to Paris for improvement. He there cultivated historical and portrait painting, and upon his return in 1817 was appointed inspector of the Städel Institute. He also acquired a good collection of his own, and was a teacher of drawing. In 1840 he hanged himself at Antwerp. He painted many portraits and altar-pieces, and has left ten etchings after various masters.

**WENDLER, FRIEDRICH MORITZ**, a German painter, was born at Dresden in 1814, and died there October 16, 1872. His 'Death of the Chamois Hunter' is in the Dresden Gallery.

**WENETZIANOW, ALEXEI GAWRILOWITSCH**, was born at Néjine in 1775, and studied in the St. Petersburg Academy. He painted portraits, house interiors, and genre subjects, and after becoming a member of his Academy, died in the government of Tver, December 5, 1846. Among his works are:

The Threshing-floor.

Peasant Girl receiving the Communion.

A Peasant Lad. (*Hermitage*.)

**WENG, — (WENGH, WENG, or WENING)**. This name is affixed to a print dated 1509, representing a man and woman almost naked. Over the head of a man, who is attended by a dog, is written Paris, and over the woman, Egenoe, probably in mistake for Enone. The print appears to be by a German, working in the style of the early Italian engravers.

**WENG, J. G. (or WENIG)**. This name is affixed to a print representing 'Minerva visiting the Muses.' It is etched in the manner afterwards employed by Romeyn De Hooghe, and dated 1690.

**WENNG, KARL HEINRICH**, painter and lithographer, was born at Nordlingen in 1787. He

studied art in his native town, and afterwards went to Stuttgart to learn engraving under Müller. He soon determined, however, to devote himself to painting, and after travelling in Switzerland and Italy, he went to Munich, to work under Langer. In 1816 he was appointed professor of drawing to the Lithographic Institution at Stuttgart. While there, he executed a number of original lithographs, designed a large cartoon of the Flood, and lithographed Weitbrecht's frieze in the Schloss Rosenstein. In 1827 he left Stuttgart for Munich, where he was employed at the Cotta Literary Institute. Returning to Stuttgart in 1837, he worked industriously both as a painter and teacher of art; he published a book on perspective, and brought out a new invention in lithography, by which plates could be reproduced without a press.

WENTZEL, JOHANN FRIEDRICH, was born at Berlin about 1660, and studied perspective and decorative painting under the elder Harns. He was employed by the Elector Friedrich of Brandenburg, and received a stipend from him to enable him to visit Italy. After his return he painted a 'Coronation Ceremony at Königsberg,' and four allegorical cartoons for tapestry; he was also a painter of portraits, and of scenes for court festivities. He settled at Dresden after the death of Friedrich, and died there in 1729.

WENTZEL, MICHAEL, was born at Grossschonau in Saxony about 1790, and was for a time dancing-master at the Leipzig theatre. He however took to flower-painting in gouache, and afterwards worked in oil at Vienna. About 1828 he went to Italy, and there commenced the painting of Landscapes, panoramas, &c. Later on he settled at Leipzig, where he published a series of motives for ornaments.

WENZEL. See OLMÜTZ, W. VON.

WERDMÜLLER, JOHANN RUDOLPH, painter and modeller, was born at Zurich in 1639. His father was a distinguished officer in the Venetian and Swiss services, and possessed a collection which incited the son to the choice of art as a profession. He studied for three years under Konrad Meyer, and then worked independently, directing his attention chiefly to landscapes and to civil and military architecture. He also produced a number of portraits, studied flower painting under Maier at Frankfurt, and visited Holland. He was drowned in the Sühl, in 1668.

WERENFELS, RUDOLPH, was born at Basle in 1629. He received his first instruction at Amsterdam, but afterwards studied some time in Italy. He chiefly practised portraiture, and was employed at several German courts. He died in 1673.

WERFF (or WIEFF). See VAN DER WERFF.

WERNER, ANNA MARIA, (or MARIANNE, *née* HAYD), was born at Dantzic in 1688. She studied under her father, Andreas Hayd, and in 1705 married the painter CHRISTOPH JOSEPH WERNER of Augsburg. Subsequently she became noted as a miniature painter at Berlin, and in this capacity was invited to the court of Dresden in 1721. She died in that city in 1753.

WERNER, JACQUES CHRISTOPHE, natural history painter, was born in France in 1798. He was the author of an 'Atlas of European Birds,' and was appointed painter to the Museum of Natural History at the Jardin des Plantes, in recognition of his skill in the delineation of birds and animals. Many drawings by him, on vellum, are in the Museum there. He died in Paris in 1856.

WERNER, JOSEPH, was born at Berne in 1637. He was the son of an obscure painter, by whom he was first instructed. He was afterwards sent to Frankfort, where he became a scholar of Matthäus Merian the younger. After a time his preceptor introduced him to a M. Müller, an amateur of fortune, who invited Werner to accompany him to Rome. During his residence there, he copied the works of Pietro da Cortona and Andrea Sacchi; but his predilection for high finish induced him to take to painting portraits and historical subjects in miniature. In returning from Italy he passed through France, where his talents attracted the notice of Louis XIV. He was invited to Versailles, where he painted the king, and several personages of the court; and was also employed in historical and emblematical subjects. He was compelled, however, by the intrigues of Le Brun, to leave France, and moved in 1667 to Augsburg, where he painted in the Kreuzkirche, and produced for the Electress of Bavaria seven pictures from the Life of the Virgin, and some allegories for the Elector. He was then invited to Vienna, where he painted a portrait of Leopold I. About this period he recommenced painting in oil, in which he was thoroughly successful. Returning to Berne, he painted a large picture, 'The Marriage of Justice and Prudence,' for the Rathhaus, which procured him an invitation from Frederick, Elector of Brandenburg and first King of Prussia, to take the post of director of the newly-founded Berlin Academy; this post he held from 1696 to 1707, when a change of ministry caused his displacement. He died at Berne in 1710. A 'Temptation of St. Anthony' by him is in the Augsburg Gallery; an 'Allegory of Avarice' in that of Munich; and a 'Tobias burying the Dead' in that of Vienna.

WERNIER, a monk of Tegernsee in the 11th century, was famous for his skill as illuminator, glass painter, and ornamentist.

WERTMÜLLER, ADOLF ULRIK, a Swedish painter, was born at Stockholm in 1749. He went to Paris in his youth and worked in the Academy there. In 1787 he was appointed painter to the King of Sweden. In 1797 he emigrated to America, where he died at some date unknown. Nagler wrongly asserts that he died at Stockholm in 1811. He was a member of the Stockholm Academy.

Works:

Stockholm.	Museum.	Artists abandoned at Naxos.
"	"	Marie Antoinette and her children
"	"	Portrait of Count Armfelt.
"	"	Portrait of himself.
"	"	David with the Sling.

WERY, GERALD, one of the pupils of Rubens, born in 1605, died in 1644. He was known chiefly as a copyist of his master's works, and never attained to any distinction in the school.

WERY, PIERRE NICOLAS, born in Paris in 1770, died at Lyons in 1827. The Lyons Museum has a landscape by him.

WESEL, TELMAN VON. See TELMAN.

WEST, BENJAMIN, was born in Chester County, Pennsylvania, in 1738. From early childhood he evinced an inclination for drawing. His biographers dwell on his childish attempts, and would persuade the world that he was a prodigy in art from his cradle. At eight years old he received some lessons in the management of colour from a party of Cherokee Indians, who were pleased with his rude drawings of birds, fruits, and flowers. On the death

of his mother, in his eighteenth year, he moved to Philadelphia, and afterwards to New York, painting portraits in both places. He found this profitable, and was enabled to amass money; but he yearned to be acquainted with the higher walks of art. For that purpose he planned a journey to Rome, which he was enabled to carry out by the help of a merchant named Kelly, and one Allen, a shipowner. He arrived at Rome in July, 1760. An American artist was a novelty in Rome, and caused a sensation. Having a letter of introduction to Lord Grantham, he was at once introduced to the best society. He stayed in Italy about three years, visiting Florence, Bologna, Venice, and Parma, making copies of celebrated pictures, and painting some originals. When his funds ran short, he received a fresh supply from his two merchant friends, and from the Englishman, Gavin Hamilton. In the middle of the year 1763 West arrived in London, at first with no intention of remaining in England; but his reception there decided his future course. Patronized by the Church and by royalty, and favourably received by artists and literary men, he sent for the lady to whom he had been engaged before he left America, married, and settled for life in England. For nearly sixty years he held a prominent position among the painters of the country; he produced numerous pictures both from sacred and profane history, and probably his works had some effect, at the time, in inciting others to attempt such subjects; but he did not create a school, nor did his style survive him. He struck a blow, however, for realism in art. His 'Death of Wolfe' contained a startling innovation in the substitution of the military regulation coat, the cocked hat, and the musket with the bayonet for the ample paludamentum, the helmet, spear, and shield. In 1765 West was chosen both a member and a director of the Incorporated Society of Artists, and in the following year sent 'Pylades and Orestes' and 'The Continence of Scipio' to their exhibition. In 1768 he was one of the four commissioned to draw up the plan for the Royal Academy, and in 1772 was appointed historical painter to the king. On the death of Sir Joshua Reynolds, West was elected to the president's chair, and took his place on the 24th March, 1792. He delivered an inaugural address, which was much applauded, but, says his biographer, it must have caused him little thought, as it dwelt on but two topics—the excellence of British art, and the great benevolence of his Majesty. He died on the 11th March, 1820, and was buried in St. Paul's cathedral. Many of his more important works were painted for George III. Those formerly in the National Gallery have been removed to provincial museums, as may be seen by the following list:

Glasgow.	Gallery.	Pylades and Orestes.
Hampton Court.		Death of Bayard
"		The Oath of Hannibal.
"		Germanicus and the Wife of Armenius.
"		St. Peter denying Christ.
"		Cyrus liberating the Family of Astyages.
"		Death of Epaminondas.
"		St. George and the Dragon.
"		Regulus leaving Rome. (Eight Royal portraits.)
Liverpool.	Walker Gal.	Cleombrotus.
London.	Grosvenor Ho.	Death of General Wolfe.
Nottingham.	Museum.	Christ healing the Sick.

WEST, CHARLES, an English engraver, was born

in London about 1750. He produced many plates in stipple, and also in a mixed process of etching and stipple. His best plate was 'The Silver Age,' after Henry Walton (1787).

WEST, FRANCIS ROBERT, an Irish historical painter, and son of Robert West junior, was born in 1748. After studying under Boucher and Van Loo in Paris, he succeeded his father as master of the Dublin Society's School. There he acquired a high reputation as a teacher and draughtsman. At the London Free Society he exhibited in 1774 an 'Adoration of the Shepherds,' and at the Royal Academy in 1790 a couple of portraits. He died in Dublin in 1809.

WEST, JOHANNES HENDRIK VAN, a modern Dutch painter, was born in 1803. He was a pupil of C. Kruseman; he practised art only as an amateur, but one of his pictures, 'The Poet Cats and his Family,' was crowned by the Felix Meritis Society, of Amsterdam; and another, 'The Billet Doux,' is in the Rijks Museum, in the same city. West was elected a member of the Amsterdam Academy. He died in 1881.

WEST, RAPHAEL LAMAR, an English historical painter, born in 1769. He was the son of Benjamin West, and studied in the schools of the Academy. Though gifted with considerable powers, he did not reach success, owing, it is said, to want of industry. He inherited a competence from his father. He died at Bushey in 1850. 'Orlando and Oliver,' in the Shakespeare Gallery, was by him.

WEST, ROBERT, topographical draughtsman, drew a series of views of ancient buildings in London and Westminster, which were published between 1736 and 1739.

WEST, ROBERT, an Irish historical painter, born in Waterford early in the 18th century. He studied under Van Loo in Paris, where he gained the first medal in the Academy. For many years he was master of the school of the Royal Dublin Society, but was at last compelled to resign through mental infirmity. He died in 1770.

WEST, ROBERT LOTUS, an Irish historical painter, the son of F. R. West, whom he succeeded in 1809 as master of the Dublin Society's School. He exhibited on two occasions, 1808 and 1822, with the London Royal Academy, and was elected one of the original members of the Hibernian Academy in 1823. There is a portrait by him of his father, in the Hibernian Academy. He died after 1824.

WEST, SAMUEL, portrait and genre painter, was born at Cork about 1810. He came to London, and began to exhibit at the Royal Academy in 1840, contributing some twenty-three pictures between that year and 1867, when his name appears for the last time. His subjects were chiefly portraits, and portrait-groups of children. He painted a few historical subjects, and in the last years of his life made many excellent copies in water-colour from the old masters. Works:

Cardinal Wolsey leaving London after his fall.  
Charles I. taught drawing by Rubens.

WEST, WILLIAM, landscape painter, was born in 1801, at Bristol, where he practised for most of his life. He began exhibiting at the Academy in 1845, with a picture from Bible history, but afterwards turned his attention to landscape. His style was imitative, and his subjects taken from Wales, Norway, and the coast of Devonshire. In 1851 he was elected a member of the Society of British Artists, to whose exhibitions he was a constant contributor. He died at Chelsea in January, 1861.

**WESTALL, RICHARD**, was born at Hertford in 1765. He was apprenticed to an heraldic engraver who lived in Gutter Lane, Cheapside. Towards the end of his time he was permitted by his master to attend the Royal Academy schools, where he formed an acquaintance with Lawrence. He and Lawrence afterwards took a house, jointly, at the corner of Greek Street and Soho Square. It had two entrances; on the door in Greek Street was placed the name of Westall, on that in the Square the name of Lawrence. The subjects Westall chose, and the style in which he represented them, were suitable to his time, and he became a favourite with the public. He was one of the early practitioners in water-colour, but it is chiefly as an illustrator of books that he is now remembered. His 'vignettes' are very numerous; some of the best are in editions of Crabbe, Moore, Gray, and the 'Arabian Nights.' He was employed by Alderman Boydell to illustrate Milton and to paint five subjects for the Shakespeare Gallery; and his representations of Church of England services and ceremonies were popular with the serious part of the public. Westall was elected an Associate of the Academy in 1792, and an Academician in 1794. In 1808 he published a volume of poems, with the title, 'A Day in Spring,' with plates engraved by J. and C. Heath after his own designs. Towards the close of his life he lost much of his fortune in amateur attempts at picture dealing. Westall gave lessons in drawing to the Princess Victoria, now her most gracious Majesty. He died on the 4th December, 1836. There is a 'Cassandra prophesying the Fall of Troy' by him, in water-colour, in the South Kensington Museum. His 'Christ crowned with Thorns' is in All Souls' Church, Langham Place.

**WESTALL, WILLIAM**, brother of Richard Westall, was born at Hertford on the 12th October, 1781. He studied under his brother, and in the schools of the Royal Academy. When only nineteen, he was appointed draughtsman to Captain Flinders's Australian expedition. After being out some two years, his ship was wrecked off the north coast of Australia, and he rescued by a ship bound for China. There he remained several months, visiting the interior and making sketches, which have now much interest. From China he made his way to Bombay, whence he explored the Mahratta country, making drawings at Kurlie and Elephanta. Returning to England after an absence of four years, he soon afterwards set out for the West Indies, taking Madeira on the way, and there coming near to losing his life by a second shipwreck. In 1805 he returned to England, and began to contribute frequently to the Academy. In 1811 he was elected an Associate of the Water-Colour Society, and in the year after a full member. This honour he resigned, and a few months later he was elected an A.R.A. His work was chiefly topographical landscape in water-colour. He died from the effects of an accident on January 22nd, 1850. Works:

- Port Jackson, Sydney. (*South Kensington Museum.*)
- The Cottage Door. (*Do.*)
- A Village Church and Green. (*Do.*)

'Views of scenery in Madeira, at the Cape, in China and India.' 1811.  
 'Views of the Yorkshire Caves.' 1818.  
 'Britannia delineata.'  
 'Picturesque Tour on the River Thames.' (*Jointly with Samuel Owen.*)

**WESTCOTT, PHILIP**, an English portrait painter, was born in 1815. In the early part of his career he lived in London, and exhibited at the Royal Academy between 1844 and 1861, also occasionally at the British Institution and in Suffolk Street. His practice was, however, chiefly in the north of England, and the greater part of his career was spent in Liverpool and Manchester, where his portraits were held in high repute. Examples are to be seen in the Salford Museum. He died at Manchester in January, 1878.

**WESTENBERG, PIERRE GEORGE**, painter, was born at Nymegen in 1791. In 1808 he began the study of art under J. Hulsmit, and at the Amsterdam Academy, and afterwards became known as a painter of landscapes and town views. He was a member of the Royal Academy of Amsterdam. He died at Brummen, December 26th, 1878. In the Rijks-Museum there is a 'View of Amsterdam in Winter' by him, and in the Rotterdam Museum a 'Rustic Scene.'

**WESTERBAEM, J.**, a portrait painter, was living in 1659 at the Hague, and painted the portraits of Arnold Gesteramus and Jacob Batiliore, which were engraved by Hendrik Bary.

**WESTERHOUT, ARNOLD VAN**, an engraver, was born at Antwerp in 1666. After having received some instruction in design and engraving in his native city, he went to Italy, and worked for some time at Florence for the Grand Duke Ferdinand. In 1700 he established himself at Rome, where he engraved several plates from his own designs, and after the works of Daniele da Volterra, Maratti, Lenardi, and others; also some portraits in mezzotint. He died at Rome in 1725. Plates by him:

- Cardinal Giacomo Antonio Moriga; *after Lod. Ant. David.*
- Prince Rospoli; *after the same.*
- Michelangelo Tamburini, General of the Jesuits; *after Ant. Odetti.*
- The Transfiguration; *after Raphael.*
- St. Andrew upon the Clouds; *after Domenichino.*
- A Female Figure, with a Unicorn; *after Ann. Carracci.*
- The Descent from the Cross; *after Dan. da Volterra.*
- Attila before Rome; *after Algaudi.*
- St. Paul preaching at Athens; *after Lenardi.*
- The Muses protecting the Monuments of Art from the Destruction of Time; *after the same.*
- The Abjuration of the Priest, Miguel Molinos.

**WESTERMAYR, CHRISTIANE HENRIETTE, née STÜTZER**, painter, etcher, and embroiderer, was born at Weimar in 1772, and instructed in the school of her native town. About 1800 she married Konrad Westermayr, whom she afterwards assisted in many of his works. She herself painted portraits in oil, and copied the works of Raphael, Leonardo, Van Dyck, and other old masters. She died at Hanau in 1830.

**WESTERMAYR, KONRAD**, painter and engraver, was born at Hanau in 1765. He was the son of a goldsmith, and learnt drawing in the school of his birthplace, afterwards producing pastel portraits upon parchment, and miniatures. A pension from the Landgrave enabled him to study at the Cassel Academy. He afterwards studied engraving under Lips at Weimar. In 1807 he became a teacher at Hanau, and died there in 1826. Two of his best plates are a 'Madonna' after Guido, and 'Götz von Berlichingen' after Tischbein.

**WESTFALIA, GIOV. DI.** See VELDENAER.

**WESTPHALEN, ALBERT VON.** See ALDEGREVER, HEINRICH.

**WET, G. and J.** See DÜWETT.



WETTE, FRAUS DE. See DE WETTE.

WETZEL, JAKOB, draughtsman and painter, was born at Hirslanden, near Zurich, in 1781, and studied under Walser. He painted landscapes in water-colours, chiefly views among the Italian lakes. He died at Richterschwyl in 1834.

WEYDE, JULIUS, genre painter, was born at Berlin in 1822, and first studied at the Academy there. He afterwards became a pupil of Venne-man at Antwerp and of Delaroche in Paris. In 1848 he settled in Berlin, and became well known by his scenes from bourgeois life. He died near Stettin in 1869.

WEYDEN, ROGER VAN DER (or WEYDE). See VAN DER WEYDEN.

WEYDMANS (or WEYDEMAN). See WEIJDMANS.

WEYDMÜLLER, JOHANNA ELISABETH, *née* KRÜGER, was born at Sorau in 1725. She was her father's pupil, and became a clever painter of flowers, fruit, and portraits upon glass. She taught drawing to the Saxon Royal family, and died in 1807.

WEYER, GABRIEL, a German painter, etcher, and wood engraver, was born at Nuremberg about the year 1680, and was one of the most productive workers of his time. He painted historical and allegorical pictures, and made many designs for the engravers. He also executed several woodcuts (which are marked with a monogram composed of a G. and a W.), and left a number of pen drawings washed in Indian ink. He died at Coburg in 1640.

WEYER, HANS. See WEINER.

WEYEL, JAKOB MATHIAS, (or JOHANN MATHIAS,) was born at Hamburg at the beginning of the 17th century, and was a pupil of J. A. Decker, under whom he painted horses and battles. He afterwards studied under Wouwerman. He chiefly produced landscapes with rustic figures and skirmishes. He died about 1690. The Brunswick Gallery contains the following pictures by him:

Brunswick, *Gallery*. The Battle with the Amalekites.  
" " The Conversion of Saul.  
" " A Camp.

WEYERMAN. See WEIJERMAN.

WEYGANDT, SEBASTIAN, was both at Bruchsal in 1780, and taught successively by Engelhard, the sculptor Gunther, and Schweißkart. He settled as a portrait painter, first at Augsburg, and afterwards at Wallerstein, where he painted the family of the prince. He was also for a time court painter to the Margrave of Ansbach, and to the Prince of Hohenlohe. In 1804 he was at Breslau, where he painted several French officers, among them Prince Jerome Bonaparte, who took him to Cassel as his court painter. He was appointed director to the projected Westphalian Academy in Rome, but the Westphalian kingdom being put an end to, he never entered upon the office. He died at Cassel in 1824.

WEYLER, MADAME. See KUGLER.

WEYLER, or WEYLLER, JEAN BAPTISTE, a painter of portraits in pastel, miniature, and enamel, was born at Strasburg in 1749. He worked in Paris, and became an Academician in 1779, his reception work being a portrait in enamel of the Comte d'Angivilliers, director-general of architecture to Louis XVI., which is now in the Louvre. He exhibited miniatures of many distinguished persons at the Salon, between 1775 and 1790, among them those of Gustavus Adolphus, Turenne, and Peter the Great, etc., painted on commission for the French Government. His pupil, Mademoi-

selle Kugler, who became his wife, worked in the same *genre*. He died in Paris, July 25, 1791.

WEYNERS. See WEINER.

WHARTON, PHILIP F., an American painter, was born at Philadelphia in 1841, studied in the Academy in that city, and later in Dresden and Paris. His picture of 'Perdita at the Sheep-shearing Festival' received a medal at the Philadelphia Exhibition of 1876. He died at Media in 1880.

WHEATLEY, FRANCIS, was born in London in 1747. His father, a master-tailor, placed him at first under a good teacher, and afterwards at Shipley's drawing-school, which he left after a time for the schools of the Academy. When young he obtained several premiums from the Society of Arts, and, having formed a friendship with Mortimer, he assisted that artist in painting a ceiling at Brocket Hall, for Lord Melbourne. He was also employed on the decorations at Vauxhall. He met with considerable employment in painting small whole-length portraits, which induced him for some time to make that his particular pursuit. After practising some years in London, he eloped to Dublin, with the wife of Greese, the painter. In Dublin he was much employed in portraiture, and painted a large picture, representing the 'Irish House of Commons,' in which he introduced portraits of all the more remarkable Irish politicians. On the tardy detection of his irregular course of life he returned to London, where he appears to have now met with no serious obstacle to the pursuit of his profession. He painted a picture of the Gordon Riot, from which Heath engraved an excellent print for Boydell, and became very popular as a painter of rural and domestic subjects, for which he had a peculiar talent. When Boydell projected the Shakespeare Gallery, he was engaged to contribute twelve pictures. He was a contributor also to Macklin's 'Poets' Gallery.' Wheatley first exhibited at the Academy in 1771, his subjects at that time being portraits. Later on he sent genre pictures and landscapes, some in water-colours but more in oil. He frequently drew with the pen, using Indian ink for the shadows. An etching and a mezzotint by him are also known. He was elected an Associate of the Royal Academy in 1790, and Royal Academician in 1791. He was a martyr to the gout for several years, and died in 1801. In his best work, Wheatley is an excellent painter, approaching Morland in freedom of handling and in sense of beauty. Works:

London. *N. Port. Gall.* Group of officers, with camp in background.

The second Duke of Newcastle, with a shooting party.

The Disaster (*Sir Charles Tennant, Bt.*).

The 'Cries of London.'

WHESELL, JOHN, an English engraver, who was at work in London towards the close of the 18th century. He engraved after Serres, Stothard, Singleton, Gainsborough, and others.

WHICHELO, C.—JOHN M.—, an English marine painter in water-colours, born towards the close of the 18th century. He practised in London, and became marine painter to the Prince Regent. Between 1810 and 1846 he occasionally exhibited at the Royal Academy and the British Institution, but his works chiefly appeared, from 1823 onwards, at the Old Water-Colour Society, of which he was elected an associate in that year. He died in 1865.

WHITAKER, GEORGE, a water-colour painter, born about 1834, who chiefly painted the scenery



of his native Devonshire, where he resided for most of his life. He died at Dartmouth, September 16, 1874.

**WHITAKER, JAMES WILLIAM**, was born at Manchester, and apprenticed to an engraver for calico printers. Coming into a small fortune, he migrated to Llanrwst, North Wales, where he practised landscape painting in water-colours. He was elected an Associate of the Old Water-Colour Society in 1861, and a member in 1864. Falling, however, into habits of intemperance, he failed to improve in his art, and was drowned at Bettws-y-Coed on the 9th September, 1876.

Water-mill and Cottages, Stoke Gabriel, Devonshire.  
(*South Kensington Museum.*)

**WHITCOMBE, THOMAS**, an English marine painter, born about 1760. His works, which dealt with storms, naval battles, &c., appeared at the Royal Academy from 1783 to 1824. His best work was the 'Destruction by night of the Spanish batteries before Gibraltar, 1783.'

**WHITE, CHARLES**, an English engraver, was born in London in 1751. He was a pupil of Pranker, on leaving whom he quitted line engraving, and worked chiefly, if not entirely, in stipple. He was for some time engaged on trifling subjects from designs by ladies, but in the latter part of his life he was employed on works of more importance, among them a series of plates of 'The Ruins of Rome,' and others for works on natural history. He also helped to illustrate Bell's edition of the Poets, and was the author of some comic drawings, among them a 'Masquerade at the Pantheon.' He married a daughter of Gerard Van der Gucht. He died in Piccadilly, August 28, 1785.

**WHITE, CHARLES WILLIAM**, an English engraver, was born in London early in the 18th century. He was a pupil of George White, and practised from about 1750 to 1785. His plates are chiefly after Stothard, Cosway, Pether and Bunbury.

**WHITE, EDWIN**, an American painter, born about 1817. He began to paint when only twelve years old, and studied in Paris, Rome, Florence, and Düsseldorf. His pictures were chiefly historical, the subjects of many being taken from American history. Among them we may mention 'Washington resigning his Commission,' 'The first New England Thanksgiving,' 'The Signing of the Compact on the Mayflower.' He died in 1877.

**WHITE, GEORGE**, the son of Robert White, was born about 1671. He was instructed in drawing and engraving by his father, but first practised as a portrait painter, both in oil and in miniature. After the death of Robert White he finished the plates left incomplete by him, and also engraved some portraits in the same style. Those of the Duke of Ormond and Lord Clarendon, prefixed to the 'Rebellion in Ireland,' may be especially praised. But his best prints are in mezzotint, in using which process he frequently etched the outline before the ground was laid upon the plate. He engraved much after Kneller, and is said to have become so troublesome to that painter by constantly requesting him to touch on proofs, that Sir Godfrey forbade him his house. His death is supposed to have occurred about 1734. A small chalk portrait of Martha Blount by him is dated 1732. The following are his best plates:

#### MEZZOTINTS.

Sir Richard Blackmore, M.D.; *after J. van der Bank.*  
Sylvester Petyt, Principal of Barnard's Inn.

Nicholas Sanderson, Professor of Mathematics at Cambridge.

Jean Baptiste Monnoyer, Painter; *after Kneller.*

John Dryden; *after the same.*

Alexander Pope; *after the same.*

Thomas Bradbury; *after Gibson.*

George Hooper, Bishop of St. Asaph; *after Hill.*

Colonel Blood (who stole the Crown).

William Dobson, Painter; *from a picture by himself.*

A Man playing on the Violin; *after Evans Hals. 1732.*

#### PORTRAITS IN LINE.

James Gardiner, Bishop of Lincoln; *after M. Dahl.*

Charles II. of Spain; begun by Robert White, and finished by George White, whose name is affixed.

The Duke of Ormond.

Lord Clarendon.

**WHITE, HENRY**, an English wood engraver and pupil of Bewick. He had previously worked under James Lee. Settling in London he produced much good work, notably the illustrations for Hone's 'House that Jack Built,' 'The Matrimonial Ladder,' &c.

**WHITE, JOHN BLAKE**, an American painter, born in South Carolina, in 1781. He studied for four years in London under Benjamin West, and returning to America, settled at Charleston, where he combined painting with the practice of law. His works, chiefly historical pictures, and portraits, are numerous in America. He was also well known as a writer of plays, essays, &c. He died in 1859.

**WHITE, ROBERT**, engraver and draughtsman, was born in London in 1645, and was a pupil of David Loggan, for whom he drew and engraved several architectural views. He was much employed in drawing portraits with black lead upon vellum, and in engraving plates from them. The heads of Sir Godfrey Kneller and his brother, in Sandrart's 'Lives of the Painters,' were engraved from drawings by White, whose portrait Sir Godfrey painted in return. In 1674 he engraved the heading to the first 'Oxford Almanack,' and the title-plate to the 'History of Oxford Antiquities.' Few artists have left more English portraits than Robert White. They are frequently disfigured, however, by large, tasteless borders. Most of his plates are executed with the graver; he scraped a few heads in mezzotint, but they are very inferior to his other prints. He made money in the course of his career, but was in poverty at his death, which occurred at Bloomsbury in 1704. Of his numerous portraits (Vertue gives a list of 275), the following are the best:

James I.; *after C. Janssens.*

George, Earl of Cumberland, habited for a tournament.

Charles I.; *after Van Dyck.*

Another of Charles I.; *after R. Van Voerst.*

Prince Rupert; *after Kneller.*

Charles II.; *after the same. 1679.*

Another of Charles II., in the robes of the Garter.

James II. under a canopy, with Archbishop Sancroft and Chancellor Jefferies.

James II. when Duke of York, in the Garter robes.

Maria Beatrix of Este, his consort; *after Kneller. 1686.*

Henry, Duke of Gloucester. | Lady Mary Joliffe.

Heneage, Earl of Nottingham. | Thomas, Duke of Leeds.

Sir Edward Ward, Chief Baron. 1702.

Chief Justice Treby of the Common Pleas. 1694.

Samuel Pepys; *after Kneller.*

George, Earl of Melvil; *after Sir John Medina.*

James, Earl of Perth; *after Kneller.*

Another portrait of the same; *after Riley.*

Bishop Burnet; *after Mrs. Beale.*

Sir Alexander Temple. | Lady Susanna Temple.

Lady Anne Clifford.

Thomas Flatman; *after Hayls.*

Sir John Fenwick; *after Wissing.*

The Seven Bishops; seven small ovals in one plate.

The Five Bishops who suffered Martyrdom; five ovals in one plate.

Duke of Norfolk, *mezzotint*; after Kneller.

John, Earl of Radnor, *ditto*; *ditto*.

**WHITE, THOMAS**, engraver, was born in London about 1730. He was for some time employed by Ryland to assist in the backgrounds of his plates, and afterwards engraved the greater part of the architectural prints for Wolf and Gandon's continuation of the 'Vitruvius Britannicus.' His name is also affixed to a landscape after Brueghel, etched by T. Saunders, and finished by White and Ryland. He died in London about the year 1775.

**WHOOD, ISAAC**, an English portrait painter, born in 1688. Though but a poor artist he obtained a good practice, and was much patronized by the then Duke of Bedford, for whom he made many copies. A suit in Chancery, which he had to defend in his later years, occasioned him much loss. He died in London, February 24, 1752. There is an edition of 'Hudibras' illustrated by him. Amongst his portraits are:

Cambridge. Trin. Hall.	Several Portraits.
Lambeth Palace.	Archbishop Wake. 1736.
Woburn Abbey.	Duke of Marlborough. 1734.
" "	Hon. John Spencer. 1737.
" "	The third Duke of Bedford.
	(And others.)

**WIBERT.** See **VUIDERT.**

**WICAR, JEAN BAPTISTE**, (or **VICAR**), was born at Lille in 1762. He was the son of a cabinet maker, to whom he was for a time apprentice, but entered the school of design in his native town in 1773. In 1780 he went to Paris with a provision from the Lille municipality, and studied painting under David and engraving under Le Bas and Bervie. He accompanied David to Rome, and in 1784 proceeded to Florence, where he made drawings of the entire Pitti collection, to be used for engraving. In one year he produced four hundred drawings from paintings and statues, three hundred from cameos, and one hundred and forty from busts and other portraits. Upon his return he set about the projected engravings, and brought out four volumes between 1789 and 1807. In 1793, returning to the French capital from a second sojourn in Rome, he became a member of the Conservatorium in Paris, and in 1796 was chosen by Bonaparte to inspect the art treasures of Italy, and to select those to be carried off to Paris. About 1800 he settled in Rome, and became well known as a painter of portraits, producing among others those of the Duke and Duchess of Torlonia, of Murat, and of Pius VII. In 1805 he became a member of the Roman Academy of S. Luke, and a few years afterwards director of that of Naples. He died at Rome in 1834, having bequeathed his collection of drawings and works of art to his birthplace, with a fund sufficient to send three pensioners annually to Rome. Pictures:

Joseph interpreting the Dreams. (Lille—his first picture.)

The Concordat between Pius VII. and Napoleon.

The Raising of the Widow of Nain's son. (Lille Museum.)

Portrait of Murat. (Do.)

" himself. (Do.)

" M. Lesage Lenault. (Do.)

Virgil reading the 'Æneid' before Augustus. (Do.)

The Resurrection. (Archbishop of Ravenna.)

**WICHMANN, ADOLPH**, historical painter, was born at Celle, Hanover, in 1820, and in 1838 en-  
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tered the Dresden Academy, where he worked in Bendemann's atelier till 1847. On quitting Dresden in 1847 he worked in Venice and Rome till 1851, and the next year returned to Bendemann. He settled in Dresden, where he died in 1866. His best known pictures are:

Christ the Comforter.

The Request granted. (Munich, New Pinakothek.)

The Virgin and St. Elizabeth watching the sleeping

Child Jesus. (Liege Gallery.)

Rachel weeping for her Children.

**WICHMANN, J.**, a German engraver, flourished about the year 1683. His name is affixed to a large plate of the Siege of Vienna. The portraits of the German and Turkish generals are introduced at the top, and those of the Emperor of Germany and the Sultan at the bottom.

**WICHMANN, OTTO GOTTFRIED**, genre painter, was born at Berlin in 1828, and was a pupil of Robert Fleury, in Paris. After a stay of two years in that city he went to Rome, where he died in 1858. His 'Paolo Veronese in Venice,' and 'Catherine de' Medici and the Poisoner,' are in the Berlin National Gallery.

**WICKENBERG, PETER GABRIEL**, a Swedish landscape and marine painter, born in 1812. He settled in Paris in 1837, and exhibited at the Salon. He died of consumption in 1846. There are by him:

Amsterdam. Fodor Mus.	Winter Scene.
Stockholm. Nat. Gall.	Moonlight on the Dutch coast. 1841.
" "	Winter Scene in Holland. 1840.
" "	Eve mourning for Abel. 1835.
" "	Landscape with Sheep.

**WICKER, JOHANN HEINRICH**, an engraver, was born at Frankfort in 1723, and died in 1786. His works were chiefly ornamental borders, coats of arms, and vignettes for books; he also engraved a few portraits and painted flowers in water-colours.

**WICKSTEAD, PHILIP**, was a native of London, and a disciple of Zoffany. He distinguished himself chiefly by painting small whole-length portraits. He was at work about 1773 in Rome. There he became acquainted with Mr. William Beckford, whom he accompanied to Jamaica. He practised there some time as a painter, but afterwards became a planter, and failed. This disappointment caused him to take to drink, and hastened his death, which took place in 1790.

**WICKSTEED, JAMES**, engraver, was born in 1719. He practised in London, working in the stipple manner, and died July 11, 1791.

**WIDEMAN, ELIAS**, was a native of Germany, and practised at Augsburg. He was chiefly employed by the booksellers, for whom he engraved a great number of portraits, frontispieces, and other plates, from his own designs. His most important work is a set of portraits of illustrious personages, published at Augsburg in 1648.

**WIEGMANN, RUDOLPH**, a well-known German architect, practised occasionally as a painter in water-colours. He was born at Adensen in Hanover in 1804, and died in 1865. As a painter he is known by the following architectural views, among others:

The Engelsburg. (For the Duke of Cambridge.) 1834.

The Via Sacra. 1834.

View of Rome from the Loggie of the Vatican. 1836.

The Interior of Bonn Cathedral. 1842.

Interior of San Marco at Venice.

His widow, **MARIE WIEGMANN**, née **HANCKE**, is a successful portrait painter.

**WIELING**, **NICOLAS**, an historical and portrait painter, is supposed to have been a native of the Hague, where his name occurs in the Guild books for 1661, but the year of his birth is unknown. He was much employed by Friedrich Wilhelm, the Elector of Brandenburg, who appointed him painter to the court in 1671. He died at Berlin in 1689. His manner is more Flemish than Dutch; and some of his pictures have a touch of Van Dyck. He had a son, **MATHIAS**, who was a scene painter.

**WIERENGEN**. See **WIERINGEN**.

**WIERINGA**, **GERARD**, born at Groningen, was the son and scholar of his father, **JAN WIERINGA** (1709—1780), a painter of ornaments, and also studied under J. Andriessen. He worked for a time in the Düsseldorf Gallery, but in 1790 returned to his native place, where he gave lessons in drawing, and painted landscapes, chiefly sunsets and winter scenes, for one of which he obtained a gold medal from the Leyden Academy. He died in 1817.

**WIERINGEN**, **CORNELIS CLAESZ**, was born at Haarlem about 1570-80. He was brought up to a sea life, and excelled in painting sea-pieces and storms. He was also a good landscape painter, as appears by a series of fourteen plates after him by Claesz Janz Visscher. He died in 1635. A picture by him of 'The Sea Fight at Gibraltar,' was painted in 1623 for Prince Maurice of Nassau, and his 'Arrival of Frederick, the Elector Palatine, and the Princess Elizabeth, at Flushing, in 1613,' is in the Haarlem Museum. He also etched several landscapes and sea-views. His son **NICOLAAS**, also a marine painter, was registered in the Haarlem Guild in 1636.

**WIERIX**, the brothers **ANTHONIE**, **HIERONYMUS**, and **JAN**, engravers, who flourished at Antwerp from about 1562 to 1618, are generally said to have been natives of Amsterdam, but M. Louis Alvin, the chief authority on the subject, asserts that they were born at Antwerp. As a rule Hieronymus is considered the ablest of the three, but it is likely that many of Jan's prints are ascribed to him, and *vice versa*, in consequence of the identity of their monograms. For an exhaustive account of their work, the student is referred to M. Alvin's 'Catalogue Raisonné de l'Œuvre des Trois Frères, Jean, Jérôme, et Antoine Wierix'—Bruxelles, 1866. M. Alvin gives a list of two thousand prints by them. Only the most important are mentioned in the following articles.

**WIERIX**, **ANTHONIE**, (**WIERX**, or **WIERINX**), designer and engraver, the youngest of the family of the Wierixes, was born at Antwerp or Amsterdam about 1556. His small plates are executed in the finished style of his brothers, but his larger prints exhibit more freedom and facility. He engraved subjects similar to theirs, and frequently worked in conjunction with them. His prints are usually signed with his name. The following are perhaps the best:

- \* Pope Clement VIII.; *Ant. Wierix.* | Philip II. Wilhelm, Elector Palatine. | Archduke Ernst. Philippe Emanuel de Lorraine, Duc de Mercœur. Margaret, Queen of Philip III. of Spain. Cardinal Bellarmine. Albert of Austria, Archbishop of Toledo and Governor of the Low Countries. St. Sebastian. (*Ant. Wierix sculpsit. Hier. Wierix inv.*) St. Theresa. (*From his own design.*) St. Dominick receiving the Rosary from the Virgin (*Do.*)

- The Marriage of St. Catharine. (*Do.*) The Entombment. (*Do.*) St. Jerome praying, with Angela; dated 1584. (*Do.*) Susannah and the Elders. (*Do.*) Virgin and Child, in a landscape. (*Do.*) Virgin and Child, in a Heart. (*Do.*) The Repentant Magdalene. (*Do.*) The Adoration of the Magi; after M. de Vos. The Crucifixion; very fine; after the same. The History of the Prophet Jonah; in four plates; after the same. A Riposo; after Cam. Procaccini. The Death of St. Francis; after the same. Christ between SS. Peter and Paul; after Spranger. Death of the Virgin; after Otto van Teun. A series of sixty-nine plates from the Life and Passion of Christ, with the Death and Assumption of the Virgin; in these he was assisted by his two brothers.

**WIERIX**, **HIERONYMUS**, (or **WIERINX**), was born at Antwerp or Amsterdam in 1551. Died in 1619. He is supposed to have learned the art of engraving from his brother Jan, whose style he followed so exactly, that it is difficult to distinguish their works. His prints are more numerous than those of Jan Wierix, and chiefly consist of devout and allegorical subjects, saints, and fathers of the church, many of them from his own designs. They are sometimes marked with his initials thus, **H. W.**, or **H. W. F.**, or **J. Hieronimus W. F.**; sometimes with a monogram composed of an **H**, an **I**, and an **E**, joined together and followed by a **W**, thus, **HEW**. The following are his chief plates:

- The Emperor Charles V. Henri de Bourbon, King of Navarre. Queen Elizabeth. | Philip II. of Spain. William the Silent. Sigismund III., King of Poland. Ludwig, King of Hungary. Isabella Clara Eugenia, Infanta of Spain. Archduke Albert. | Ignatius Loyola. Alessandro Farnese, Duke of Parma. Sir Francis Drake. Henriette d'Estragues, Marquise de Verneuil. 1600. St. Cecilia. (*From his own design.*) The Temptation of St. Anthony. (*Do.*) St. Bruno, the founder of the Carthusians. (*Do.*) S. Carlo Borromeo. (*Do.*) The Holy Family beneath a Tree. (*Do.*) The Virgin upon the Crescent. (*Do.*) The Crucifixion. (*Do.*) The Death of Lucretia. (*Do.*) A Pietà; after J. Mabius. Christ blessing little Children; after C. van den Broeck. The Genealogy of Christ; after Bul. The Virgin with the Crown; after J. van Eyck. The Death of the Virgin; after Stradanus. Christ at Table, in the house of Simon the Pharisee; after O. van Teun. The Entombment; after the same. Christ crowned with Thorns; after G. Mostaert. The Scourging of Christ; after the same; very fine. The Baptism of Christ by St. John; after H. Hondius. The Charge to Peter; after M. de Vos. The Passion; after the same. The Triumph of Truth; after the same. The Vision of Daniel; after Verhaeght. Jupiter and Danaë; after the same. Christ expiring on the Cross; after P. Aquila, considered his master-piece. The Doctors of the Church; after Ph. Galle.

**WIERIX**, **JAN**, (**WIERX**, or **WIERINX**), draughtsman and engraver, was born at Antwerp or Amsterdam in 1549. It is not known by whom he was instructed, but he appears to have formed his style by an attentive study of the works of Albrecht Dürer, and has copied several of the prints of that

master with a precision bordering on servility. The date of his death is unknown. M. Alvin says he is the truest artist of the three; that he has most originality and most style, although both Jerome and Antonie excel him in silky softness and polish. His plates are executed with the graver, in a very neat, finished style, and his drawing is remarkably correct. He usually signed his work with the initials *J. W. F.*, sometimes he used *J. H. W. F.*, to which he occasionally added his age, and the date of the year in which the plate was engraved. The following are among his best works:

- Rodolphus II., Emperor of Germany.
- Philipp Willem, Prince of Orange.
- Eleanore de Bourbon, Princess of Orange.
- James I., King of England, and his Queen; scarce.
- Philip II. of Spain.
- Marie de' Medicis, Queen of France.
- Henry IV., King of France.
- The Marquise de Verneuil (*after F. Clouet*, probably a copy from Hieronymus' larger plate).
- The Virgin enthroned.
- The Resurrection; inscribed *Insanus Miles, etc.* (*From his own design.*)
- Mary Magdalene seated at the Entrance of a Grotto; *J. Wier in et fec.* (*Do.*)
- An allegory, the Redemption of Mankind. (*Do.*)
- Orpheus charming the Beasts. (*Do.*)
- The Four Elements; *Wiertz. 1601.* (*Do.*)
- The little Satyr; copied from *Albrecht Durer*, when Wierix was only twelve years of age.
- Adam receiving the forbidden fruit from Eve; also copied from *Durer*; upon a tablet is inscribed *Albert Durer inventor, Johannes Wierix fec. et. 16.*
- St. Jerome in meditation; copied from *Albrecht Durer*.
- Melancholy; signed *Johann Wierix Fecit an 1602.*
- The Christian Virtues giving Oil to the Wise Virgins; *after Gilles Coignet.*
- The Marriage of St. Catharine; *after D. Calvaert.*
- Abraham's Sacrifice; *after M. de Vos.*
- The Death of Moses; *after the same.*
- Descent from the Cross; *after O. van Teen.*
- The Last Judgment; copied from *Martin Rota's print after Michelangelo.*
- Descent from the Cross; *after Bern. Passari.*

WIERTZ, ANTOINE JOSEPH, was born at Dinant, February 22nd, 1806, but at the age of fourteen came to Antwerp, and studied under Horreyns and Van Bree. In 1832 he gained the Roman pension, and spent some time in Italy, where he painted the portrait of Lætitia Bonaparte, and the best of his historical pictures, the 'Fight for the Body of Patroclus.' Wiertz was an artist whose technical powers were unequal to the rendering of his undoubtedly large and noble conceptions. He aspired to combine the qualities of Homer, Michelangelo, and Rubens, and, as might have been expected, the outcome was an extravagance, at first merely fantastic, but later gloomy, morbid, and devoid of all æsthetic instinct. Yet for a time the prestige he enjoyed was extraordinary. An atelier was built for him at Brussels at the government expense, where he carried on his experiments in the use of painting mediums. He succeeded in inventing a process he called "matt-painting," the merit of which was that it obviated the occurrence of reflections on a painted canvas. He accepted commissions only for portraits, refusing to make his imaginative creations a means of livelihood. In this, as in other points, there was some affinity between the Belgian master and our English poet-painter, William Blake. At Wiertz's death in Brussels, June 18th, 1865, the house in which he had lived in that city, built to imitate a ruined temple, was converted into a museum, in which a

large number of his works are now preserved, and which is known as the "Musée Wiertz." Among the most famous pictures of the collection are the 'Triumph of Christ' (1848), 'Napoleon in Hell,' 'The Suicide.' Towards the end of his career he made some essays in sculpture, which he had studied in his youth. F.S.

WIERIX. See WIERIX.

WIESSNER, KONRAD, painter and engraver, was born at Nuremberg, June 1st, 1796. He first practised as a topographical draughtsman, but in 1811 began to attend the Nuremberg Academy, and at the same time to study engraving under A. Gahler. He afterwards visited Munich, and travelled in the Bavarian Highlands, making studies from nature. On his return to Nuremberg, he took a prominent part in founding the Albrecht Dürer-Verein, of which he became director. Until 1826 he was busily engaged at Nuremberg in the production of engravings, lithographs, and drawings, but in that year he removed to Ratibon, to superintend the painting in the porcelain factory. In 1827 he was again at Nuremberg, and thenceforth was much occupied as a teacher at various institutes, combining with such labours his work as a creative artist.

WIGAN ISAAC, a Flemish painter of subjects known as 'Desserts' (tables set with fruit, cheese, oysters, etc.). He was probably a pupil of Jan van Es, was born in 1616, and died in 1662-3.

WIGMANA, GERARD, was born at Workum, in Friesland, in 1673. He went to Italy when young, and is said to have studied Raphael and Giulio Romano. On his return to Holland he took to painting subjects of a cabinet size, which he distinguished by exaggerated expression, and inattention to propriety of costume. He had the vanity to call himself 'the Raphael of Friesland.' Disappointed at the unfavourable reception his works met with in his own country, it is said by Descamps that he visited England, where he met with no better success. He returned to Holland, and settled at Amsterdam, where he died in 1741.

WIJCK, JAN, (called in England JOHN WYCK or WYCK,) the son of Thomas Wijck, was born at Haarlem about the year 1640, and was instructed by his father, whom he accompanied to England. Jan Wijck distinguished himself as a painter of battles, sieges, huntings, and processions. He sometimes painted large pictures, such as the 'Battle of the Boyne,' and the 'Sieges of Naarden and Namur,' but they are inferior to his small pictures. In the equestrian portrait of the 'Duke of Schonberg,' by Kneller, the horse and the battle in the background were finely painted by Jan Wijck. He painted several views in Scotland, etched a plate called 'The Siege,' and also made designs for a book on hunting and hawking. He died at Mortlake in 1702.

WIJCK, THOMAS, (WYCK, or VAN WYCK,) was born at Beverwyck about 1616. He was a pupil of his father, and improved himself by a residence in Italy, particularly in the environs of Naples, where he executed many sketches which he subsequently worked up into drawings of coast views. He excelled in painting shipping and sea-ports, with small figures, very frequently odd characters, such as quacks, alchemists, and misers, in a style resembling that of Peter van Laar. He also painted fairs, public markets, and the interiors of chemists' laboratories. In 1660 he was appointed Dean of the Guild at Haarlem. He came to Eng-

land about the time of the Restoration, and was much employed. He painted a View of London before the fire, and another of the north bank of the Thames, from Southwark, exhibiting the mansions of the nobility in the Strand; of these there are prints. He also painted the 'Fire of London' more than once. He died at Haarlem in August, 1677. We have twenty-one scarce etchings by Thomas Wijck of landscapes and figures; the best known of them is 'The Open Coffin.' His pictures are to be met with in numerous European galleries. The following may be mentioned:

Amsterdam.	R. Museum.	Rustic Interior. An Alchemist.
Haarlem.	"	Ruins of a Roman Temple.
Rotterdam.	"	Woman with Children.

WIJCKERSLOOT, J. VAN, a Dutch painter of the 17th century, supposed, from the extreme rarity of his works, to have painted as an amateur. He may be identical with one Johannes Wijkersloot, a clergyman at Weesep, near Dordrecht, in 1651. His few known cabinet pictures are carefully executed in the manner of Teniers. The Berlin Museum has a portrait of a young lady by him.

WIJELANT. See VIELANT.

WIJNANTS, JAN, one of the founders of the great Dutch school of landscape painting, was born at Haarlem, probably about 1615. Details concerning him are of the very scantiest, and no additional light has been thrown on his career by modern researches. Tradition asserts him to have been the master of Philips Wouwerman, and of Adriaen van de Velde. His earliest known pictures are dated 1641 and 1642. In the records of the Guild of St. Luke at Haarlem, one Jan Wijnants, probably the painter, is mentioned as a dealer in works of art, and the marriage registers of Haarlem show that in 1646 one Jan Wijnants, widower, married Luytgen van den Ende, a native of Goch, but there is no evidence by which we can identify the master with the contracting party. It seems, however, that Wijnants worked at Haarlem, and from 1665 onwards at Amsterdam. A picture by him in the Hermitage at St. Petersburg is dated so late as 1679. It is assumed that he died at Amsterdam. Wijnants is well represented in most of the leading European galleries, yet his works are not numerous, when we take into account his long career as a painter. Smith catalogues two hundred and fourteen. Their comparative scarcity, however, is explained by the extreme care and finish of their technique. In the rendering of natural phenomena, Wijnants was a master of the first rank, but he never succeeded well with human figures or animals, and was obliged to rely upon the aid of his contemporaries, Lingelbach, Adriaen van de Velde, Ph. Wouwerman, Helt-Stokade, and others, for the *étouffage* of his landscapes. It is probable that many works ascribed to him are by Jan Wouwerman. Pictures by him:

Amsterdam.	R. Museum.	Landscape, with hunters. (The figures by Adr. v. de Velde.)
"	"	The Farm.
"	"	Hilly Landscape. (And five others.)
Antwerp.	Museum.	Two Landscapes, with figures by Adr. v. de Velde.
Berlin.	Museum.	Landscape — a harvest field, with figures by Adr. v. de Velde.
Brussels.	Museum.	Four Landscapes.

Copenhagen.	Gallery.	Landscape, with a hunting-party painted by Philips Wouwerman.
Dresden.	Gallery.	Landscape, with a Woman driving an Ass.
"	"	Small Landscape, with shepherds and sheep.
Dulwich.	Gallery.	Two Landscapes, companion pictures.
Edinburgh.	Nat. Gall.	Landscape, with figures by Jan Lingelbach.
Glasgow.	Gallery.	Two Landscapes.
Hague.	Museum.	Borders of a Forest, with figures by Helt Stokade (?). A Road on the <i>Dunes</i> . Landscape with figures.
London.	Nat. Gallery.	Landscape with figures.
"	"	Landscape, with man fishing, and female bathers.
"	"	Landscape with Sportsman.
"	"	Two other Landscapes.
Munich.	Pinacothek.	Eight Landscapes with figures.
Paris.	Louvre.	Three Landscapes, one dated 1668.
Petersburg.	Hermitage.	An Italian Landscape. 1670. (And seven others.)
Vienna.	Gallery.	Two Landscapes.

WIJNEN, DOMINICUS VAN, (called ASCANIUS,) was born at Amsterdam in 1661, and studied in the school of the Hague painter Hondius, after which he went through Germany to Rome, and spent several years there copying. His original paintings are of a jocose nature. He was unfit to deal with money, and became dependent on Bonaventura van Overbeek, for whom he painted comic scenes and the burlesque ceremonies elaborated by the Flemish painters in Rome. He died at Amsterdam at some date unknown.

WIJNGAERDE. See VAN DEN WIJNGAERDE.

WIJNTRACK, D., (or WIJNTRANCE,) a Dutch painter, lived at Drenthe in the 17th century, and was noted for his painting of water-fowl. He enriched the pictures of Wijnants, Ruysdael, and other painters with wild ducks and other aquatic birds. His own landscapes represent marshy grounds with pools backed by alders and willows, serving merely as backgrounds for their feathered population. The birds are full of life and activity, their plumage soft and flexible, and their colouring true. Pictures painted entirely by himself are rare. Nothing of his history is recorded. A landscape by Hobbema, dated 1667, in the National Gallery, contains ducks of Wijntrack's painting. There are two pictures by Wijntrack in the Hermitage, St. Petersburg; and one is ascribed to him in the Louvre.

WIJTMAN, MATHEUS, was born at Gorcum in 1650, and studied for some time under Hendrik Verschuringh. His first pursuit was landscape painting; but he afterwards became a scholar of Jan Bijlaert, and applied himself to painting conversations, and domestic subjects, in which he imitated the style of Caspar Netscher with success. He also painted flowers and fruit, and his pictures of that description possessed great merit. He enjoyed a considerable reputation at his death, in 1689. The Dresden Gallery has a picture by him of a young girl turning over the leaves of a music-book.

WILARS. See VILLARD.

WILBAUT, JACQUES, painter, born at Château Porcien in 1729, was the nephew and pupil of Nicolas Wilbaut. He painted portraits and historical subjects, and many pictures for churches and monasteries. Most of his works perished in

the French Revolution; but in the Museum of Rheims and the parish church of Rethel there are pictures by him. He died in his native town, June 18, 1816.

**WILBAUT, NICOLAS**, painter, born at Château Porcien (Ardennes) in 1686, was a pupil of Jean Jouvenet. He worked much as a decorative painter for the religious houses of Champagne, Lorraine, and Picardy, and was employed for seven years by the Elector Frederick Augustus at Dresden, where he painted many portraits of distinguished persons. He also worked for a time at Leipsic. He died in his native town, May 4, 1763.

**WILBORN, NICOLAS** (incorrectly called **WELBRONNER**). The real name of this engraver is **NICOLAS WILBORN**; it was Professor Christ who turned him into *Welbronner*. He is stated by Brulliot to have produced eighteen etchings marked with the letters *N. N.W.* and fourteen more, one of which has his name in full, *Nicolas Wilborn*, and the date 1536. We may name:

Adam; a small upright plate; dated 1534.

Eve, with the Serpent.

A Portrait of Bernard Knipf rdolling, the chief of the Anabaptists of Munster, dated 1536; copied from a print by *H. Aldegrever*.

Victory and Fame; copy from the *Master of the Caduceus*.

A Sacrifice to Priapus; copy with variations, from the same.

A Triton making love to a Siren; copy in reverse from the same.

A winged Horse.

A Frieze, with the Triumph of Paris and Helen; dated 1535.

Saturn in a Car drawn by a Frog and a Dragon, and other symbols.

Infants amusing themselves with warlike sports, on a frieze; dated 1533.

**WILD, CHARLES**, an English architectural painter in water-colours, born in London in 1781. He was articled to T. Malton, the writer on perspective, and in his early years worked as an architectural draughtsman. His drawings occasionally appeared at the Royal Academy between 1803 to 1820, and upon one occasion at the British Institution. But he chiefly exhibited at the Water-Colour Society, which he joined as an Associate in 1809. He seceded on the introduction of oil paintings, but was re-elected in 1820, and afterwards became Secretary and Treasurer of the Society. In 1807 he commenced the publication of a series of illustrations from the English cathedrals. In that year appeared drawings of Canterbury; in 1809, of York; in 1813, of Chester and Lichfield; in 1819, of Lincoln; and in 1823, of Worcester. During this period he also produced some of the drawings for Pym's 'Royal Residences.' The close of the Napoleonic wars opened up fresh fields for his pencil, and from 1821 onwards he exhibited many drawings from France, Belgium, and Germany, publishing works, also, based upon them. In his latter years he gradually lost his sight, perhaps through straining his eyes while sketching the roof of Henry VII.'s chapel at Westminster, in a glare of light. He died in London August 4, 1835. Wild was thoroughly imbued with the spirit of Gothic architecture. His details are correctly drawn, and the pictorial adjuncts of his works are in good taste and keeping. There is a large collection of his drawings in the South Kensington Museum.

**WILDE**. See **DE WILDE**.

**WILDENS, JAN**, was born at Antwerp in 1580, and was in 1591 a pupil of Pieter Verhulst, but was largely indebted for his progress to his own diligent studies from nature. In 1604 he was received a Master of the Guild of St. Luke. His talents attracted the attention of Rubens, who employed him to paint backgrounds, clouds, and trees in his pictures. He frequently did as much for Snyders, Diepenbeeck, and Johann von Bockhorst. He produced landscapes of his own also, several of which are in public buildings at Antwerp. Other pictures by him are, a 'Winter Landscape,' at Dresden; a 'Stag Hunt' and 'Heron Hawking' at Nuremberg; 'Skaters,' in the Venice Academy; a 'Landscape' in Lord Bute's Collection (an important example); and others at Augsburg and Madrid. He died at Antwerp in 1653. His portrait by Van Dyck was engraved by P. Pontius. Hollar, Hondius, Malham, and Nolpe have engraved after him. Zani and Brulliot say that he was an engraver as well as a painter, and the latter attributes to him several views of châteaux in Holland, which are marked, *J. W. fecit. Robertus de baudous excudit Amstelodami*, 1616. His son, **JEREMIAS**, born in 1621, was also a painter. He died a few weeks after his father.

**WILDER, GEORG CHRISTIAN**, designer and engraver, was born at Nuremberg in 1797. He studied drawing under Zwinger, and engraved under Gabler, and in 1819 went to Vienna, where he spent more than twelve years, drawing and etching architectural objects in the neighbourhood. He afterwards travelled in Western Germany, sketching the buildings of Nuremberg and Ratisbon in the same manner. He died at the former city in 1855. His brother, **JOHANN CHRISTOPH JACOB WILDER**, (born 1783, died 1838,) was also a draughtsman and etcher. He has left a number of landscape plates from his own design or after Klein, F. Kobell, Schallhas, and others.

**WILBERTS**. See **WILLEBORTS**.

**WILHELM VON KÖLN** (or **MEISTER WILHELM**). See **KÖLN**.

**WILKIE, Sir DAVID**, was born at Cults, in Fife-shire, on November 18, 1785. His father, the Rev. David Wilkie, was the minister of the parish, and his mother, Isabella Lister, the daughter of a farmer at Pitlessie. The Wilkie family came originally from Midlothian, where, at Ratho Byres, a small property had been in their possession for some four centuries. Isabella Lister was the minister's third wife, and David her third son. As soon as he could crawl he began to evince a bent towards art. He could draw after a fashion before he could read or even talk distinctly. At his first school, the village school of Pitlessie, he used to make portraits of his companions, for which they had to pay with marbles, pencils, &c. At the age of fourteen he was sent to Edinburgh, to the Trustees' Academy, into which at first he had some difficulty in winning admission. Before the end of his course, however, he won a prize of ten pounds for a sketch of 'Diana and Calisto.' In 1804 he returned to Cults, and began work upon his 'Pitlessie Fair,' for which he found plenty of material among the natives of the district. It is an extraordinary production for a lad of eighteen. In this same year Wilkie painted many portraits, the proceeds of which enabled him to make his way to London. He arrived in May, 1805, took lodgings at 8, Norton Street, Portland Road, and a few months afterwards he was at work in the schools



of the Royal Academy. Before he left Scotland he had painted a small picture called 'The Village Recruit.' This and a few studies brought in the funds on which he lived during his first year in London. Stodart, the pianoforte-maker, who was married to a connection of the Wilkies, introduced the young painter to Lord Mansfield. At this time—it was in the last month of 1805—Wilkie had finished the sketch for 'Village Politicians,' which Lord Mansfield saw, and apparently said enough about it to give him, in his own opinion, a right to the refusal of the finished picture, and that at what was even then the absurd price of fifteen guineas. The picture went to the Academy of 1806, where it had an extraordinary success, and after some dispute, entered Lord Mansfield's collection at the price of thirty guineas. The success of 'Village Politicians' brought Wilkie commissions from Sir George Beaumont and Lord Mulgrave. For the former he painted 'The Blind Fiddler,' exhibited in 1807; for the latter the 'Rent Day.' Lord Mulgrave sent him a cheque for it for three times the agreed price, and advised him to be a little holder in his demands for the future. The 'Rent Day' was exhibited in 1809. After Lord Mulgrave's death it was offered at Christie's, but bought in for 750 guineas, and afterwards sold for £2000. About this time (1807) the Duke of Gloucester gave Wilkie a commission, through Sir Francis Bourgeois, which resulted in the 'Card Players,' for which H.R.H., like Lord Mulgrave, paid treble the price asked. The picture was afterwards sold to Mr. Brodel by the Duchess for 500 guineas. 'Card Players' was exhibited in 1808; in 1809, 'A Sick Lady,' now in the collection of Lord Lansdowne, was at the Academy, and in the same year the painter was elected an Associate of that society. It was in 1810 that the painful incident, to him, of his abstention from exhibition in obedience to the advice of some of his colleagues took place, and that he withdrew his 'Man with the Girl's Cap'—one of the very finest, in quality, of all his works—in apprehension lest it might be eclipsed by the work of Edward Bird. By this, perhaps, he was mainly induced to have the separate show of his own works, which took place in the summer of 1811. In this same year he was elected a full Academician, in succession to Sir F. Bourgeois. His chief productions in the year between his promotion to the R.A.-ship and the peace of 1814, were 'The Village Festival,' 'Blindman's Buff,' and 'Duncan Gray.' In 1814 he and Haydon went together to Paris, a memorable journey, which is described to perfection in Haydon's wonderful diary. On his return Wilkie set to work on his 'Distraining for Rent,' which was bought by the Directors of the British Institution. In the autumn of the same year he made a tour in the Netherlands, in company with the engraver Raimbach, returning by the way of Calais, where, like Hogarth, he was arrested for sketching the famous gate. In 1817 he made a journey in Scotland, covering much the same ground as a modern tourist, and finishing with a visit to Abbotsford, where he painted Scott and his family in the guise of peasants. On his return to London he painted 'The Penny Wedding' for the Prince Regent, the 'Reading of a Will' for the King of Bavaria, and the 'Chelsea Pensioners and the Waterloo Gazette' for the Duke of Wellington. In 1822 he was back in Scotland, to be present at the famous visit of George IV., and again in 1824; and then, in 1825, came the failure of

health which drove him to seek change of scene, and led to a complete change in his art. In 1812 Wilkie's father had died, and he had summoned his mother and sister Helen from Scotland to share his home, which was henceforth in Phillimore Place, Kensington. In 1824, on the day before his return from Scotland, his mother had died, and her death, no doubt, was one cause of his illness.

His foreign route lay through Paris, Milan, Genoa, Pisa, Florence, Rome, Naples, Bologna, Parma, Venice, Innspruck, Munich, Dresden, Toeplitz, Prague, and Vienna, and then by Trieste back to Italy and Rome. From Italy, he went to Switzerland and thence to Spain, where the example of Velazquez, Murillo, and the crowd of unknown Spaniards of lesser mark revolutionized his style. From Spain he sent several pictures home to the Academy, and in 1828 he returned to England. From this time forward he painted openly, loosely, with little care for detail, and with less for local and individual truth. Even in his finest works there are hints of the mannerist, and in the weakly condition in which his last sixteen years were passed, he seems to have had no strength to shake off the fault. Two of the best pictures of this time are 'Napoleon and Pius VII.,' and 'The Queen's First Council,' but it is to the reflected glory of the early pictures that most of their æsthetic interest is due. On the death of Sir Thomas Lawrence, in 1830, Wilkie was appointed Painter in Ordinary to the King, and was brought forward for the Presidency of the Academy. For this, however, he only received two votes, those of Collins and Leslie. Between 1830 and 1840 Wilkie painted many pictures, among them the two above-named, and the 'First Earning,' in the National Gallery. In 1840 he began that pilgrimage to the East, from which he was never to return. Leaving London in August, with Mr. William Woodburn, he made his way, by the Rhine and Danube, to Constantinople, where he painted the Sultan's portrait, and where he was the guest of Sir Moses Montefiore. From Constantinople he made his way by Smyrna, Rhodes, and Beyrout to Jerusalem. From Jerusalem he turned to come home by way of Alexandria, Malta, and Gibraltar. After the steamer left Malta he was taken suddenly ill, and on the forenoon of June 1, 1841, he died. He was buried at sea the same evening, within sight of Gibraltar. Works:

Edinburgh	Nat. Gall.	Knox dispensing the Sacrament at Calder House. ( <i>Unfinished.</i> )
"	"	Sketch of Kilmartin Sacrament.
"	"	Sketch of a Confessional.
"	"	Portrait of Mrs. Hunter, Wilkie's sister.
"	"	Sketch of Blind Man's Buff. ( <i>Pen and sepia.</i> )
London.	Nat. Gall.	The Blind Fiddler.
"	"	The Village Festival.
"	"	The Parish Beadle.
"	"	The First Earning.
"	"	The Bagpiper.
"	"	Newsmongers.
"	"	John Knox preaching.
"	"	Sketch for 'Blind Man's Buff.'
"	"	A wooded landscape.
"	"	Portrait of T. Daniell, R.A.
"	South Kensington Museum.	The Broken Jar.
"	"	Duncan Gray.
"	Nat. Port. Gall.	Portrait of himself.
"	Royal Academy.	Boys digging for Rats.
"	Stafford House.	Breakfast.



London. *Apsley House*. Chelsea Pensioners reading the 'Waterloo Gazette.'  
 " *Ch. F. Huth, Esq.* The Postboy.  
 " *Earl of Norman-* Sketch for 'Reading of a Will.'  
*ton.*  
 " *Marquis of Lans-* The Jew's Harp.  
*downe.*  
 " " Grandmamma's Cap ('Old Man with a Girl's Cap').  
 " *R. G. Millns, Esq.* The Soldier's Grave.  
 " *Lt.-Col. Tremayne.* Old Man with Girl's Cap. (Smaller replica.)  
 " *Buckingham Pal.* The Penny Wedding.  
 " Blind Man's Buff.  
 Munich. *"New Pina-* The Reading of a Will.  
*kothek.*  
 Windsor Castle. The Queen's First Council.  
*Pittsme Fair. (J. Boyd Kinnear, Esq.)*  
 The Card Players. (*John Waller, Esq.*)  
 A School; unfinished. (*Late J. Graham, Esq.*)  
 An Old Soldier. (*A. R. Burton Knightley*)  
 Alfred in the Neatherd's Cottage. (*W. J. Armitage, Esq.*)  
 The Letter of Introduction. (*R. Brockbank, Esq.*)  
 Discovery of the Body of Tippoo Sahib.  
 The Village Recruit.  
 The Bride at her Toilet. (*David Price, Esq.*)  
 Napoleon and Pius VII.  
 The China Menders.  
 The Cottage Toilet.  
 The Cottar's Saturday Night.  
 The Cut Finger.  
 Distraining for Rent.  
 Entry of George IV. into Holyrood.  
 Grace before Meat.  
 Josephine and the Fortune-teller.  
 Not at Home.  
 Columbus at La Rabida.  
 The Confessional.  
 The Guerilla Council of War.  
 The Guerilla taking leave of his Confessor.  
 The Maid of Saragosa.  
 Pifferari playing hymns to the Madonna.  
 Portraits of Queen Adelaide, George IV., William IV., Queen Victoria, Duke and Duchess of Buccleuch, Edward Irving, Sir William Knighton, Lord Kellie, Daniel O'Connell, Duke of York, Duke of Sussex; and many others.

Wilkie was an etcher of great ability, though but little practice. He has left fourteen plates, the best of which are 'Cellini and the Pope,' and 'The Lost Receipt' (dry point).

WILKIN, CHARLES, an English engraver, was born in 1750. He gained a prize at the Society of Arts in 1771, and practised in London, working chiefly in stipple, and on portraits. He died from the effects of an accident, May 28, 1814. Amongst his best plates are:

Master Henry Hoare; after Reynolds. 1789.  
 Lady Cockburn and Children; after the same. 1791.

WILKIN, FRANK W., an English portrait painter and son of Charles Wilkin, the engraver, was born about the close of the 18th century. His early efforts were in miniature, but in his later period he worked in chalk, exhibiting at the Academy from 1820 to 1841. For a time he was ambitious to shine as an historical painter, and in 1820 exhibited at Spring Gardens a very large picture of 'The Battle of Hastings,' which he had painted on commission. But he did not receive any encouragement to persevere in this branch of art. He died in September, 1842.

WILKIN, HENRY, portrait painter, and also a son of Charles Wilkin, the engraver, was born in 1801. He practised in London, and afterwards in Brighton, where he died in 1852. His works, consisting chiefly of portraits in pastel, appeared at the Academy from 1831 to 1847.

WILKINS, ROBERT, an English marine painter, was born shortly before 1750. The Society of Arts awarded him a prize in 1765, from which year up to 1778 he exhibited with the Free Society. His works also appeared at the Royal Academy from 1772 to 1788, and soon after the latter date he is believed to have died. He painted storms, moonlights, sea-fights, and ships on fire.

WILKINSON, the Rev. JOSEPH, an amateur draughtsman, published in 1810 a series of landscapes from Cumberland, Westmorland, and Lancashire, with Ackermann. They are poor productions.

WILKINSON, —, an engraver, working in London towards the end of the 18th century. His attention was chiefly given to portraits, but a good mezzotint after Northcote's 'Loss of the Halsewell East Indiaman,' is by him.

WILLAERTS, ABRAHAM, the son of Adam Willaerts, was born at Utrecht. The date of his birth is usually given as 1613, but this cannot be correct if, as Knaam asserts, he was Dean of the Guild at Utrecht in 1624. For some time he was instructed by his father, but he afterwards studied under Jan Bijlaert. On leaving that master he went to Paris, where he entered the school of Simon Vouet, and became a reputable painter of portraits, historical subjects, and sea-pieces. Returning from France to Holland he visited Brussels, where he was taken into the service of Prince Maurice, in whose employment he passed several years. As a Dutch soldier he afterwards took part in the expedition to Angola, where he painted costumes and landscapes. He died at Utrecht in 1671. He painted the portrait of Jan Both, and was the intimate friend of Jakob van Campen, the architect. Pictures by him are at Munich and Brunswick. He had a brother, CORNELIS WILLAERTS, a landscape painter, and a member of the Guild of St. Luke. A second brother, ISAAC WILLAERTS, is mentioned in the Utrecht records as having painted in that city in 1659. In the museum there several pictures may be seen, by Schoorl, to which Isaac Willaerts added the figures. A river landscape by him is in the Rotterdam Museum.

WILLAERTS, ADAM, (WILLARTS, WILLERS,) was born at Antwerp in 1577, and distinguished himself as a painter of river and canal pieces, coast views, fish-markets, processions, and so forth. His pictures are generally embellished with groups of small figures correctly drawn, and handled with spirit. He also painted villages and ships on fire. In the year 1600 he left Antwerp, and established himself at Utrecht, where he became a member of the Guild of St. Luke in 1611, and Dean in 1620. It has been said that he died after 1666, but Cornelis de Bie writes of him as already dead in 1662. Two sea-fights by him are in the States Chamber at Utrecht, and a 'View of Dordrecht from the Water-side' is in the museum of the latter city. Pictures by him are also to be found at Antwerp, Berlin, Frankfurt, Dresden, Rotterdam, Copenhagen, Vienna, and Madrid.

WILLE, JOHANN GEORG, an eminent engraver, was born in the Riechthal, near Königsberg, November 5, 1715. In his early youth he was placed under a gunmaker, with whom he learnt to engrave in silver and steel. In 1736 he went to Paris, where he engraved some plates after Rigaud. His earlier works were mostly portraits, but later he also applied himself to historical subjects. He worked in

line, and particularly excelled in representing silk and satin draperies, and the general delicacy of his method was admirably adapted to do justice to the work of the most celebrated Dutch painters. In 1746 he visited Western Germany, but returned to Paris in the following year, and remained there for the rest of his prolonged life. In the Revolution he lost his property, and, about the same time, became blind. He died in Paris in 1808, in his ninety-third year. The dates on his prints range from 1738 to 1790. His talent was duly appreciated during his life, and accordingly he was a member of the Academies of Paris, Rouen, Augsburg, Vienna, Berlin, and Dresden. He was engraver to the King of France, to the Emperor of Germany, and to the King of Denmark; he was also a Knight of the Legion of Honour. Among his most distinguished pupils may be named Schulze, Schmutzer, J. G. Muller, Berrie, Dunker, Chevillet, the brothers Guttenberg, Hulm, and Dannel. His memoirs, by himself, were edited by Georges Duplessis, with a preface by Edmond and Jules de Goncourt (Paris, 1857). The following are among his most famous prints:

Prince James Francis Edward Stuart.  
 Prince Charles James Edward Stuart.  
 Prince Henry Benedict Stuart, Cardinal York.  
 Prospero, Cardinal Colonna; *after Pompeo Batoni*.  
 Frederick II., King of Prussia; *after Pesne*.  
 Marshal Saxe; *after Rigaud*.  
 Waldemar de Loeveudael, Marshal of France; *after La Tour*.  
 Louis Philippeaux, Count of St. Florentin; *after Tocqué*.  
 J. B. Muraud; *after the same*.  
 Albert François l'oisson, Marquis de Marigny; *after the same*.  
 O. E. Briseux, Architect.  
 Anastasia of Hesse-Homburg; *after Rostin*.  
 Marguerite Elisabeth de Largillière; *after N. de Largillière*.  
 Elisabeth de Gony, wife of H. Rigaud; *after Rigaud*.  
 Joseph l'arrocet, Painter; *after the same*.  
 Jean de Bonillongue, Comptroller-general of Finance; *after the same*.  
 The Death of Cleopatra; *after Netscher*.  
 The Death of Mark Antony; *after Pompeo Batoni*.  
 Les bons Amis; *after Ostade*.  
 La Monagère Hollandaise; *after G. Dou*.  
 La Iâseuse; *after the same*.  
 L'Instruction Paternelle; *after Taborch*.  
 La Gazetteière Hollandaise; *after the same*.  
 La Tricoteuse; *after Mieris*.  
 L'Observateur Distrait; *after the same*.  
 La Cuisinière Hollandaise; *after Metsu*.  
 Le Concert de Famille; *after Schalcken*.  
 Les Musiciens Ambulants; *after Dietrich*.  
 Les Offres Réciproques; *after the same*.  
 La Petite Ecclésiastique; *after J. E. Schwan*.  
 Le Maréchal-des-Logis; *after P. A. Wille*.  
 La Maîtresse d'Ecole; *after the same*.  
 Les Soins Maternels; *after the same*.  
 Les Délices Maternelles; *after the same*.

WILLE, PIERRE ALEXANDRE, painter and etcher, the son of Johann Georg Wille, was born in Paris, July 19th, 1748. After receiving some instruction from his father, he was the scholar successively of Vien and Greuze. He distinguished himself as a painter of domestic and other subjects, and became a member of the Paris Academy. He was appointed court painter to Louis XVI., but, like his father, lost his property during the Revolution. He died in Paris after 1820, for in 1821 he petitioned the Duchesse d'Angoulême to assist him in the maintenance of his wife in the asylum of Charenton. His father (q. v.) engraved after him. He amused himself occasionally with the point, and etched

a few prints, among them one called 'Lo Petit Vauxhall,' from his own design. He also left some good drawings in Indian ink, including the portraits of his father and mother. There are pictures by him in the museums of Angers, Bordeaux, and Cambrai.

WILLEBORTS, THOMAS, (or WILEBOORTS,) sometimes called BOSSCHAERT, (or BOSSAERT,) was born at Bergen-op-Zoom in 1613. After studying for a time in his native city he was sent to Antwerp, where he became a disciple of Gerard Zoghers, under whom he worked four years, when he was advised by his preceptor to visit Italy. On his return to Antwerp, he was commissioned to paint several altar-pieces for the churches there, and in other cities of Flanders and Brabant. His style was modelled on that of Van Dyck. He was much employed by Prince Frederick Henry of Orange and his son William, for the former of whom he painted several important works, particularly a large allegory of 'War and Peace.' Two of his best pictures are a 'Marriage of St. Catharine,' in the church of the Carmelites, at Antwerp; and a 'Martyrdom of St. Basil,' at the Capuchins, in Brussels. In 1650 he was made Dean of the St. Luke's Guild at Antwerp, and died in that city in 1656. Some of his portraits were engraved by Paul Pontius, others by Theodorus van Kessel. His pictures are to be found in the museums at Brussels and other Belgian towns, while his 'Venus and Adonis' and 'Lion in Love' are at the Hague, and his 'Elijah in the Desert' in the Vienna Gallery.

WILLEMAN. See WILLMANN.

WILLEMIN, NICOLAS XAVIER, engraver, was born at Nancy-Euville (Meurthe) on the 5th August, 1763. He was a pupil of Taillasson and of Lagrenée, junior, and exhibited at the Salon in 1800 and 1824. He died in Paris, January 25th, 1839.

WILLEMS, CORNELIS, an obscure painter, who flourished at Haarlem in the 16th century, and was the first master of Maerten v. Veer.

WILLEMS, MARCUS, was born at Mechlin in 1527, and was a scholar of Michiel van Coxie. He painted a good picture of the 'Decollation of St. John' for the church of St. Rombouts in his native town. When Philip II. of Spain made his public entry into Mechlin, Willems was employed to paint a triumphal arch with the 'History of Dido,' though he was then only twenty-two years of age. He designed much for glass-painters and tapestry weavers, and worked for a short period in England. He died in 1561.

WILLERS, ERNST, a landscape painter, was born at Oldenburg in 1804. He studied at Dresden and Munich, and afterwards travelled in Italy and Greece, collecting subjects which he used in later works. He died in 1880.

WILLES, WILLIAM, an Irish landscape and subject painter, was born at Cork about the beginning of the 19th century. He was a man of considerable culture, and occasionally exhibited at the Royal Academy and the British Institution, between 1820 and 1865. In the middle of his career he lived in London, but in the latter part of his life at Reading. Among his exhibited works may be named: 'A Serenade,' 'A River Scene,' 'A Midsummer Night's Dream,' 'The Mock Funeral,' and 'Excelsior.' Altogether he sent twenty-seven pictures to the two exhibitions above named. After 1865 his traces disappear.

**WILLIAM of COLOGNE.** See KÖLN.

**WILLIAM of FLORENCE**, a monk of Westminster Abbey, in the 18th century, who was employed by Henry III. in decorative painting at Windsor. He also worked at Guildford.

**WILLIAMS, ARTHUR GILBERT.** See under WILLIAMS, EDWARD.

**WILLIAMS, A. SHELTON**, animal painter and draughtsman, was born in the first half of the present century. He contributed drawings of sporting subjects to many of the leading illustrated papers. He died in March, 1880.

**WILLIAMS, EDWARD**, an engraver, who worked in London at the end of the 18th century, and to whom we owe several plates after Rowlandson, and one after H. Wigstead. He married the sister of James Ward, R.A.

**WILLIAMS, EDWARD**, landscape painter, and son of the last-named, was born in Lambeth in 1782. He studied under his uncle, James Ward, and was afterwards apprenticed to a carver and gilder. Trying his hand, however, at some moonlight landscapes, he was so successful that he took up painting again in earnest, and in 1814 and 1815 exhibited at the Royal Academy. Later in life he painted much of the scenery of the Thames. He died at Barnes on the 24th of June, 1855, leaving six sons, who all became artists, three of them changing their names (to Boddington [q. v.], Percy [q. v.], and Gilbert [still alive] respectively) to avoid confusion.

**WILLIAMS, HENRY JOHN.** See BODDINGTON.

**WILLIAMS, HUGH WILLIAM**, (called GRECIAN WILLIAMS,) was born of a good Welsh family in 1773. While still young he settled in Edinburgh, and Scotland became his adopted country. In 1808 he joined the short-lived New Society of Painters in Water-Colours. In 1811 and 1812 he published six large engravings of Highland views. After winning a name in Edinburgh, where he was personally very popular, he travelled several years in Greece, the Greek Islands, and Italy. On his return in 1818, he began to publish the results of his journeys, and to exhibit the sketches he had brought home. His 'Travels in Italy, Greece, and the Ionian Islands' appeared in 1820; his 'Views in Greece' came out in numbers between 1827 and 1829. He married a lady of position and fortune, and died soon after at Edinburgh, June 23rd, 1829. There is an account of his Gallery in 'Peter's Letters.' Works:

Castle Campbell, looking down the Devon. (*South Kensington Museum.*)

Loch Tummel. (*Do.*)

Bothwell Castle. (*Do.*)

Temple of Minerva Suavia, on Cape Colonna. (*Scottish National Gallery*)

Athens from the East. (*Do.*)

Plain of Marathon and distant View of Euboea. (*Do.*)

Twenty-five drawings of Greek, Italian, and Scottish Scenery. (*Do.*)

Many of his early topographical drawings are engraved in the 'Scots Magazine.'

**WILLIAMS, JAMES FRANCIS**, a Scottish landscape painter, was born in Perthshire in 1785. His early manhood was spent in London, scene-painting. He went back to Edinburgh about 1810, and gradually relinquished working for the stage for teaching. After 1811 he exhibited with the Associated Artists at Edinburgh, and on the establishment of the Scottish Academy in 1826, he was elected one of the original members, becoming subsequently Treasurer. His works occasionally appeared in

London at the Royal Academy, the British Institution, and the Society of British Artists. He died at Glasgow in 1846. By him:

Edinburgh. *Nat. Gall.* Scene on the Ayrshire Coast.

**WILLIAMS, JOHN**, an English engraver, born about the middle of the 18th century. He studied in the schools of the Academy, and under Matthew Darby, the engraver. But he is chiefly known as an art-critic, writing under the name of 'Anthony Pasquin.' He emigrated to the United States, and died at Brooklyn in 1818. His chief publications were:

'Liberal Critique on the Exhibition for 1794.'

'Lives of English and Irish Artists.' 1794.

'An authentic History of the Professors of Painting, &c., in Ireland.'

'Memoirs of the Academicians, being an attempt to improve the taste of the Realm.'

'Critical Guides to the Academy for 1796 and 1797.'

**WILLIAMS, JOHN MICHAEL**, portrait painter, said to have been a scholar of Jonathan Richardson, flourished in London about the middle of the 18th century. He painted a half-length portrait of Mr. Beard, the celebrated singer, from which there is a mezzotint print by McARDell. He exhibited with the Incorporated Society in 1761. He lived in Scotland Yard, and is supposed to have died in London about the year 1780.

**WILLIAMS, JOSEPH LIONEL**, an English wood-engraver and water-colour painter, was born early in the 19th century. He contributed to the 'Art Journal' and to the 'Illustrated London News,' for the latter of which he superintended the engravings of the exhibition of 1851. For the Art Union he illustrated 'L'Allegro,' 'Il Penseroso,' 'Childe Harold,' and 'The Traveller.' He also worked much for Messrs. Blackie of Glasgow. His water-colour drawings, chiefly domestic in subject, appeared occasionally at the Royal Academy, the British Institution, and the Society of British Artists, between 1834 and 1874. He died on the 19th September, 1877.

**WILLIAMS, PENRY**, painter, was born at Morthyr Tydvil in 1798. His father was a house-painter, and he himself was sent as a boy to London, to study in the Royal Academy, at the charges of Sir John Guest, Mr. Crawshay, and some other Welsh magnates who were interested by his talent. He first exhibited at the Royal Academy in 1824. In 1827 he went to Italy, and settling in Rome, continued to contribute constantly to English exhibitions, his works being chiefly Italian landscapes and character subjects, painted in the manner of the Italian school of fifty years ago. His 'Italian Girl with a Tambourine,' and 'Italian Peasants,' had for a time a place in the National Gallery. They have now been relegated, the first to the Nottingham, the second to the Leicester Museum. For nearly sixty years he was a familiar figure in Rome, where he was very popular. He died in 1885.

**WILLIAMS, ROGER or ROBERT**, mezzotint engraver, was a native of Wales, and flourished about 1700-15. He is stated to have studied under Theodorus Freres. He has left a number of portraits, among them the following:

Charles I.; after Van Dyck.

Edward, Lord Littleton, Lord Keeper; after the same.

Charles II.; two plates; after Lely and Kneller.

James II., when Duke of York; after Cooper.

Mary Beatrix, his Queen; after Wissing.

William III., when Prince of Orange; after the same.

Mary, Princess of Orange after the same.

Henry Somerset, Duke of Beaufort; after the same.

William Russell, Duke of Bedford; *after the same*.  
 George, Prince of Denmark; *after the same*.  
 Anne, Princess of Denmark; *after the same*.  
 Lord Cutts, when Mr. Cutts; *after the same*.  
 George Fitzroy, Duke of Northumberland; *after the same*.

Charles Lennox, Duke of Richmond; *after the same*.  
 James Fitzroy, Duke of Monmouth; *after the same*.  
 James Butler, Duke of Ormond; *after the same*.  
 Charles Somerset, Marquis of Worcester; *after the same*.  
 Ann Scott, Duchess of Monmouth; *after the same*.  
 Catharine Sedley, Countess of Dorchester; inscribed *Mrs. Sedley; after the same*.

The Countess of Derby.  
 Sir Charles Cotton; *after Riley*.  
 Theophilus, Earl of Huntingdon; *after Kneller*.  
 Barbara Villiers, Duchess of Cleveland; *after the same*.  
 Sir George Rooke; *after Dahl*.  
 Sir John Houbion, Alderman of London; *after Closterman*.

John Campbell, Duke of Argyll; *after the same*.  
 Sir Richard Blackmore, M.D. and Poet; *after the same*.  
 Sir Edmund King, M.D.; *after Lely*.  
 William, Earl of Portland; *after Simon Dubois*.

**WILLIAMS, SAMUEL**, wood engraver, was born at Colchester in 1788. After serving an apprenticeship to a house-painter, he turned his hand to wood-cutting, and soon gained employment on natural history books. He also designed and engraved the illustrations for an edition of 'Robinson Crusoe,' published in 1822. Good examples of his power are to be seen in Hone's 'Every-day Book' (1825). Between 1831 and 1845 he was an occasional exhibitor at the Royal Academy. He died on the 19th September, 1853.

**WILLIAMS, SOLOMON**, an Irish portrait painter, born in Dublin about the middle of the 18th century. He was a pupil of the Dublin Academy, but spent several years in Italy. While there he made many good copies of Titian's pictures, and was elected a member of the Bologna Academy. On his return he practised in Dublin, with the exception of a few years spent in London, where his works occasionally appeared at the Royal Academy and the British Institution. On the establishment of the Royal Hibernian Academy he was elected one of the original members. He died August 2, 1824. There are by him:

Dublin. *Royal Dublin Society* } Portrait of General Vallancy.

Mr. Pleasant.

**WILLIAMS, T. H.**, an English landscape painter in water-colours, who worked at Plymouth and Exeter in the early part of the 19th century. His pictures were occasionally exhibited at the Royal Academy and the British Institution, between 1801 and 1830. He also practised as a draughtsman, and drew and etched plates for the following publications:

'Picturesque Excursions in Devonshire and Cornwall.' 1804.

'The Environs of Exeter.' 1815.

'A Tour in the Isle of Wight.'

'A Walk on the Coast of Dorsetshire.' 1838.

**WILLIAMS, WILLIAM**, an English subject, landscape, and portrait painter, who practised in London and Norwich in the latter half of the 18th century. The Society of Arts awarded him a premium in 1758, and he exhibited occasionally at the Royal Academy between 1770 and 1792. His 'Marriage' and 'Gallantry' were engraved by Jukes, and several of his Shakespearian subjects by Valentine Green.

**WILLIAMSON, JOHN**, a respectable English portrait painter, who practised his art between 1788 and 1818. He died at Liverpool in the latter year.

**WILLIAMSON, PETER**, an engraver who flourished about the time of the Restoration. He lived in London, and was apparently a publisher also. We have by him some portraits, among them King Charles II., Queen Catharine of Braganza, and Mildmay, Earl of Westmoreland. He also engraved some small illustrations of Charles II.'s escape after Worcester, dated 1667. He was employed for a time by David Loggan.

**WILLINGEN**. See VAN DER WILLINGEN.

**WILLIOT, LOUIS AUGUSTE ADOLPHE**, painter, was born at St. Quentin in 1829, and was a pupil of Cogniet. He exhibited landscapes, chiefly of Fontainebleau and its neighbourhood, at the Salon between 1856 and 1865, in which latter year he died from injuries received through the falling in of a ceiling.

**WILLIS, BROWNE**, an English draughtsman, was born at Blandford in 1682. He enjoyed some repute as an artist, and was a member of the St. Martin's Lane Academy. But he is chiefly remembered as an antiquary. He published many antiquarian works, several with his own illustrations, notably:

'Survey of the Cathedral of Llandaff.' 1719.  
 'Survey of the Cathedral of St. Asaph.' 1720.  
 'Survey of the Cathedral of Bangor.'  
 'Survey of the Cathedral of St. Davids.'  
 'A Survey of the Cathedrals.' 1727-30.

He died in 1760.

**WILLIS, HENRY BRITTAN**, painter, was born at Bristol, and was a pupil of his father, a landscape painter of little note, practising in that town. After a visit to America in 1812, the younger Willis settled in London, where he became well known as a painter of English scenery and of cattle, both in oils and water-colours. He occasionally contributed to the Royal Academy exhibitions, but the greater number of his works appeared at the shows of the Society of Painters in Water-Colours, of which body he became an Associate in 1862, and Member in 1863. His 'Group of Highland Cattle in Glen Nevis,' exhibited at the Centennial Exhibition of 1876, belongs to the Marchioness of Lorne. He died in 1884.

**WILLISON, GEORGE**, a Scotch portrait painter, born in the first half of the 18th century. After studying at Rome, he practised in London, exhibiting at the Society of Artists and the Royal Academy from 1767 to 1777. He then went to India, where he acquired a fortune, though not in the practice of his art. Settling in Edinburgh, he died there in 1797. There is a portrait of the Nabob of Arcot, by him, at Hampton Court.

**WILLMANN, EDUARD**, a German engraver, born in 1820, was a pupil of Frommel. He engraved views of Paris, Heidelberg, and Baden, after his own drawings; 'Spring-time,' after Knaus; the 'Four Seasons,' after Julius Marak; 'Ancient Athens,' after Hoffmann; the Buildings of the Vienna Exhibition, after Feldscharek. He was Professor of the Art School at Carlsruhe, where he died in 1877.

**WILLMANN, MICHAEL**, whose name is usually written MICHAEL WILLEMANS, was born at Königsberg in 1630. When young he went to Amsterdam, to become the scholar of Jacob Backer, but afterwards entered the school of Rembrandt, under whom he studied several years (1650-1654?). On his return to Germany, he was much patronized by the Elector of Brandenburg, for whom he painted several large pictures, notably one of 'Vulcan forging the Arms of Mars.' He was also employed at several other courts in Germany,

especially Prague and Breslau. After returning to Königsberg he entered a Cistercian monastery near Leibus in Silesia, where he died in 1706. He etched a few plates in the style of Rembrandt, among them a 'St. Joseph.' There is a portrait by Willmore in the Dresden Gallery.

**WILLMORE, ARTHUR**, engraver, born at Birmingham, June 6th, 1814, was a younger brother of J. T. Willmore, and served his apprenticeship in art under his brother. He first exhibited at the Academy in 1858. He was a frequent contributor to the 'Art Journal,' and engraved designs by Bartlett, Brockedon, Birket Foster, Doré, W. Collins, and others, for the illustration of books. Towards the close of his life he was afflicted with lung-disease, which caused the stooping over his plates to become increasingly irksome and painful to him. He died November 3rd, 1888. Among his plates we may mention :

*Agrippina landing the Ashes of Germanicus; after Turner.*

*Ancient Rome; after the same.*

*Royal Volunteer Review, Edinburgh; after Sam. Bough. On the Thames; after David Cox.*

*The Lord of the Glen; after McWhirter.*

*Mount Edgecombe; after Copley Fielding.*

*The 'Revenge'; after Sir Oswald Reiverly.*

*Dutch Fishing Boats; after E. W. Cooke.*

*Summer-Time; after Rubens.*

*Farm at Laeken; after the same.*

*Young Shrimpers; after Collins.*

*Fisher-Boys, Coast of Norfolk; after the same.*

**WILLMORE, JAMES TIBBIS**, was born at Erdington, Staffordshire, on the 15th September, 1800. He was apprenticed to William Radclyffe, an engraver at Birmingham. On the expiration of his time he came to London, and was employed for three years in the studio of Charles Heath. After that his independent career began. In 1843, the first year he exhibited with the Royal Academy, he was elected an associate engraver. He worked after John Chalon, Leitch, Stanfield, Landseer, and Turner, being especially successful with the latter. Several plates in the 'Rivers of France' were by him. In his last years ill health made it impossible for him to pursue his art. He died on the 12th March, 1863. The following is a list of his better plates:

*Kilgeran Castle; after Turner.*

*Penmaen Mawr; after the same.*

*Ullewater; after the same.*

*Windermere; after the same.*

*Mercury and Argus; after the same.*

*Ancient Italy; after the same.*

*Oberwesel; after the same.*

*The Fighting Temeraire; after the same.*

*The Golden Bough; after the same.*

*Venice, Bellini's picture carried to the Redentore; after the same.*

*Crossing the Bridge; after Sir E. Landseer.*

*Byron's Dream; after Sir C. Eastlake.*

*Wind against Tide; after Stanfield.*

*Harvest in the Highlands; after Sir A. W. Calcott.*

**WILLS, the Rev. JAMES**, painted about the middle of the last century. In 1760 he exhibited a 'Liberality and Modesty' with the Society of Artists, and in 1761 a 'St. Peter returning from Prison.' He also presented a large picture of 'Suffer little children to come unto Me,' to the Foundling Hospital, but failing to meet with success in art, he took orders, and became first curate, and afterwards vicar, of Canons, Middlesex. He was for a time chaplain to the Chartered Society of Artists. In 1754 he published a translation of Du Fresnoy's 'Art of Painting.' He died in 1777.

**WILMOT, OLIVE.** See **SERRES**.

**WILS, JAN**, (or **WILTS**), a Dutch landscape painter, was born at Haarlem about 1600. Berchem married his daughter, and he has the credit of having improved that master in his style of landscape painting, whilst the latter frequently embellished Wils' landscapes with cattle and figures. These joint productions are now attributed entirely to Berchem; they may, however, be distinguished by a peculiar green in the vegetation, and less of freedom in the handling than the real works of that master. Wils also imitated Jan Both with considerable success. He died at Haarlem in 1669 (?). There is a 'Rocky Landscape,' by Wils, with figures by Wouwerman (?), in the National Gallery.

**WILSON, ANDREW**, a Scottish landscape painter, was born at Edinburgh in 1780. He received some early instruction from Alexander Nasmyth, and in 1796 came to London and studied for a short time in the schools of the Royal Academy. He then went to Italy, and spent a considerable time at Rome and Naples, where he laid the foundation of an intimate knowledge of the works and style of the great masters. After a short stay in London in 1803, he returned to Italy, and settled at Genoa, where he was made a member of the Ligurian Academy. In this capacity he was one of the modern artists whose works were inspected by Napoleon. It is said that an envious brother Academician sought to prejudice Bonaparte, who was admiring Wilson's picture, by telling him that the author was an Englishman, and provoked the dignified rebuke: "Le talent n'a pas de pays." At Genoa he was chiefly occupied in purchasing pictures of the old masters, of which he obtained no less than fifty-four. Returning in 1806, he practised in water-colours for some time, and taught drawing at Sandhurst Military College. In 1818 he removed to Edinburgh as master of the Trustees' School, where he trained several good artists. During this period his works regularly appeared at the Scottish exhibitions. But he preferred Italy, and returned thither with his wife and family in 1826. There he spent the next twenty years, painting works inspired by Italian scenery, and aiding many collectors in their purchases of pictures. Those acquired by the Scottish Royal Institution were mostly selected by him, and in this manner he formed the nucleus of the Scottish National Gallery. He died at Edinburgh whilst on a visit there in 1848. There is much refinement in his style, and his success in aerial effects obtained for him in Italy the title of the Scottish Claude. Works:

Edinburgh.	<i>S. Nat. Gall.</i>	Tivoli.	} Oil.
"	"	Hadrian's Villa.	
"	"	Burntisland.	
London.	<i>S. Kensington Museum.</i>	Oxford.	} Water-colours.
"	"	1807.	
"	"	Harlech Castle.	
"	"	1807.	
"	"	Sandhills, St. Andrews.	} Water-colours.
"	"	1820.	
"	"	Leith Roads.	} Water-colours.
"	"	1822.	

**WILSON, BENJAMIN**, portrait painter, was born at Leeds in 1721. He came to London when young, and there worked as a clerk, but practised art in his leisure. Dr. Berchmore, master of the Charterhouse, took him under his protection, but it does not appear that he was regularly educated in art. Hudson, however, gave him some assistance, that painter, with Hogarth, Lambert, and others, having become acquainted with him.

He endeavoured to introduce more relief and chiaroscuro into his pictures than had before been common, and his heads have more warmth and nature than those of the generality of his contemporaries. Zoffany occasionally painted draperies for him. From 1748 to 1750 he worked in Ireland, but in the latter year he settled in London, in Great Queen Street, where he is said to have made £1500 a year by the painting of portraits. About the year 1773 he was appointed master painter to the Board of Ordnance, which post he retained till a few years before his death. He succeeded Hogarth as serjeant painter in 1761, and painted the King and Queen in 1776. He died at his house in Groat Russell Street, in 1788. General Sir Robert Wilson was one of his sons. He was known as an electrician and chemist, was elected an F.R.S. in 1756, and published a book entitled 'Experiments and Observations on Electricity.' In addition to his numerous portraits he painted a 'Belshazzur's Feast.' There are several mezzotints after him; two represent Garrick in the characters of Hamlet and King Lear. Wilson left a few good etchings, among them the following:

An old Man's Head, with hat, feather, and ruff; in imitation of *Rembrandt*.

A small Landscape. (*Do.*)

His own Portrait.

'The Repeal,' a caricature published upon the repeal of the American Stamp Act. It contains portraits of the leading ministerialists.

WILSON, JAMES, an English mezzotint engraver, was born about 1735. He worked in London, and died after 1786. The following plates are by him:

Master Skinner; after *F. Cotes*. 1770; and another, dated 1786.

Lady Broughton; after *Reynolds*. 1771.

Nelly O'Brien; after the same.

Mrs. Abington; after the same.

Elizabeth, Lady Arran; after the same.

John Wilkes; after *Price*. 1761.

Miss Nailer as Hebe; after the same.

The Fair Nun; after *Morland*.

WILSON, JOHN W., an English landscape painter, was born in 1812. His father was "Jack" Wilson, the marine painter, in whose vigorous style he painted many pictures. His best work is, however, to be found in his firm yard and cattle pictures. He died at Folkestone, January 30, 1875.

WILSON, JOHN, (called "JOCK WILSON,") a Scottish landscape and marine painter, was born near Ayr on the 13th of August, 1774. He was apprenticed to a well-known decorator in Edinburgh named Norie, and afterwards received some teaching in landscape from Alexander Nasmyth. He settled for a time in Montrose, where he painted landscapes and taught drawing, but about 1798 he moved to London, where he was employed to paint scenery for two or three theatres. In 1807-1809 he exhibited at the Royal Academy. He won a premium from the British Institution for a 'Battle of Trafalgar,' which was afterwards bought by Lord Northwick. Wilson was one of the founders of the Society of British Artists, and one of its most constant supporters. But although domiciled in the south, he never relaxed his connection with his northern brothers of the brush, who had elected him an honorary member of the Scottish Academy. His fine memory and rare conversational powers made him the centre of a

delighted circle wherever he went. His last years were spent at Folkestone, where he died on the 29th of April, 1855. Works:

Coast Scene. (*Scottish National Gallery.*)

A Ferry Boat. (*Do.*)

Coast Scene. (*South Kensington Museum.*)

Landscape with Cattle. (*Glasgow Gallery.*)

WILSON, RICHARD, a distinguished landscape painter, was born at Pinegas, in Montgomeryshire, August 1, 1714. He was the son of a benedictine clergyman, who was collated to the living of Mold, in Flintshire, soon after his son's birth. At an early period of his life, young Wilson discovered a marked disposition for drawing, and was in 1729 sent to London, where he was placed under the tuition of Thomas Wright, an obscure portrait painter. To this branch of art Wilson at first devoted himself, and acquired a considerable reputation. After having practised some years in London, he went to Italy, where he continued to paint portraits, until a landscape, painted in his leisure moments, was accidentally seen by Zuccarelli, and caused that artist to strongly recommend him to abandon portraiture for landscape. The French painter, Vernet, was at that time, too, in Rome, and happening to visit Wilson's painting room, was so struck with a landscape of his, that he offered in exchange for it one of his own best pictures; the proposal was accepted and the picture delivered to Vernet, who placed it in his exhibition-room, and recommended the painter to the attention of the *cognoscenti*. Wilson's progress in landscape must have been rapid, as he had pupils in that line while still in Rome, and Mengs painted his portrait, receiving a landscape in return. During his stay in Italy he travelled to Naples with Lord Dartmouth, for whom he painted some fine landscapes. He came back to England in 1755. He was introduced by Thomas Sandby to the Duke of Cumberland, for whom he painted his 'Niobe,' which was in the first exhibition of the Society of Artists, in 1760. Wilson, however, did not at once attain success, partly from the inability of the public to recognize his merits, partly from the jealousy of some among his contemporaries, and partly also from his own unconciliatory disposition. He lost the favour of the Court by an unfortunate outburst of temper. Having painted a view of Sion House for the king, he submitted it to Lord Bute, who objected to the price demanded (sixty guineas). Thereupon the painter angrily retorted that if the king could not pay it all at once he would take it in instalments. Although he was chosen a foundation member at the institution of the Royal Academy in 1768, he had still long to struggle with poverty. But after the death of Hayman in 1776, he became librarian to that institution, and retained the post until his decayed health obliged him to retire. The death of his brother about this time placed him in possession of a small estate at Llanberis, North Wales, where he died in May, 1782. It is probable that had Wilson met with warmer encouragement his art would have been even finer than it is. In colour, composition, and aerial truth, few landscape painters have equalled and none excelled him. It is only in a certain emptiness, or lack of material, that they fall below the level of Claude. Works:

Dublin. *Nat. Gallery.* Landscape.

Edinburgh. " An Italian Landscape.

" " River scene, with figures.



Glasgow.	Gallery.	Sketch for a landscape.
"	"	View near Tivoli.
"	"	Lake of Como.
"	"	Scene on an English river.
"	"	The Convent, twilight.
"	"	Landscape, with figures.
London.	Nat. Gallery.	Ruins of Mæcenas' Villa, Tivoli.
"	"	Destruction of Niobe's Children.
"	"	Landscape, with figures.
"	"	Lake scene, with ruin and figures.
"	"	Ancient Roman Ituin.
"	"	View in Italy, sometimes called Hadrian's Villa.
"	"	Lake Avernus, with the Bay of Naples.
"	"	On the River Wye.
"	"	Rocky river scene.
"	South Kensington Museum.	Landscape, with river and ruins.
"	"	Landscape, evening.
"	"	Italian landscape, with figures (Venus, Adonis, and Cupids) by Cipriani. <i>Acqued R. W.</i>
"	"	Landscape, with a bay and ruined buildings.
"	"	Italian river scene.

In 1774 Wilson painted a picture of Niagara, after a drawing. Some of his best pictures have been very finely engraved by Woollett (*q. r.*). His chief pupils were Joseph Farington, R.A., and William Hodges, R.A.

WILSON, W—, an English engraver in mezzotint, who flourished in the reign of Queen Anne. He has left some portraits, among them that of the Countess of Newburgh, after Dahl.

WILSON, WILLIAM, engraved several landscapes, after Claude Lorrain, Poussin, and other masters. They are in line, and neatly engraved.

WILSON, WILLIAM CHARLES, engraver, was born about 1750. He worked in mezzotint, and was employed by Boydell on the 'Shakespeare Gallery.' His plates were after Smirke, Westall, West, and Pillement.

WILT. See VAN DER WILT.

WILTON, JOSEPH, an English engraver, flourished about the year 1670. He engraved plates of various subjects in a style resembling that of Romeyn de Hooghe.

WILTS. See WILS.

WINCK, CHRISTOPH, painter and etcher, originally a shoemaker, was born at Eichstadt in 1738, and studied art under his brother, CHRISOSTOMUS WINCK. Christoph painted scenes for the court theatre at Vienna, and was occupied on altar-pieces and other pictures for a number of Bavarian churches. In 1769 he became court painter to the Elector of Bavaria, and in the following year assisted in founding the school of design at Munich which developed afterwards into the Academy. He died in 1797.

WINDHAM, JOSEPH, an amateur draughtsman, was born at Twickenham on the 21st of August, 1739. He was educated at Eton and Christ's College, Cambridge, where he became an excellent scholar. He travelled and made many drawings in France, Italy, Istria, and Switzerland, and worked long at measuring the ruins of ancient Rome. Many of his plans and sections are engraved in Cameron's book of the Roman Baths. He himself wrote most of the letter-press in the second volume of the Dilettanti Society's 'Ionian Antiquities.' He died on the 21st of September, 1810.

WINDLER (or WINDTER). See WINTER.

WINGANDORP, F., was a native of Germany, and flourished about the year 1672. He engraved several frontispieces and other plates for books.

WINGFIELD, JAMES DIGMAN, an English landscape, historical, and subject painter, was born in the early part of the 19th century. He practised in London, and his pictures appeared in large numbers at the Royal Academy, the British Institution, and the Society of British Artists, between 1832 and 1872. He died in the latter year, and the works remaining in his studio were sold at Christie's in July, 1873.

WINGHIE, (WINGHEN,) JEREMIAS VAN, painter, was born at Frankfort in 1587. He was the son and pupil of Joost Winghie, and also studied under Frans Badens at Antwerp. He eventually went to Rome, where he practised successfully, painting historical and genre pictures, and returning to his native city in the later years of his life, he there became well known as a portrait painter. Some of his pictures are in the Gallery at Düsseldorf. The subjects and the marks resemble those of his father, and probably have caused some confusion in the accounts of both. He died in 1648.

WINGHIE, JODOCUS, JOOST, or JOAS, (WINGHEN, or WINGEN,) historical painter, was born at Brussels in 1541. He went young to Italy, and after four years' study in Rome (where he resided with a cardinal), returned to Brussels, and was appointed principal painter to the Prince of Parma. In 1584 he settled in Frankfort, where he painted an allegory of the Netherlands, as a naked woman chained to a rock, with Time flying to deliver her. 'The Last Supper' (Church of S. Géry, Brussels), 'Samson being shorn of his Locks,' 'Andromeda,' and 'Apelles painting Campaspe' (Vienna Gallery), were also among his subjects. The portrait of a female member of the Von Stalburg family is in the Städel Institute at Frankfort. He also designed forty-nine subjects for engravers and tapestry weavers. He died at Frankfort in 1603.

WINKEL, THERESA AUS DEM, born at a Weissenfels about 1784, was the daughter of a Saxon officer, and distinguished herself as a painter as well as by her playing on the harp and her powers of elocution. She confined herself chiefly to copies.

WINKLER, GEORG FRIEDRICH, painter, was born at Dresden in 1772. He was the son of a well known theatrical machinist, and was brought up as a scene-painter. After some study in Vienna, he was appointed court scene-painter at Dresden in 1800, and in 1815 to a like post at Berlin. He published a book on his art, and died in 1837.

WINNE, LIÉVIN DE, born in Ghent in 1832, studied under Félix de Vigne, and became one of the best Belgian portrait painters of his time. He also painted religious pictures, but with less success. He died in 1880. His portrait of King Leopold I. of Belgium is in the Brussels Museum.

WINSTANLEY, HAMLEN, engraver, born in 1700, at Warrington, was the nephew of Henry Winstanley, and was designed for a painter. With that intention he was placed under the tuition of Sir Godfrey Kneller, and produced some portraits, including those of the Bishop of Chester and of himself with his wife. On leaving his master he went to Italy, where he resided some years, and after his return to England applied himself entirely to engraving. He etched a set of twenty-five plates from pictures in the collection of the Earl of Derby, by Titian, Tinto-



retto, Paolo Veronese, Bassano, Guido, Castiglione, Spagnoletto, C. Maratti, Rubens, Van Dyck, Rembrandt, and others; these were published as 'The Knowsley Gallery.' He also engraved a set of prints from the paintings by Sir James Thornhill, in the cupola of St. Paul's. He died in 1761, probably at Warrington. His own portrait, engraved in vol. iii. of Walpole, is at Knowsley.

WINSTANLEY, HENRY, who is noticed here as an etcher, was the architect who projected and built the first Eddystone lighthouse, and perished with it when it was destroyed by a storm in 1708. In 1694 he was clerk of the works at Audley End, of which, in 1688, he etched a series of views. These he dedicated to James II., adding an inscription in honour of Sir Christopher Wren. They are now very scarce, but are generally included in the five-volume edition of Kip's Views, in which is also found a very large plate of the Eddystone lighthouse. The inscription beneath runs, "This Draught was made and engraved by Henry Winstanley of Littlebury, Gent. and is sold at his Water-works; where also is to be seen at any time y<sup>e</sup> model of y<sup>e</sup> said Building and principal Rooms, for sixpence a peice."

WINSTON, CHARLES, an amateur of stained glass, was born at Farningham, Kent, in 1814. At his death, which occurred on the 3rd of October, 1864, he left to the nation a large collection of copies in water-colour from painted windows.

WINT. See DE WINT.

WINTER, ABRAHAM HENDRIK, a Dutch painter, the pupil of P. C. Wonder, was born at Utrecht in 1800, and died at Amsterdam May 28, 1861. In the Rijks Museum at Amsterdam there is a 'Sheep-fold' by him.

WINTER. See DE WINTER.

WINTER, JOHANN GEORG, was born at Groeningen in the Netherlands in 1707, his father being an officer of the Bavarian army in garrison there. He studied under Müller and Engellhard, at Munich, and painted portraits both there and at Augsburg. In 1744 he became court painter to the Emperor Charles VII., and afterwards painted some frescoes for the Elector of Cologne at his summer palace in the neighbourhood of Bonn. He died there in 1770.

WINTER, JOHANN WILHELM, (WINDLER, or WINDTER,) an engraver, was born at Nuremberg about 1696, and died in 1765. He engraved the portraits of Sophie Elizabeth, Countess of Reuss-Plauen, after Müller; of J. W. von Imhoff, after Decker; and a few others.

WINTER, JOSEPH GEORG, (or WINTTER,) a draughtsman and engraver of animals, was born at Munich between 1720 and 1730. He was the son and pupil of Johann Georg Winter, and his first works were cartoons for the Munich tapestry factory. He subsequently abandoned painting and devoted himself to engraving, etching, and designing in Indian ink, taking for his models Ridinger and Hollar. His favourite subjects were hunting pieces. He died in 1789. He published a number of plates from his own designs and after Melchior Roos, Teniers, Peter van Laar, Berchem, Wouwerman and other masters.

WINTER, RAFAEL, (or WINTTER,) painter, etcher, and lithographer, son of Joseph Georg Winter, was born at Munich in 1784. His father dying while he was but a child, his step-father, Mettenleiter, trained him in art. He painted and etched animals. He visited Italy, and started a lithographic estab-

lishment in Rome, and afterwards became director of the Royal Lithographic Institute of Bavaria. He died in 1852.

WINTERGERST, JOSEPH, was born at Wallerstein in 1783, and became teacher of drawing in the canton school at Aarau, and afterwards professor at Ellvangen. He painted Biblical scenes and subjects of romantic genre. Both in teaching and practice he strove to counteract the influence of the French school, and to inculcate the principles of the great Italian masters. He was appointed Director of the Gallery at Düsseldorf, and died there in 1867.

WINTERHALTER, FRANZ XAVER, painter and lithographer, was born at Menzenschwand, near St. Blasien, in the Black Forest, April 20, 1806. After studying engraving for a time at Freiburg, he went in 1823 to Munich, where he received some instruction from Stieler in portrait painting, working meantime in Piloty's lithographic institute to support himself during his novitiate. In 1828 he moved to Karlsruhe, and a successful portrait of the Grand Duke Leopold put him on the road to fortune. He was appointed painter to the court, and was now enabled to make journeys to France and Italy for his further improvement. In 1834 he settled in Paris, making, however, constant journeys to foreign capitals as his position as a fashionable portrait painter became assured. He painted many European royalties and distinguished persons, and his meretricious and mediocre art soon achieved a vogue greatly above his merits. He has been compared with Lawrence, to whom, both in career and *œuvre*, he affords a parallel on a lower plane. Winterhalter's merits are to be looked for in his composition and organization, and in his power to suggest the superficial elegance of an aristocratic sinner. Among his numerous portraits the most famous were those of Louis Philippe, Queen Amélie, and all the members of the Orleans family; Napoleon III., the Empress Eugénie, and the Prince Imperial (exhibited at the Salon of 1864); the Empress Eugénie and her Court, the Grand Duchess Helen of Russia, King Leopold, Queen Victoria and her family, Prince Metternich, the Emperor Francis Joseph, etc. He also painted a few genre pictures and landscapes, chiefly Italian, and executed some engravings and lithographs. A few days before his death he made a will, in which he directed that twelve pictures he had never shown should remain in a box in which he had secured them until fifty years after his death, when they were to be submitted to the verdict of a generation free from personal bias for or against him. His wishes were, however, disregarded, and the case was found to contain, besides several landscapes and flower-pieces, two battle-scenes from the Austro-German war of 1866, a portrait of Pauline Viardot Garcia, one of Queen Caroline of England, painted from a miniature in the Brunswick Museum, and a portrait of Prince Clement Metternich in his garden at Johannisberg, with this inscription: "I painted this portrait in 1858. I was so pleased with it that I resolved to keep it." Two of the landscapes were scenes from the Isle of Wight. He died at Frankfort, July 8, 1873. His full-length of the Prince Consort is in the National Portrait Gallery.

WINTERHALTER, JOHANN, was born at Vöhrenbach in the Black Forest in 1743, and worked for a time at Olmütz with his uncle, Joseph

Winterhalter, a sculptor. He afterwards studied under Stern at Brünn, and under Maulpertsch. He worked in fresco, oil, and miniature, but his chief works were altar-pieces and other pictures for churches. He also excelled in architectural studies. He died at Znaim, in Moravia, in 1807.

WINTOUR, JOHN CRAWFORD, landscape painter, born in 1825, was an Associate of the Royal Scottish Academy. He died at Edinburgh, July 29, 1882.

WIRTZ, JOHANN, (or WIRZ,) designer and engraver, was born at Zurich in 1640. He lost one eye when quite young, but took with avidity to drawing, and became a scholar of Konrad Meyer. Portrait painting was his profession, but he is remembered rather for the etchings produced in his leisure hours, especially for a set of forty-two original plates for a book written by himself, entitled 'Johannis Wirzii Romæ Animale Exemplum,' &c., published in 1677. They are etched in a neat style, resembling that of J. W. Baur. He also etched Michelangelo's 'Last Judgment,' and two plates after Holbein, one a woman with a naked child holding an arrow, the other a woman with two children. He died at Zurich in 1710.

WISSING, WILHELM, was born in 1656 at Amsterdam, but was a pupil of Willem Doudyns at the Hague. He afterwards visited Paris and England. He was for some time assistant to Sir Peter Lely, after whose death he became a favourite with English patrons. He painted all the Royal Family, and particularly the Duke of Monmouth, whose portrait he often repeated. Although he soon found a formidable rival in Sir Godfrey Kneller, he still was extensively employed, and after the death of Charles II. was appointed principal painter to his successor, by whom he was sent into Holland to take the portraits of William and Mary. He did not long survive his return to England, but died in 1687 at Burleigh, the seat of the Earl of Exeter, whose portrait he had been painting. John Smith scraped a mezzotint after Wissing's portrait of himself. It is inscribed *Gulielmus Wissingus inter pictores sui seculi celebratissimus, nulli secundus, artis sue non exiguum decus et ornamentum, immodicis brevis est ætas*. Works:

Hampton Court.	Mrs. Knott.
"	Duchess of Somerset (?).
"	Queen Mary II.
"	Mrs. Lawson.
London. Nat. Port. Gall.	Lord Cutts.
"	Duke of Monmouth.
"	Prince George of Denmark.
"	Mary of Modena.
"	Queen Mary II.

WISZANIE. See WITZANI.

WIT (or WITTE). See DE WIT (or DE WITTE).

WITDOECK, JEAN, (WITDOUCK, or WITHOUC,) a Flemish engraver, was born at Antwerp in 1604. He worked under the immediate eye of Rubens, after whom he engraved several plates. He also translated the works of Cornelis Schut, and other masters. The time of his death is unknown. The following are his best plates:

Melchizedeck presenting Bread and Wine to Abraham; after Rubens. 1638.

The Nativity. Retouched and improved by Bolswert. (Do)

The Adoration of the Magi. (Do)

The Elevation of the Cross, in three sheets (Do) 1638.

Christ with the two Disciples at Emmaus (Do.) 1638.

The Assumption of the Virgin. (Do.) 1639.

The Holy Family, with St. John. (Do.)

Holy Family, with St. Elisabeth and St. John. (Do.)

St. Ildefonso. (Do.)

St. Cecilia. Retouched and improved by Bolswert. (Do.)

WITHERINGTON, WILLIAM FREDERICK, landscape and figure painter, was born in London on the 26th of May, 1785. Brought up to business by his father, he at first attempted to combine it with the work of a student at the Royal Academy. At last, however, he abandoned "the city" for art, and in 1811 exhibited both at the Academy and the British Institution. His earlier works were landscapes with figures, but as time went on the figures encroached upon the landscape, until his subjects became almost purely genre. Weak health led him to desert London for the country, and thence, in 1835, he sent to the Academy a 'Hop Garden,' which now well represents him at South Kensington. The pictures by Witherington, which used to hang with the rest of the Vernon group in Trafalgar Square, have been banished to the provinces. He died April 10, 1865. Works:

London.	S. Kensington Mus.	The Hop Garden.
Nottingham	Midland Museum.	The Cover Side (landscape by Leav.)
Oldham	Gallery.	The Hop Garland.
Warrington.	"	The Stopping Stones.

WITHOOS, FRANS, was the youngest son and scholar of Mathias Withoos, and painted plants and insects in water-colours, in the style of his brother Pieter, to whom, however, he was very inferior. He visited Batavia, where the governor employed him. He died at Hoorn in 1705.

WITHOOS, JOHANNES, eldest son of Mathias Withoos, was born at Amersfort in 1648, and was taught by his father until he was able to undertake a journey to Italy on the produce of his talents. During a residence of several years at Rome, he painted the most picturesque views in that vicinity, in water-colours. Though he met with encouragement at Rome, he returned to Holland, where his works were not less popular. He was afterwards invited to the court of the Duke of Saxe-Lauenburg, in whose service he remained until his death in 1695.

WITHOOS, MATTHIAS, (or MATTHÆUS,) was born at Amersfort in 1627, or 1629, and was for six years a scholar of the architect Jacob van Kampen. On leaving that master he travelled to Italy in company with Otto Marcellis, and instead of pursuing the line of art in which he had been trained, adopted that of his companion, and distinguished himself as a painter of curious plants, reptiles, and insects. During a residence of two years in Rome, he was much employed by the Cardinal de' Medici. On his return to Holland, in 1650, his works soon won popularity. The approach of the French in 1672 induced him to retire into North Holland. He settled at Hoorn, and there he died in 1703. His daughter, ALIDA, worked in her father's manner.

WITHOOS, PIETER, the second son of Mathias Withoos, was born in 1654, and received his first instruction in art from his father. He excelled in painting flowers, plants, and insects, in water-colours, on vellum. He died at Amsterdam in 1695.

WITTE. See DE WITTE.

WITTEI, KASPAR VAN, (usually called VANVITTEI, or VANVITTE, also DEGLI OCCHIALI, and PICTOORS,) was born at Utrecht in 1674. He was a pupil of Mathias Withoos, but went when young to Italy, (where he Italianized his name,) and then painted landscapes and architectural subjects. In

Naples he obtained the patronage of the Spanish Regent, but after the revolution there he departed to Rome. He has painted views in the latter city, as well as in other cities and seaports of Italy, with a precision approaching to those of Venice by Canaletto. He died at Rome in 1736.

WITTIG, BAROLOME, was born at Oels, in Silesia, about 1610. He excelled in painting festivals, concerts, and night pieces, and died at Nuremberg in 1684.

WITZANI, JOHANN FRIEDRICH, (or WISZANIE,) painter and etcher, was born at Dresden in 1770, and was a pupil of Zingg. He first painted miniatures and then landscapes. For a while he was employed at the Meissen porcelain manufactory, and afterwards devoted himself to painting views and transparencies, and the production of aquatints and coloured etchings. He published a book of instruction in landscape painting. He died in 1835.

WITZANI, KARL AUGUSTUS, landscape painter and etcher, elder brother of Johann Friedrich Witzani, was born at Dresden in 1769. He was a pupil of Canale, but interrupted his artistic course by spending ten years in the artillery. He etched 'The Annunciation to the Shepherds' after Wouwerman, a view of a town after Van der Neer, and a landscape with cattle, after Karel Dujardin. He shot himself in 1816.

WIVELL, ABRAHAM, portrait painter, was born in Marylebone on the 9th July, 1786. After some education at the hands of his mother, he learnt shoemaking at the Marylebone School of Industry, but was apprenticed at thirteen to a wig-maker. This business he followed himself when his time was up, but beside the wigs in his window he used to expose for sale some miniatures in water-colour of his own doing. At the trial of the Cato Street conspirators he made sketches of their heads, which had a great success, and led him on to further ventures in the same field. He obtained a few commissions for theatrical portraits, and drew and published portraits of the chief persons engaged on the trial of Queen Caroline. The money he made by these productions he lost in publishing 'An Enquiry into the History of the Shakespeare Portraits,' and was only relieved from distress by an opportune legacy. He next took to inventing fire-escapes, and was appointed superintendent of their plant by the new Society for the Protection of Life from Fire. After a time he resigned this post and migrated to Birmingham, where, in 1847, he was employed to make portraits of railway magnates for the 'Railway Record.' He twice exhibited portraits in oil at the Academy, in 1822 and 1830, but his real gift was for a good likeness in black lead pencil. He died at Birmingham on the 29th of March, 1849.

WOCHER, MARQUARD, designer and etcher, was born at Seckingen, Baden, in 1758. He was first instructed by his father, and became a successful imitator of Auerli. He etched Swiss costumes after Lory; Swiss views after the same artist, after Aschmann, and from his own drawings; and painted a panorama of Thun and its neighbourhood. He died at Basle in 1825. His father, TIBERIUS WOCHER, (born at Mimmehausen, 1728, died at Reutli, 1799,) was a portrait painter and etcher.

WOERIOT, PIERRE, (WOERIOT, VOERIOT, &c.,) who in 1562 assumed by permission the name of DE BOUZEX, was an engraver and sculptor, and was born at Bouzey, near Rheims, in 1531 or 1532. He was for a time sculptor to the Duke of Lor-

rairie, but subsequently studied in Italy, and in 1555 settled in Lyons as an engraver, producing many historical plates and portraits, as well as a large number of patterns for goldsmiths. In 1561 he took to wood-engraving, and succeeded in that too. He usually marked his copper-plates with a monogram composed of the letters *P. D. B.* His woodcuts are very numerous, and executed with great delicacy. They are marked with the cross of Lorraine  $\ddagger$ . Dumesnil gives minute descriptions of 401 plates and woodcuts by him. The following plates are among his best:

The Sacrifice of Abraham.  
Moses saved from the Nile.  
Phalaris put into the Brazen Bull.  
A Woman with two Children in her arms, throwing herself on a funeral pile.  
Two small Landscapes, with a great number of figures.  
The Battle betwixt Constantine and Maxentius; after Raphael.  
The Resurrection; after Giorgio Ghisi.

WOENSAM, ANTON, (called ANTON VAN WORMS,) was a painter and wood engraver, who flourished in the 16th century. He was a native of Worms, but worked chiefly at Cologne. His works show him to have been a close imitator of Albrecht Durer. He is first mentioned in records, in 1528, and is spoken of as dead in 1561. His pictures are rare, but there are examples in several private collections in Cologne, besides the following in public places: a 'Madonna,' at Darmstadt; a 'Madonna enthroned between Saints, in a Landscape,' in the Presbytery of the Church of St. Severin, Cologne; and a 'Christ on the Cross.' 'The Arrest of Christ,' in the Wallraf Museum at Cologne, dated 1520, is ascribed to him. Between 1528 and 1538 he executed a large number of cuts for illustrated Bibles and other works. It is suspected that he also engraved on copper, but his monogram so closely resembles that of a certain Saxon engraver that this point cannot be regarded as settled. Brulliot, however, asserts him to be the author of two copper plates: one represents a naked man sitting in a cavern and Death standing near him (dated 1522); the other represents St. Andrew holding his cross in one hand and a book in the other. Florent le Comte calls him 'Vuormace,' and one of his cuts has the inscription, 'Coloniae, per Anthonium de Vuormacia Pictorem.' His prints are usually marked with an *A* and a *W* intersected, thus  $\text{XW}$ . The best of his woodcuts are:

Paradise (for the Cologne Bible of 1529).  
The Holy Family (for the work of the Carthusian Dionysius).  
Christ on the Cross, with the Virgin, St. John, and the Magdalene.  
The Twelve Apostles.  
St. Jerome (for the Cologne Bible of 1530).  
Charles V. and the Sultan (a satirical print).  
View of Cologne in nine plates—a Panorama of the city and its people in 1531.

WOENSEL, PETRONELLA, painter, was born at the Hague in 1785. She was a pupil of Van Os, and became a successful painter of flowers, fruits, and insects. She died in 1839.

WOGAN, THOMAS, an Irish miniature painter, was born about 1740. He studied at Dublin, and practised both there and in London, exhibiting at the Royal Academy in 1776-78. He died in Dublin in 1780.

**WOHLGEMUTH.** See **WOLGEMUT.**

**WOLF, CASPAR**, was born at Muri, in Aargau, in 1785, and studied first under Lenzor at Constance, afterwards at Augsburg, Munich, and Passau, and lastly under De Louthembourg in Paris. On returning home he was employed by the connoisseur Wagner to assist in bringing out 'The Beauties of Switzerland' in coloured plates; but the work was never completed. Altogether Wolf contributed about one hundred and fifty engravings. His principal works were landscapes, chiefly wild mountain scenery. He died at Mannheim in 1798.

**WOLF, HANS**, was born about 1480, and flourished about 1508-38 at Bamberg, where, in 1518, he became court painter to the prince bishop. He was friendly with Albrecht Dürer, who drew his portrait in his sketch-book.

**WOLF, JOHANN ANDREAS**, was born at Munich in 1652. He was the pupil of his father, JONAS WOLF, an obscure painter, and of the sculptor Ableitner. For a time he followed the manner of Schönfeld and Karl Lotb, but afterwards improved his style by the study of some drawings by Raphael. He painted many pictures for Bavarian churches, and was appointed court painter at Munich and Freising. Among his works are a 'St. Andrew' in the Freising cathedral, an 'Ascension of Christ' at Krensmunster, his own portrait in the Old Pinakothek at Munich, and other examples at Augsburg, Schleissheim, &c. He died at Munich in 1716.

**WOLF, LUISE**, was born at Leipsic in 1798, and studied successively under Langer, Cornelius, Overbeck, and Schnorr. She painted religious pictures in imitation of mediæval art, also miniature portraits in water-colour. A series of the former were reproduced in forty plates engraved by Barfus, Walde, and Petzsch, and published at Göttingen with text by Dr. Schuberlein, under the title of 'Hausecapelle.' She died at Bogenhausen, near Munich, in 1859.

**WOLF, ULRICH LUDWIG**, designer and engraver, was born at Berlin in 1772. He was destined for a sculptor, but became a painter, and the pupil of Meil and Carstens. He received so many commissions for illustrative designs, however, that he soon abandoned painting. He illustrated Shakespeare, Schiller, and Ossian; whilst his portrait of Frederick II. upon his favourite horse, Condé, was pronounced the most truthful of that monarch's likenesses. He also etched, engraved, and lithographed a number of plates. He was a member of the Academy of Berlin, where he died in 1832.

**WOLFAERTS, ARJUS**, (or **WOLFFORDT**;) historical painter, was born at Antwerp in 1581, and was made free of the Guild of St. Luke in 1616-17. His subjects were often taken from the Bible or from mythology, and had landscapes and architectural compositions for their backgrounds. He also painted peasant gatherings in the style of Teniers. His reputation was great during life, and Van Dyck painted his portrait. He died in 1641.

**WOLFAERTS, JAN B—**, the son of Artus (?), was born at Antwerp in 1625. After travelling for a time in Italy, he seems to have settled in Holland. He was received into the Guild at Haarlem in 1647. His works were chiefly landscapes in the manner of Cuyp, sometimes with animals. He died in 1687.

**WOLFENBERGER, JOHANN JAKOB**, was born at Rumlikon, in the canton of Zurich, in 1797, and commenced his artistic career by colouring prints for

the establishment of H. Füssli. He then went on foot to Naples, where he worked at first under Huber, and afterwards on his own account. Under commission from the Duke of Berwick, he went to Sicily in 1821 to paint views in that island. He then worked for a while in Rome, visited Athens in 1822, Constantinople and Asia Minor in 1834. After his return from the East in 1838, he exhibited in Zurich some two hundred of his water-colour pictures. He visited Vienna, Paris, and London, where some of his works became popular in engravings. His latest productions were views in Switzerland. He died at Zurich in 1850. His favourite model was Salvator Rosa.

**WOLFF, BENJAMIN**, a German painter settled in Holland, was born at Dessau in 1758. He studied for a time in Italy, and in 1814 was appointed Keeper of the Amsterdam Museum, where there is a copy of Titian's 'Portrait of Francis I.' by him. He died at Amsterdam, October 15, 1825.

**WOLFGANG, ANDREAS MATTHÄUS**, an engraver, son of Georg Andreas Wolfgang, was born at Augsburg in 1662, or perhaps 1660, and learned drawing and engraving from his father. He accompanied his brother Johann Georg to England, and on his return voyage was taken by pirates and carried to Algiers. Ransomed by his father, he then settled at Augsburg, where he died in 1736. He engraved many portraits of distinguished persons, of which the best, perhaps, are those of the Margrave of Anspach, of Prince Eugene, and of the Emperor Charles VI. He also engraved some battle-pieces and genre subjects.

**WOLFGANG, GEORG ANDREAS**, engraver and goldsmith, was born at Chemnitz, Saxony, in 1631. He at first engraved sword-blades and other weapons, but afterwards learnt to work on copper from Mattheus Küssol. He engraved historical subjects and portraits after Schönfeldt, Werner, Zierl, and others, in line. He also scraped some mezzotints. He died at Augsburg in 1716. Among others, we have the following prints by him:

#### LINE ENGRAVINGS.

Georg Friedrich, Margrave of Brandenburg; *after C. Zurl.*

Peter Muller, Jurisconsult.

A Sacrifice to Diana; *after J. H. Schönfeldt.*

Saul consulting the Shade of Samuel; *after J. Werner.*

A set of ten subjects from the Old and New Testament; *after Umbach.*

#### MEZZOTINTS.

Johannes Koch, a medallion.

A young Warrior in armour, with flowing hair.

An old Man seated at a table, an old Woman behind his chair.

A young Man with long curled hair, and an old Man with a beard.

Susannah at the Bath; *after Holbein.*

A younger **GEORG ANDREAS WOLFGANG** was the son of Johann Georg Wolfgang, and was born at Augsburg in 1703. He was a portrait painter, and worked for some time in England, but afterwards became court painter at Gotha.

**WOLFGANG, GUSTAV ANDREAS**, painter and engraver, was the son of Andreas Matthäus Wolfgang, and was born at Augsburg in 1692. He was taught engraving by his uncle, Johann Georg, and executed several portrait plates in the same neat style. He died at his birthplace in 1775.

**WOLFGANG, JOHANN GEORG**, an engraver, the younger son of Georg Andreas Wolfgang, was born at Augsburg in 1664, and was his father's pupil.

He was carried to Algiers with his brother, Andreas Matthäus, and after his return was invited, in 1704, to the court of Berlin, and appointed engraver to the first king of Prussia. He died in 1748. He has left a considerable number of portraits, executed much more neatly than those of his father and brother. He also engraved a set of prints for a folio volume entitled 'Notitia Universitatis Francofurtanæ,' published in 1707. His best plate is a 'Crucifix,' after Le Brun. The following are among his portraits:

- Friedrich Wilhelm, Elector of Brandenburg; from the equestrian statue by *Jacobi*.
- August Wilhelm, Duke of Brunswick and Lunenburg; after *Franck*.
- Johann Melchior Dinglinger; after *A. Pesne*.

WOLFFVOET, VICTOR, (who has been confounded by some writers with the pupil of Rembrandt, Jan Victoors, or Fictoores,) was the son of a painter of the same name. He was born at Antwerp in 1612. He was the scholar first of his father, and afterwards of Rubens, whose style he studied with much success. In 1644 he entered the Artists' Guild. A 'Visitation' by him, in the church of St. Jacques at Antwerp, is in imitation of the same subject on the wing of Rubens's 'Descent from the Cross' in the cathedral of Antwerp. In the Dresden Gallery there is a 'Head of Medusa,' signed 'Victor Wolffvoet.' He died in his native city in 1652.

WOLGEMUT, MICHAEL, (or WOLGARMUTH,) the most famous master of the early school of Franconia, was born at Nuremberg in 1434. He is first mentioned in the town records in 1473. In 1472 he married the widow of a brother painter, one Hans Pleydenwurff, and his step-son, Wilhelm, assisted him for a time in his atelier. He had many pupils, and it is believed that not only was the painting of large altarpieces carried on in his workshop, but also the carving of their adjuncts, and of church furniture generally. His earliest works are four scenes from the 'Passion' (1465), now in the Munich Pinakothek. A later work, painted in 1479, is a large altar-piece in the Marienkirche at Zwickau, which shows a marked improvement upon his earlier productions. In the Vienna Gallery there is a 'St. Jerome' painted by him in 1511. Scenes from the saint's history are depicted in the background; the donors, a man and woman, kneel at his side. Wolgemut was an excellent portrait painter. Dr. Woermann ascribes to him the portraits of a man and his wife, in the 'Amalienstift,' at Dessau; also a small half-length of Ursula Tucher, in the Cassel Gallery, and three members of the same stock in the Weimar Museum. Wolgemut died at Nuremberg, November 30, 1519. Three years before his death Albrecht Dürer painted his portrait, which is in the Munich Gallery. It bears an inscription in old German to the following effect: "This has Albrecht Dürer portrayed after his master Michael Wolgemut, in the year 1516. He was then eighty-two years old, and lived until the year 1519, when he died on Saint Andrew's Day (30 November), early, before the sun rose." Dürer's drawing for this portrait is in the Albertina, Vienna. Dr. Thausing attaches the greatest importance to the influence of Wolgemut over Dürer, and has done much to restore the general prestige of the older master. Additional works:

- Augsburg. Gallery. The Resurrection.  
The Crucifixion.
- Darmstadt. Gallery. The wings of an Altar-piece.
- Liverpool. Institute. Christ before Pilate.

- Liverpool. Institute. (?) Deposition from the Cross.  
(Wings of an altar-piece, no. 1049 in the National Gallery, which was formerly ascribed to Aldegrover.)
- Munich. Pinakothek. The Marriage of St. Catharine.
- " " The Twelve Apostles.
- " " A Crucifixion.
- Nuremberg. Moritz Kap. St. Bridget.
- " " Saints.
- " " A Crucifixion.

The assertion that Wolgemut was himself an engraver is still open to doubt, but the balance of authority now inclines strongly to the opinion which would make him the author of the much-contested prints signed with the initial W. Down to the commencement of the 19th century, Wolgemut had been generally identified with the 'Master W.' Bartsch then found, in the Albertina, an impression of the 'Man of Sorrows, between Mary and John,' also engraved by Schongauer, on which an old written inscription was legible, to the effect that "this engraver was named Wenzel, and was a goldsmith." This, combined with the inscription on a copy of Schongauer's 'Death of Mary,' namely, *Wenceslaus de Olomucz ibidem*, led to Wenzel's identification with the Master W, who was assumed to have copied Schongauer in his youth and Dürer in his old age. Thausing, however, reverts to the old belief, and his opinion now tends to prevail. The chief plates signed W. and ascribable to Wolgemut are as follows:

- The Angelic Salutation. (Two versions.)
- The Nativity. (Copy from Schongauer.)
- The Last Supper.
- Christ on the Mount of Olives. (Copy from Schongauer.)
- Pilate washing his hands. (Do.)
- Christ on the Cross. (After Schongauer.)
- The Man of Sorrows. (Free copy from Schongauer.)
- Virgin and Child with a Paroquet. (Reversed copy from Schongauer.)
- The Martyrdom of St. Andrew.
- The Martyrdom of St. Bartholomew. (After Meister Stephan?)
- St. George and the Dragon. (Copy from Schongauer.)
- St. Sebastian. (Copy from Schongauer.)
- St. Sebastian. (Do.)
- Martyrdom of St. Sebastian.
- St. Julius Thaddeus. (Copy from Schongauer.)
- St. Thomas. (Do.)
- St. Barbara.
- St. Catharine. (Reversed copy from Schongauer.)
- The Two Lovers, walking.
- The Abduction of Ananias.
- The Hostess and the Cook.
- The Two Lovers, seated.
- The Subjugation of Man by Woman.
- A Savage with Shields. (Reversed copy from Schongauer.)
- An Angel with a Shield. (Do.)
- A female Savage with Child and Shield. (Do.)
- Seated Female with a Shield. (Do.)
- 'Roma Caput Mundi.' (A famous satirical print, of which three impressions are known, one at Dresden, one at Frankfurt, and one at the British Museum.)

Whatever conclusion may be come to on the subject of these W plates, there is no doubt that Wolgemut was a prolific producer of designs for the wood-cutter. In 1491 Anton Koberger brought out the 'Schatzkammer der valuen Reichthümer des Heils und der ewigen Seligkeit,' with his designs. This was followed by Schedel's 'History of the World,' full of wood-cuts, as to which a note at the end informs us that they were engraved under the supervision of Wolgemut and Wilhelm Pleydenwurff. See Thausing, 'Life of Dürer,' 1882. (Eng. Translation, Caps. IV. and VIII.) W. A.

WOLLASTON, J., was born in London about the year 1672, and painted portraits, which had the reputation of being good likenesses. Besides painting, he performed on the violin and flute, and played at the concerts of Thomas Britton, the Musical Small-Coal Man, whose portrait he twice painted; one of these portraits was purchased by Sir Hans Sloane, and is now in the National Portrait Gallery, transferred from the British Museum. Wollaston died in the Charterhouse at an advanced age.

WOLLASTON, JOHN, an English portrait painter of the 18th century, who painted a portrait of Whitefield preaching, which is now in the National Portrait Gallery. It was engraved by John Faber. Emigrating to America, he painted several portraits at Philadelphia in 1758. He afterwards had a good practice in Virginia, where he painted Washington's mother.

WOLSTENHOLME, D. } Two English  
WOLSTENHOLME, D. JUNR. } animal painters of the 19th century. The father practised at Cheshunt, and afterwards at Tunford, exhibiting at the Royal Academy, the British Institution, and the Society of British Artists from 1803 to 1859. The son was born about 1800, and practised in London, exhibiting at the Royal Academy between 1819 and 1849.

WOLTERS, HENRIETTA, miniature painter, was born at Amsterdam in 1692. She was the daughter and pupil of Theodorus van Pee. She afterwards studied miniature under Jacques Christophe le Blond, and soon surpassed her preceptor in delicacy of handling and beauty of colour. The portraits of Van Dyck were her favourite models. Her talent soon attracted attention, and she was employed by the principal families of Amsterdam. In 1719 she married the painter HERMAN WOLTERS (born at Zwolle in 1682, died 1755 or 56), who assisted her in some of her works, especially in the draperies. Peter the Great invited her to St. Petersburg, but attachment to her own country led her to refuse his offer. An invitation from Frederick William, King of Prussia, met with the same answer, and she died at Amsterdam in 1741.

WOLUWE, JAN VAN, painter and illuminator, was one of the earliest artists of the Flemish school, and flourished in Brabant towards the close of the 14th century. He held the post of painter to the ducal court, and ancient records show that between 1378 and 1386 he executed a large number of works for the Duchess Jeanne de Brabant, among them a diptych for her oratory in Brussels, but none of these have survived.

WONDER, PIETER CRISTOFFEL, was born at Utrecht in 1777. He studied at the Dusseldorf Academy in 1802-4. He visited England, and worked in London from 1823 to 1831. His works were portraits, family pictures, and conversation pieces; he was also a designer and etcher. He was a member of the Amsterdam Academy, and died in that city, July 12, 1852. The Rijks Museum has a picture by him, and his 'Herring Seller' is in the Rotterdam Museum.

WOOD, JOHN, an English engraver, flourished in London about the year 1745, and is believed to have received his instruction under Chatelain. He engraved several plates for the set of landscapes published by Boydell in 1717. His death occurred about 1780. Among other prints by him we have the following:

Two Landscapes; after *Gaspard Poussin*.  
Two Italian Landscapes; after *Claude Lorrain*.  
A Fire-light; after *Rembrandt*.  
Lake Nemi; after *Richard Wilson*.  
A View of London from Greenwich; after *Tillemans*.

WOOD, JOHN, painter, was born in London on the 29th June, 1801. He was the son of a drawing master, showed an early inclination for art himself, and went successively to Sass's Academy and the schools of the Royal Academy. At the Academy, in 1825, he won the gold medal; in 1834, the commission for an altar-piece for St. James's, Bermondsey; and, in 1836, a prize at Manchester for his 'Elizabeth in the Tower,' and a premium of £1000, in open competition, for a 'Baptism of Christ.' But his later work did not fulfil the expectations thus excited, and he died obscure on the 19th April, 1870.

WOOD, JOHN GEORGE, an English water-colour painter and draughtsman, was born in the latter part of the 18th century. He practised in London, and exhibited landscapes, chiefly Welsh, at the Royal Academy from 1793 to 1811. He died in 1838. He published the following illustrated works:

'Plans for Labourers' Cottages.' 1792.  
'Six Views of Llangollen.' 1793.  
'Elements of Perspective.' 1799.  
'Lectures on Perspective.' 1804.  
'The Principal Rivers of Wales.' 1813.  
'The Principles . . . of sketching . . . from Nature.' 1814.

WOOD, MATTHEW, copyist, &c., held an appointment in the Post Office. He exhibited at the Royal Academy between 1841 and 1855, and committed suicide in 1855.

WOOD, THOMAS, was born in London, April 24, 1800. He was educated at the Royal Academy, and afterwards painted landscape in water-colour. Between 1828 and 1853 he exhibited eighteen drawings with the Academy, many being of a very great merit. In 1835 he was appointed drawing-master to Harrow School, a post which he was compelled to resign in 1871, from loss of sight. He died at Conisborough Vicarage, Yorkshire, in 1878, and was buried in York.

WOOD, WILLIAM, an English miniature painter, was born in 1768. He practised with success in London, and exhibited at the Academy from 1788 to 1807. He took a prominent part in founding the Society of Associated Artists in Water-Colours, in 1808, and became their president. In 1808 he published an essay on National and Sepulchral Monuments. He died in London in 1809.

WOODCOCK, ROBERT, marine painter, was born in or about 1691, of a gentle family. He had a place under the Government, but quitted it to devote himself to art, and confined himself to sea-pieces. He studied the technical part of his subject with so much attention, that he could model a full-rigged ship with the utmost exactness. In 1723 he began to paint in oil, and in two years is said to have copied above forty pictures of W. Van de Velde. He was also an amateur musician of some skill, and published a few compositions of his own. He died of the gout, in 1728.

WOODFIELD, CHARLES, painter of topographical landscapes, was born about 1650. He was a pupil of Isaac Fuller, and in his rare fits of industry painted buildings, antiquities, and views. He died in 1724.

WOODFORDE, SAMUEL, an English subject and landscape painter, was born at Castle Cary in 1764. Early showing a talent for art, he was enabled by the help of Sir R. C. Hoare to enter the schools



of the Royal Academy at the age of eighteen. Three years later, the same patron sent him to Italy, where he studied until 1791. Returning to England, he worked for Boydell's Shakespeare Gallery, and painted fancy subjects and portraits. His 'Forest scene from Titus Andronicus,' painted for Boydell, was engraved by Anker Smith. But though very laborious, success came to him slowly. In 1800 he was elected an Associate of the Academy, where he had exhibited for several years, and in 1807 a full member. In 1815 he married, and soon after set out for Italy. His career was cut short by a fever, and he died at Ferrara in 1817. There are by him:

London *R. Academy.* Dorinda wounded by Sylvia.  
 " *S. Ken. Museum.* Pan teaching Apollo. 1700.  
 (Water-colours.)

WOODHOUSE, JOHN THOMAS, an English amateur painter of portraits and subjects, was born in 1780. He was educated at Caius College, Cambridge, where he graduated M.D., though he never practised medicine. His reputation as an artist was acquired by his portraits of his friends and contemporaries, and he exhibited a few subject pictures at the Royal Academy. He died at Cambridge in 1845. There are portraits by him of the Rev. Chauncy Hare Townshend and his sister, and of Henry Hare Townshend, in the South Kensington Museum.

WOODING, P—, an English line engraver, practised towards the close of the 18th century, and was the master of William Brouley.

WOODMAN, RICHARD, an English engraver, was born about the middle of the 18th century. He worked in London, in stipple, up to about 1810. Amongst his best plates are:

The Choice of Penelope; after J. Riley.  
 Children at Play; after N. Poussin.

WOODMAN, RICHARD, engraver and draughtsman, was born in London in 1784, and was the son of the above. When about fifteen he entered the studio of R. M. Meadows, a stipple engraver, where besides learning to engrave he received a few lessons in colouring from a fellow-pupil. After leaving Meadows he was employed for a time in colouring the engraved fac-similes of Westall's drawings. In 1808 he accepted an offer from Wedgwood to superintend the engravers' department at Etruria, but did not remain there long. On returning to London he was employed on large sporting plates, and engraved several subjects in line for Knight's 'Pictorial Gallery.' Towards the end of his life he relinquished the graver for water-colour and miniature painting. He died December 15, 1859. His best plate is 'The Judgment of Paris,' after Rubens.

WOODWARD, GEORGE M., an English caricaturist, born in the second half of the 18th century. His earliest works appeared in 1792. In 1797 Rowlandson engraved his 'Cupid's Magic Lantern.' He caricatured Mrs. Billington in a design called 'The Musical Mamma for 1802.' He led an irregular life, and died in a state of destitution in an inn in Bow Street, London, in 1809. Besides his separate plates, he published the following illustrated works:

'Eccentric Excursions in England.' 1798.  
 'Le Brun travestied.' 1800.  
 'The Caricature Magazine.' 1807.  
 'Comic Works in Prose and Poetry.' 1808.

WOODWARD, THOMAS, animal painter, was born at Pershore, Worcestershire, in 1801. He

was a pupil of Abraham Cooper, R.A. At the age of fifteen he began to exhibit at the British Institution, while from 1822 to the year of his death he was seldom absent from the Academy. He died at Worcester in 1852. Works:

Turks with their Chargers. 1823.  
 The Chariot Race. 1829.  
 Horse pursued by Wolves. 1831.  
 Detachment of Cromwellian Cavalry surprised in a Pass. 1841. A Tempting Present.  
 Welsh Shepherdess and her Dogs. 1845.  
 Mazeppa. 1851. Battle of Worcester.

WOOLLETT, WILLIAM, an eminent English engraver, was born at Maidstone, August 15, 1735. His father, by descent a Dutchman, was a flax dresser, but a lottery ticket in which he had a share having drawn a prize of £5000, he on the strength of it took a public-house called the 'Turk's Head.' Here young Woollett is said to have determined his future career by scratching a clever Turk's Head on a pewter pot. His father sent him to London, binding him apprentice to an obscure engraver, John Tinney of Fleet Street, but he owed his fine style to nothing but his native genius. By an intelligent union of the point and the burin, he carried landscape engraving to a perfection unknown before his time, and still unsurpassed. His foregrounds are as deep and vigorous as his distances are tender and delicate. In his exquisite prints from Richard Wilson, he has impressed on the copper the very mind and feeling of that classic painter. The talent of Woollett was not, however, confined to landscape; he engraved historical subjects and portraits with equal success. Of his historical plates, the two best, perhaps, are those after West's 'Death of Wolfe,' and 'Battle off Cape La Hogue.' He belonged to the St. Martin's Lane Academy, and in 1766 was received into the Incorporated Society of Artists, to which he subsequently became secretary. On November 27, 1775, he was appointed engraver to the king. Woollett lived for many years at 11 Green Street, Leicester Square, and later in Charlotte Street, Rathbone Place. It is said that he was in the habit of firing a cannon from the roof of his house when he had finished an important plate. His character as a man was exemplary. Naturally modest and amiable, he never censured the works of others, or omitted to point out their merit. He died in London, May 23, 1785, from the effects of an injury received some years before while playing at Dutch Pins. He was buried in Old St. Pancras Churchyard, a plain tombstone marking his resting-place. On this stone some anonymous versifier wrote the following in pencil:

"Here Woollett rests, expecting to be saved;  
 He graved well, but is not well engraved."

The distich may have had some part in bringing about a subscription for a fit memorial. This was executed by Thomas Banks, R.A., and was placed in the west cloister of Westminster Abbey. The following is a list of Woollett's more important plates:

George III.; after Allan Ramsay.  
 Peter Paul Rubens; after Van Dyck.  
 The Merry Villagers; after Thomas Jones.  
 Aeneas and Dido; after Jones and Mortimer.  
 A Landscape, with Buildings; after John Smith; the 'Second Premium' print.  
 Another Landscape; after George Smith; the 'First Premium' print.  
 The Hay-makers; after the same.  
 The Apple-gatherers; after the same.



The Rural Oot; *after the same*.  
 The Spanish Pointer; *after Stubbs*.  
 A View of Snowdon; *after Wilson*.  
 Oedon and Amelia; *after the same*.  
 Ceyx and Alcione; *after the same*.  
 Cicero at his Villa; *after the same*.  
 Solitude; *after the same*: by Woollett and Ellis.  
 Niobe; *after the same*.  
 Phaëton; *after the same*.  
 Apollo and the Seasons; *after Wilson and Mortimer*.  
 Meleager and Atalanta; *after the same*.  
 The 'Jocund Peasants' and 'Merry Cottagers'; *after C. Dusart*; a pair.  
 The Fishery; *after Wright*.  
 The Boar-hunt; *after Fillemont*.  
 Diana and Actæon; *after Pil. Lauri*.  
 A pair, Morning and Evening; *after Smeaton*.  
 Landscape with a Windmill; *after Solomon Ruysdael*.  
 A Landscape, with figures and a Waterfall; *after Ann. Carracci*.  
 Macbeth and the Witches; *after Zuccarelli*.  
 The Enchanted Castle; *after Claude*: by Woollett and Vivares.  
 The Temple of Apollo; *after the same*.  
 Roman Edifices in ruins; *after the same*.  
 Jacob and Laban, or, 'Le Grand Pont'; *after the same*.  
 The Death of General Wolfe; *after West*.  
 The Battle of La Hogue; *after the same*.  
 Charles II. landing at Dover; *after the same* (only the etching is by Woollett; the plate was finished by William Sharp).  
 The Storm; *after Joseph Vernet*.

For a complete list of Woollett's plates and further details of his career, see the 'Catalogue Raisonné of the engraved works of William Woollett' (London, 1885), by Louis Fagan, of the British Museum.

**WOOLNETH, THOMAS**, an English engraver, was born in 1785. He engraved many theatrical portraits after Wageman. He died after 1836. Amongst his plates are:

The Infant Saviour; *after Correggio*.  
 Portrait of Gevartius; *after Van Dyck*.  
 Ecce Homo; *after Guido (?)*.

**WOOTTON, JOHN**, an eminent English painter of landscapes and animals, was born towards the end of the 17th century. He was a scholar of Jan Wijk, and became a distinguished artist in the branch which he principally pursued. He excelled in sporting subjects, and in painting dogs and horses. He was much employed at Newmarket in painting the portraits of racers. Seven pictures of Fox-hunting by him were engraved by Canot. He painted a portrait of William, Duke of Cumberland, with the routed army of the Pretender in the background, which Baron engraved. He painted excellent landscapes in the styles of Claude Lorrain and Gaspard Poussin. He designed some of the illustrations in the first edition of Gay's 'Fables,' published in 1727. In his latter years his sight failed, and he died in London in 1765. His works are numerous in English country houses.

**WORLIDGE, THOMAS**, an English portrait painter and etcher, was born in 1700. He first practised at Bath, drawing miniature portraits on vellum, in pencil or Indian ink. He afterwards painted, in King Street, Covent Garden, portraits in pastel and oil, including those of Mary Squires, Elizabeth Canning, and Kitty Fisher. Meeting, however, with little success, he abandoned painting and devoted himself to etching. He etched 'The Theatre at Oxford as it appeared on the Installation of the Earl of Westmoreland,' in 1761; a work containing a multitude of heads and figures, mostly portraits, including one of the artist himself. Worlidge adopted a style modelled on that

of Rembrandt. His prints are very numerous, but chiefly consist of Rembrandtesque heads, and portraits. In 1768, two years after his death, a series of one hundred and eighty-two engravings of antique gems by him was published. A complete set of first states on satin is now a valuable rarity. He has also left an etching of 'Marcus Tullius Cicero,' after the marble at Oxford. He spent part of his later years at Bath, but died at Hammersmith September 23, 1766, having exhibited portraits with the Free Society in that same year.

**WORMS, ANTON VON**. See **WOERNAM**.

**WORNUM, RALPH NICHOLSON**, was born at Thornton, near Durham, in 1812. Originally intended for the bar, he chose art as his profession when he was twenty-two, and studied for five years in Munich, Dresden, Rome, and Paris. He settled in London in 1840, competed at the first Westminster Hall Competition, (where he was honourably mentioned,) and in 1846 first printed that excellent catalogue of the National Gallery which has served as the model for so many later compilations of the same kind. In 1856 he was appointed keeper of the Institution to which he had already done so great a service. After his catalogue, his best known works with the pen are 'Epochs of Painting,' and a 'Life of Holbein.' He died in London on the 15th of December, 1877.

**WOROBIEFF, MAXIME NIKIFOROVITSH**, a Russian painter, was born in 1787, and was a pupil of Semen P. Schitschedrin and Alexejeff, but improved himself by travels in the East and Italy. In 1825 he was appointed professor of perspective to the St. Petersburg Academy, and founded therein a school of landscape painting, distinguished by its daring colour. He died in 1855. Among his works the following may be noted:

Quay of the Neva on a Summer's Night.  
 View of Moscow in 1818. (*Hermitage*).  
 View of Constantinople.  
 The Subterranean Chapel at Bethlehem. (*Hermitage*).  
 Interior of the Church of Golgotha. (*Hermitage*). 1824.  
 Gateway of the Church of the Redeemer at Jerusalem.  
 View from the Sabine Mountains.

**WORKSDALE, JAMES**, an English portrait painter, was the scholar and reputed natural son of Sir Godfrey Kneller, who dismissed him for marrying his wife's niece without his consent. He never arrived at great excellence in art, but, being gifted with humour and with a happy disposition, he made friends, and was appointed, by their influence, master painter to the Board of Ordnance. He painted a full-length portrait of George II., and presented it to the Yarmouth Corporation. He published several poetical pieces, songs, &c., besides some dramatic productions. He died in London in 1767, leaving instructions that his tombstone should be thus inscribed:

"Eager to get, but not to keep, the pelf,  
 A friend to all mankind except himself."

His son, also a painter, succeeded him at the Board of Ordnance, and died in 1779.

**WORSEY, THOMAS**, an English flower painter, born in 1823. In his early years he worked at Birmingham as a painter on papier-maché. Aspiring to a higher art, he devoted himself to flower painting about 1850, and obtained a good practice, exhibiting at some of the London exhibitions. His death occurred at Birmingham in 1875, shortly before which he had been elected a member of the Royal Birmingham Society of Artists.

**WORST, JAN**, a Dutch draughtsman and painter, was born in 1625. In company with his friend Jan Lingelbach, he passed some time in Italy, making drawings of the scenery in bistre and black chalk. Some of these he afterwards used for pictures. He died in Holland in 1680.

**WORTHINGTON, WILLIAM HENRY**, an English line engraver, was born about 1795. Specimens of his work will be found in 'British Museum Marbles,' and in Pickering's 'History of England.' He also engraved after Stothard. He was still active as late as 1833.

• **WORTMAN, CHRISTIAN ALBRECHT**, was, according to Huber, a native of Pomerania, and flourished about the year 1730. He was instructed in engraving by Wolfgang, and at the age of twenty-five was invited to the court of Hesse-Cassel, where he was appointed engraver to the Landgrave. In 1727 he went to St. Petersburg, where he engraved the portraits of several princes and people about the court. Among others, we may name the following plates by him :

Anna, Empress of Russia ; after *L. Caravague*.

Alexis, son of Peter I. ; after *Lauden*.

Ernst Ludwig, Landgrave of Hesse-Darmstadt.

**WOUTERS, FRANS**, was born in Liege, Brabant, October 12, 1614. After receiving some instruction in art, he was sent to Antwerp, to the school of Rubens, where he applied himself to landscape painting. His subjects were generally taken from the Forest of Soignies, near Brussels, which he filled with an historical and fabulous population. There are altar-pieces by him in the Belgian churches, notably a 'Christ giving the Keys to St. Peter,' in St. Peter's at Louvain ; and a 'Visitation,' in the church of the Augustines, Antwerp ; but he is less successful in large pictures than in small. He was employed as court painter by the Emperor Ferdinand II., but coming to England in 1637, and the Emperor dying in the same year, he was appointed chief painter to the Prince of Wales, afterwards Charles II. On the breaking out of the civil war he returned to Belgium, and was in 1648 appointed director of the Antwerp Academy, where, in 1659, he was killed by the accidental discharge of a gun. Four landscapes and some other subjects were etched by Frans Wouters. Additional works :

Copenhagen. *Gallery*. Venus and Adonis.

Frankfort. *Staedel Inst.* A Conflagration by Moonlight (with the forged signature of A. Van der Neer).

Vienna. *Gallery*. The Illustrious Diana. 1630.

**WOUTERS, GOMAR**, historical and landscape painter, was a native of Flanders, but practised chiefly at Rome. He flourished towards the end of the 17th century. There are some large prints by him, representing views in and near Rome, with figures. Their style resembles that of Callot, and they are inscribed *G. Wouters, Cavalier, del. et sculp.*

**WOUTERS, JAKOB**, called also **VOSMAER** and **VOSMAER**, was born at Delft in 1584. He was an excellent painter of landscapes, which he quitted, however, for fruit and flower painting. He went to Italy, but returned to Delft, where he married, became Dean of the Guild of St. Luke in 1633, and died in 1641. One **DANIEL VOSMAER**, perhaps his son, painted landscapes, views, &c., and flourished at Delft in 1654. He more than once painted the disastrous explosion of that year. An example in the Delft Town-hall is signed *Daniel Vosmaer*.

**WOUTERSZ, JOHANNES**, an obscure Dutch painter, born at Oudewater. His name occurs as a citizen of Amsterdam in the civic records of 1542. In the Rijks Museum at Amsterdam there is a picture by him, representing the bureau of a Jurisconsult. The half-obliterated inscription reads: *Johan: i: WOVT: an: 15.*

**WOUTIERS, (or WOUTERS,) MICHELINA**, or **MAGDALENA**, a native of Mons or Borghen, and a portrait painter of the Flemish school, flourished in the first half of the 17th century. No details concerning her are known, but in the Vienna Gallery are two half-length figures of saints (a 'St. Joachim' and a 'St. Joseph'), which were long erroneously ascribed to Frans Wouters. They were restored to their rightful author by Herr v. Engerth in the new Catalogue. Michelina's portrait of the Spanish General, Andres Cantelmo, was engraved by Pontius in 1643.

**WOUWERMAN, JAN**, was born at Haarlem in 1629. He was the third son of Paul Joosten, and the younger brother and pupil of Philips Wouwerman. He was admitted into the Guild of St. Luke in 1655. He painted so much in the style of Wijnants that his pictures are often ascribed to that master. He died at Haarlem in 1666. The Rotterdam Museum has a sandy landscape by him. It is signed J. W.

**WOUWERMAN, PIET**, was the son of Pieter Wouwerman, and was born at Haarlem in 1657. He was educated in art at Antwerp, where he afterwards became a Cartesian monk, and where he lived until he was nearly a hundred years old. He was inscribed on the registers of St. Luke in 1669-70. He died about 1755. There has been some dispute as to whether he were the son of Pieter or Philips Wouwerman, but the evidence favours the statement made above.

**WOUWERMAN, PHILIPS**, was born at Haarlem, where he was baptized on May 24, 1614. His father, **PAUL JOOSTEN WOUWERMAN**, was a native of Alkmaar and a mediocre painter. He married three times, and had three sons by the third wife, all of whom became painters. Philips was the pupil of his father and of Jan Wijnants. At the age of nineteen he eloped with a young woman of the old religion to Hamburg, where he married her. At Hamburg he stayed for a time, working in the studio of Everard Becker, but in 1640 we find him back in Haarlem, and received into the Guild of St. Luke. In 1643 he buried one of his children. In 1642 a pupil of his was inscribed on the Guild books ; in 1645 he was *Vinder* of the corporation ; in 1655 we again hear of a pupil of his being received by the Guild ; and then, on May 19, 1668, we find the record of his own funeral, which cost thirty-seven florins. His wife survived him less than two years, being buried on January 22, 1670. Her funeral cost twenty-one florins. These sums, considerable for the time, seem to negative the idea that the last years of Wouwerman were passed in poverty. It is said that a priest, one Cornelis Cats, helped him out of his early difficulties, and set him on the road to comparative ease, by the loan of a considerable sum early in his married life, and that the painter never ceased to show his gratitude. In his short life of forty-nine years, Wouwerman did a prodigious amount of work. Even if we deny his authorship of one half the pictures ascribed to him in the better European collections, we leave him with at least 500, or about one for every three weeks during his pro-

ductive years. His popular reputation depends chiefly on his horses, but in his finest works he shows himself a consummate master of composition, of aerial perspective, and of artistic anatomy. As a natural colourist, too, and as a technical painter he has had few equals. Among his pupils were his brother Pieter, Koort Witholt, Nicolaas Ficke, Jacob Warnars, and Antonie de Haen. The following list is confined to his better and more accessible pictures:

Amsterdam.	R. Museum.	The Victorious Peasants.
"	"	The White Horse.
"	"	The Drinking Place.
"	"	The Camp.
		(And nine more.)
Berlin.	Museum.	The Riding School.
"	"	A Hunting Meet.
"	"	Horses before a Smithy.
		(And three more.)
Brussels.	Museum.	Episode of the Chase.
Dresden.	Gallery.	Armed Peasants fighting with Cavalry (known as 'Le Pilage des Reiters').
"	"	Cavalry Skirmish, near a Burning Windmill.
"	"	The Stable of an Inn, with Cavaliers about to mount and start.
"	"	'La Cascade': a Waterfall and a Waggon with five Horses.
"	"	The Farrier's Shop: 'La grotte du Maréchal.'
"	"	Camp near a River.
		(And about sixty others.)
Glasgow.	Gallery.	The Market Cart.
"	"	Landscape, with Horsemen.
"	"	Halt of Travellers.
"	"	Hawking.
"	"	Horse-shoeing.
London.	Buckingham Palace.	The Hay Wain.
"	"	The Suttler's Booth ( <i>very fine</i> ).
"	"	A Hunting Party.
"	"	A Cavalry Skirmish.
"	"	A Fair in the Outskirts of a Town ( <i>very fine</i> ).
"	"	The Hawking Party.
"	"	The Camp Farrier.
"	"	Travellers robbed by Brigands.
"	Dulwich Gall.	Halt of Sportsmen.
"	"	Selling Fish at Scheveningen.
"	"	Halt of Travellers.
"	"	Three Cavaliers at a Wayside Inn.
"	"	Two Horsemen near a Fountain, and a Servant-maid.
"	"	Peasants in the Fields.
"	"	A Courtyard with a Farrier.
"	"	Halt of a Hunting Party.
"	"	The Return from Hawking.
"	Nat. Gallery.	Interior of a Stable ( <i>very fine</i> ).
"	"	On the Sea-shore ( <i>do.</i> ).
"	"	Halt of Officers (known as 'La Belle Laitière'; <i>very fine</i> ).
"	"	Gathering Faggots.
"	"	Landscape with four-horse Chariot.
"	"	A Battle ( <i>very fine</i> ).
"	"	The Stag Hunt.
Munich.	Gallery.	The Stag Hunt.
"	"	Interior of a Stable.
		(And fourteen others.)
Paris.	Louvre.	The 'Bœuf Gras' in Holland.
"	"	Departure of a Hawking Party.
"	"	The Stag Hunt.
"	"	The Riding School.
"	"	Interior of a Stable.
"	"	Cavalry Combat.
Petersburg.	Hermitage.	Riding School in the open air.
"	"	Travelling Merchants.
"	"	Halt of Travellers.
"	"	Travellers on the Sea-shore.

Petersburg.	Hermitage.	Soldiers and Peasants fighting, burning mills in the distance.
"	"	Departure for the Chase.
"	"	The Stag Hunt (one of the chief pictures of the master).
"	"	Another Stag Hunt.
"	"	Landscape, with Woman crossing a Ford.
		(And forty more.)
Vienna.	Gallery.	An Attack of Robbers.
"	"	Riding School and Watering Place for Horses.
"	"	Robbers attacking Travellers.
"	"	Halt of Huntsmen.
"	"	Landscape.

W. A.

WOUWERMAN, PIETER, was the son of Paul Joosten, and the younger brother of Philips Wouwerman. He was received into the Guild of St. Luke at Haarlem in 1646. He married in 1654, and had children. He must have visited France, for in some of his pictures, views in Paris are introduced. It is possible also that he lived for a time in Antwerp, where his son Paul was apprenticed. Pieter Wouwerman died about 1683. His pictures are often ascribed to his brother Philips.

Amsterdam.	R. Museum.	Assault on Koevoorden. 1672.
		A Hunting Party.
Berlin.	Museum.	The Siege of a Town.
Glasgow.	Gallery.	A Halt, after Rain.
London.	Dulwich Gall.	A Sandbank and Travellers.
		Seashore, with Figures.
Paris.	Louvre.	View of the Gate and Tower of Nesle, Paris.

WREN, SIR CHRISTOPHER, was born at East Knoyle, Wilts, on October 20, 1632; died in London, February 25, 1723. He demands a place in these pages by his doings as an engraver. At one time it was thought by some critics that Wren was the actual inventor of mezzotint. That he worked at it, and worked well, is pretty certain, but the time of his doing so was probably no earlier than 1662-1665. Delaborde supposes him to have become acquainted with the secret then possessed by Prince Rupert, through Evelyn. The plates ascribed to Sir Christopher are only two in number; both are heads of negroes. Of one Delaborde gives a capital facsimile, by Girard. The other is a smaller plate. Impressions of both are in the British Museum.

WIENK, FRANZ, engraver, was born at Strahain, in Carinthia, in 1766. He learnt his art from J. Jacobé of Vienna, and was employed as professor at the Engineers' Academy in that city. Many of his best plates were portraits after Füger; he also executed a 'Magdalen' after Gentileschi, and a landscape after Vernet. He died at Vienna in 1830.

WRIGHT, ANDREW, sergeant painter to Henry VIII., practised at Southwark early in that king's reign, but never enjoyed much repute.

WRIGHT, INIGO, was an English mezzotint engraver, who flourished about the year 1770, and engraved after Morland, Frans Hals, and others. We have among others the following prints by him:

The Family of Van Goyen; after J. van Goyen.  
St. John preaching in the Wilderness; after F. Lauri.

WRIGHT, JOHN, a miniature painter, who practised early in the present century, exhibited regularly at the Royal Academy between 1795 and 1819. About 1820 he put an end to his own life.

WRIGHT, JOHN MASSEY, was born at Pentonville in 1773. At the age of sixteen he was introduced to Stothard, who encouraged him in his artistic attempts. He made the acquaintance,

too, of several eminent scene-painters, and was engaged towards the end of the century to help in the scene-loft at His Majesty's Theatre. In 1808 he began to exhibit at the Royal Academy, but about 1820 he devoted himself to water-colours, was elected a member of the Old Society, and regularly contributed to their shows. He designed a great many book-illustrations. He died on the 13th May, 1866, in his ninety-third year. Three of his water-colour drawings are in the South Kensington Museum.

• **WRIGHT, JOHN WILLIAM**, an English subject painter in water-colours, born in London in 1802. He was the son of John Wright the miniature painter, and early received instruction from T. Phillips, R.A. Joining the Water-Colour Society as an Associate in 1831, he regularly exhibited there, becoming a full member in 1842, and secretary in 1845. His works also appeared at the Royal Academy from 1825 to 1846. He occasionally painted miniature portraits, and worked as a book-illustrator. Specimens of his work in the latter branch of art will be found in Heath's 'Book of Beauty,' and in 'The Female Characters of Shakespeare.' He died in London, January 14, 1848, leaving his family in straitened circumstances. Two of his water-colour drawings are in the South Kensington Museum.

**WRIGHT, JOSEPH**, distinguished by the sobriquet 'Wright of Derby,' was born at that town in 1734. He came in 1751 to London, where he became a scholar first of Thomas Hudson, and afterwards of Mortimer. On leaving the latter he returned to Derby, where he established himself as a portrait painter. In 1765 he sent two candle-light and fire pieces to the Exhibition of the Incorporated Society, and the following year exhibited three more of the same class, one of them the well-known 'Orrery,' now in the Derby Museum. In 1773 he visited Rome and other parts of Italy, and returned to England in 1775. He then first settled at Bath, but returned to Derby in 1777. In the following year he exhibited fire and moonlight subjects at the Royal Academy, and in 1781 he was elected an A.R.A. In 1784 he was chosen an Academician, but did not accept the honour, perhaps from annoyance at Garvey's having received it before him, but more probably from fear of the duties and responsibilities which his membership might entail. In 1785 he made an exhibition of twenty-four of his own works, at the great room in Spring Gardens, of which the principal picture represented the destruction of the floating batteries before Gibraltar. He died at Derby in 1797. Several of Wright's pictures have been engraved; some are in mezzotint, among them 'The Blacksmith's Forge,' 'The Air-Pump,' and 'The Gladiator'; others in line, among them 'The Dead Soldier,' engraved by Heath, and a scene from 'A Winter's Tale,' by Middiman, in which the painter and engraver may be said to rival Wilson and Woollett. Other subject pictures by him are, 'The Destruction of the Floating Batteries at Gibraltar,' 'Edwin at the Tomb of his Ancestor,' 'Belshazzar's Feast,' 'Hero and Leander,' and 'The Lady in Milton's "Comus."' His 'Eruption of Vesuvius,' and 'Ulswater,' are both excellent in their way. Other works:

London. *National Gall.* An experiment with the air-pump.  
 " *Nat. Port. Gall.* Portrait of Sir Richard Arkwright.  
 " " Portrait of Erasmus Darwin.  
 " " " himself.

**WRIGHT, JOSEPH MICHAEL**, a Scottish portrait painter, born in the first half of the 17th century. He was taught by Jamesone, and at an early age migrated to England, where he soon obtained a good practice. Some years were then spent by him in Italy, and in 1648 he was elected a member of the Florence Academy. On his return to England, he painted many sitters of eminence during the Restoration period, and appears to have held the next place to Lely, to whom Wright's portraits have been frequently ascribed. On its refusal by Lely, a commission to paint the Judges for the Corporation of London was given to Wright. He was attached to Lord Castlemaine's embassy to Rome in 1686, and published an account of the negotiations with the Pope. On his return, he found his reputation eclipsed by that of Kneller. Wright is the 'one Wright' whom Pepys so unfavourably compares with Lely; Evelyn speaks more respectfully of him. He died in London about 1700. Wright was known by various pseudonyms. At Rome he called himself 'Michael Ritus' (q. v.), and is so registered at the Roman Academy. He occasionally described himself as 'Scotus' or 'Anglus,' and on the back of one portrait as 'Jos. mick Wrippls Londonensis Pictor Caroli Regis.' There are by him:

Hampton Court. John Lacy, the actor. 1675.  
 London. *Nat. Port. Gall.* Thomas Hobbes.  
 " *Garrick Club.* John Lacy.  
 " *Lincoln's Inn.* Sir Matthew Hale.  
 Full-length of Prince Rupert, in armour.

His nephew, of the same name, was also a portrait painter. He studied in Rome and practised in Ireland.

**WRIGHT, RICHARD**, marine painter, sometimes called 'Wright of the Isle of Man,' was born at Liverpool, in 1735. Without any advantage of education, he acquired some skill as a painter by his own genius and industry. In 1764 the Society of Arts offered a premium for the best marine picture, when Wright obtained the prize. In 1764 he gained a premium of fifty guineas for a sea-piece from which Woollett engraved his plate, 'The Fishery.' He was a member of the Incorporated Society of Artists, and exhibited with them from 1765 to 1770. He died about the year 1775. A French copy was made of Woollett's engraving of 'The Fishery,' and the name of Vernet affixed as the painter, but this must have been done without Vernet's knowledge. At Hampton Court there is a picture by Wright of 'The Royal Yacht bringing Queen Charlotte to England in a Storm.' His wife and daughter were also painters.

**WRIGHT, THOMAS**, engraver and portrait painter, was born at Birmingham, on March 2, 1792. Before he was fourteen he was apprenticed to Meyer, the engraver. At the end of his time he joined a fellow-pupil, William Thomas Fry, whose plates he took up at the etching stage and finished, Fry's name alone being placed upon them. After four years of this, he left Fry and began to engrave portraits, for which he had a real gift. He worked chiefly after his brother-in-law, George Dawo, R.A., and in 1822 went to St. Petersburg to engrave some of Dawo's pictures there. In 1826 he came home to England, but four years later returned to St. Petersburg to arrange Dawo's affairs, and stayed there fifteen years, painting portraits and engraving them himself. A series of these he published in St. Petersburg, with the title 'Les Contemporains Russes.' On his return

to England he commenced a plate of the 'Infant Hercules' of Reynolds, from a copy made by himself while in Russia; but he did not live to complete it. He died in London, March 30, 1849. He was a member of the Academies of St. Petersburg, Stockholm, and Florence.

WRIGHT, THOMAS, a portrait painter of the 18th century. Little is known of him beyond the fact that Richard Wilson, R.A., was his pupil. A portrait by him in the Bodleian shows that his abilities were respectable.

WTENBROECK. See ULTENBROUCK.

WTEWAEL. See UTEWAAL.

WUCHTERS, ABRAHAM, (or WUGTERS,) was born about 1610-15, in Holland, and in 1638 accompanied his brother-in-law, Karel van Mander, to Denmark. He soon made a reputation as a portrait painter at Copenhagen, and was much employed by Christian IV. and his court. Disappointed, however, at not being named court painter when a vacancy occurred, he retired to Sorø, where he worked until his death. He painted over fifty portraits of the King, his family, and other persons of rank, many of them being engraved by Haelwegh. He died at Sorø in 1683. The Copenhagen Gallery contains portraits by him of Prince Waldemar Christian and the minister Geradorf (?), and there is a 'Last Supper' by him in the church of Sorø. In 1675 he supplied several illustrations for a Danish translation of Jakob Cuts, and perhaps engraved them himself. Nagler also ascribes a few etchings to him.

WUEZ. See VUEZ.

WUGTERS. See WUCHTERS.

WULFHAGEN, FRANZ, born at Bremen in 1620, was an obscure scholar of Rembrandt, and painted after the manner of his master. He died in 1678.

WULFRAAT, MARGARETTA, daughter of Mathijs Wulfraat, was born at Arnheim in 1678. She painted in the style of Netscher, producing portraits and small historical and mythological pictures. A 'Cleopatra,' a 'Semiramis,' and two pictures with wood nymphs, by her, are in existence. She died in 1738.

WULFRAAT, MATHIJS, (or WULFRAET,) was born at Arnheim in 1648. He was the son of an eminent physician, who meant him to follow the same profession; but he was devoted to drawing, and his father, yielding to his bent, placed him under Abraham Diepraan, a painter of *bambocciate*. He himself, however, painted conversations, and polite assemblies; also small portraits and domestic subjects, which were held in great esteem in Amsterdam, where he chiefly resided, and where he died in 1727.

WURBS, KARL, was an architect and landscape painter, who practised at Prague, where he was a professor in the Academy and director of the Gallery. He died at Prague in 1876.

WURMSER, NICOLAUS, a native of Strasburg, was one of four painters who worked in the 14th century for the Emperor Charles IV. at Karlstein, near Prague. His collaborators were Theodor of Prague, Procop Kunczo, and Tommaso da Modena. Wurmsér was a favourite with the Emperor, and is mentioned in ancient records of 1359 and 1360 as enjoying certain privileges from him. Of the works executed at Karlstein, those ascribed to Wurmsér are the large frescoes in the soffits of the window arches of the chapel. They consist partly of scenes from Scripture, partly of single figures. These, though much damaged by

time and neglect, are remarkable for a certain impressive dignity, in spite of their queer drawing and deficient sense of beauty. In the Vienna Gallery there is a 'Crucifixion,' originally painted for the high altar of the castle chapel, at Karlstein. It has been ascribed by Van Mechel and others after him to Wurmsér, but has been also given to Theodor of Prague. The altar-piece of 1375, in the Gallery of the Estates of Bohemia, at Prague, is generally given to Theodor, but some writers ascribe it to Wurmsér.

WÜRSCH, JOHANN MELCHIOR, was born at Buochs, in Nidwalden, in 1732, and painted a large number of pictures for Unterwalden churches as well as for private persons. He died in 1798.

WÜST, JOHANN HEINRICH, was born at Zurich in 1741, and received his first instruction from a house painter, after which he went to Holland, and there found patrons and employment. He next spent two years in Paris, and then returned to Zurich. He painted nature under tranquil aspects, being especially successful with foliage and water. He died in 1821.

WUST, KARL LUDWIG, was a German engraver, who flourished about the year 1760. Among other prints, he engraved a plate representing 'The Martyrdom of St. Bartholomew,' after Matteo Preti.

WUTKI, MICHEL, (or WURKY,) landscape painter, was probably born at Tülin in 1739 (others say at Krems or Stein in 1738). He studied at Vienna under Meytens, and lived for a long time in Italy, and painted somewhat in the style of Philipp Hackert. He died at Vienna in 1823.

WYATT, HENRY, an English subject and portrait painter, born at Thickbroom, near Lichfield, September 17, 1791. He early lost his father, and in 1811 was sent to London by his guardian, Francis Eginton, the glass painter, to study art. He worked in the schools of the Academy, and also in the studio of Sir Thomas Lawrence, receiving, for the latter part of the time he was with him, a salary of £300 a year. Returning to Birmingham in 1817, he practised portraiture there, at Liverpool, and at Manchester, successively. In 1825 he came back to London, where he remained for some years, until he was obliged to go to Leamington for his health in 1834. Thence he went to Manchester to paint some portraits, and in the spring of 1838 was struck by paralysis. He never recovered, and died at Prestwich in 1840. His pictures appeared at the Royal Academy, at the British Institution, and at Suffolk Street, between 1817 and 1838. There are by him:—

Chesler.	<i>The Castle.</i>	Portrait of T. Harrison, Architect.
Glasgow.	<i>Gallery.</i>	<i>The Philosopher.</i> 1832.
Manchester.	"	<i>Vigilance.</i> 1836.

WYATT, THOMAS, brother of Henry Wyatt, was born at Thickbroom about 1799. He studied in the schools of the Royal Academy, and practised portrait painting with little success at Birmingham, Liverpool, and Manchester. He was secretary to the Midland Society of Artists. Towards the end of his life he settled near Lichfield, where he died after a very long illness, July 7, 1859.

WYCK. See WIJCK.

WYGMORE, JOHN, Abbot of Gloucester (MSS. Cotton, *Domit. VIII.*) in the 14th century, had a series of portraits of English kings, down to Edward II., painted for his great dining hall, and

is said to have been eminent as a limner and embroiderer himself.

WYKE. See WIJCK.

WYL, J. VON. See VONWYL.

WYLLIE, ROBERT, a landscape and subject painter, who by his art should be classed with the French school. He was born in 1839, in the Isle of Man, and while still a child was taken by his parents to America. His first instruction in art was received in the Pennsylvania Academy, and he worked for some time as an ivory carver. In 1865 he came to Europe, and continued his studies in Paris, where he became a pupil of Barye. He then settled at Pont Aven, Finistère, and made his mark as a painter of Breton scenes and peasantry. His works appeared at the Salon, where, in 1872, he was awarded a medal for 'La Sorcière Bretonne.' He died of an aneurism on the 13th February, 1877.

WYNANTS. See WIJNANTS.

WYNEN. See WIJNEN.

WYNFIELD, DAVID WILKIE, painter, was a grand-nephew of Sir David Wilkie, and was born in 1837. He studied at first with a view to taking orders, but in 1856 determined to be a painter, and entered the studio of T. M. Leigh. He first exhibited in 1859, and in 1863 sent to the Royal Academy 'The Meeting of Edward IV. and Elizabeth Woodville.' From that time onward he was a constant exhibitor, painting chiefly historical and tragic subjects, with occasional excursions into genre. A careful, conscientious, though somewhat

heavy-handed artist, his strength lay in his solid simplicity of style, but he failed as a colourist. He died May 26, 1887. Among his works we may mention:

Last Moments of Oliver Cromwell. (*Foster Coll. & Kensington Museum.*)

Buckingham murdered. 1872.

The Lady's Knight. 1873.

Visit from the Inquisitors. 1875.

The New Curate. 1877.

WYNGAERDE. See VAN DEN WIJNGAERDE.

WYNTRANCK. See WIJNTRACK.

WYRSCH, JEAN MELCHIOR JOSEPH, painter, born in 1732, was the founder of the Academy of Painting and Sculpture at Besançon, and professor of that institution. In the Besançon Museum there are several of his pictures, chiefly portraits of local celebrities. He was one of the victims in the massacre of Stantz, September 9, 1798.

WYTEWELDE, — VAN, a painter who seems to have enjoyed some repute at Ghent in the middle of the 15th century. He is known to have been at work in 1456.

WYTMAN. See WIJTMAN.

WYTTENBACH, FRIEDRICH ANTON, painter and etcher, was born at Trèves in 1812. He was a pupil of Karl Ruben and of Schadow. In 1832 he returned to Trèves from Düsseldorf, and for a time devoted himself to architectural pieces, but finally took to painting animals, especially in hunting pictures. He has left some etchings. He died at Trèves in 1845.

## X.

**XANTO AVELLI, FRANCESCO**, a majolica painter of the 16th century. He was a native of Rovigo, but worked at Urbino. There are plates by him in the Campana Collection, in the Louvre.

**XAVERY, FRANS**, painter, was the son of Jan Baptist Xavery, the sculptor, who flourished in Holland in the latter part of the 17th century. Frans became a member of the Pictura Society at the Hague in 1768, practised for some time in that city, and later in Amsterdam and Rotterdam. He studied first under his uncle Gerhard Joseph, and afterwards under J. de Wit.

**XAVERY, GERHARD JOSEPH**, painter, was the brother of Jan Baptist Xavery, the sculptor, and uncle to the brothers Frans and Jakob. He was a native of Antwerp, but settled in Holland and practised at the Hague, becoming a member of the Pictura Society in 1741.

**XAVERY, JAKOB**, was born at the Hague in 1736. He was the son of Jan Baptist Xavery, the sculptor, and the pupil of Jakob de Wit. He practised at Amsterdam, Breda, and the Hague, and passed some time in Paris. Occasionally he imitated the manner of Berchem in his landscapes, and approached closely to his master, Jakob de Wit, in his feigned bas-reliefs. He painted portraits of several distinguished persons, among them M. Braamcamp and the sculptor Cressant. He died towards the end of the 18th century. In the S. Kensington Museum there is a 'Vase of Fruit and a Vine Branch' by him.

**XIMENEZ DONOSO, JOSEF**, (or **JUAN**), a Spanish historical painter and architect, was born at Consuegra in 1628. His father, **ANTONIO XIMENEZ**, taught him the elements of painting, and he received further instruction in the school of Francisco Fernandez, at Madrid. On the death of Fernandez he went to Rome, where he remained for seven years. He afterwards returned to Madrid, and practised for a time in the school of Carreño. He painted several frescoes in collaboration with Claudio Coello. He succeeded Francisco Rizi as painter to the Chapter of Toledo, and repainted the altar-piece by Rizi in the church of St. Gines, which excited the indignation of his professional

brethren. He died of apoplexy at Madrid in 1690 and was buried in the church of Saint Gines.

**XIMENEZ, FRANCISCO**, a Spanish historical painter, was born at Tarazona, Aragon, in 1598. He studied painting in that city and in Rome. Returning to his own country, he was employed to paint two large pictures for the cathedral at Saragossa. He died at Saragossa in 1666, and left his fortune to educate the orphan sons, and to provide dowries for the daughters, of painters.

**XIMENEZ, J. F.** See **FERNANDEZ NAVARRETE**.

**XIMENEZ, P. A.** See **AYBAR, XIMENEZ**.

**XIMENEZ-ANGEL, JOSEF**, a scholar of Antonio Rubio, of Toledo, succeeded Claudio Coello as painter to the cathedral of that city in 1695. He painted frescoes in the Hermitage of Sonseca, representing incidents in the life of the Virgin, and the work was considered creditable; he also painted a 'St. Anthony' for the parish of St. Bartholomew at Toledo, and other subjects from sacred history.

**XIMENEZ DE ILLESCAS, BERNARD**, a Spanish historical painter, was born at Lucena in 1613, and from his infancy showed a disposition for art. He entered the army, however, and when stationed in Italy his fondness for drawing and painting revived, and for six years he studied the works of the great masters, and became a tolerable, if not a very good, painter. On his return to Spain he painted for private persons, and died while occupied on his first public work, at Andujar, in 1671. Leonardo de Castro and Miguel Parrilla were his scholars.

**XIMENO, JOSEF**, a Spanish draughtsman and engraver, made the designs for the sumptuous edition of Solis's 'History of the Conquest of Mexico,' published at Madrid in 1783, and also for the edition of the 'Galatea' of Cervantes, published in 1784. He was living and at work in 1791.

**XIMENO, MATIAS**, a painter of Old Castille. He was a pupil of Vincenzo Carducho, and flourished about the middle of the 17th century. He painted four lateral altars for the Jeronimites of Sigüenza, representing 'The Incarnation,' 'The Nativity,' 'The Epiphany,' and 'The Presentation in the Temple.' His 'Conversion of St. Paul,' dated 1652, is, perhaps, his best work.



## Y.

**YAHIA, BEN MAHMUD**, an Arab painter, living about 1236, who executed one hundred and one miniature pictures, illustrating the Anecdotes of Hariri, which are now in the French National Library.

**YANEZ, HERNANDO**, (or **YANES**), was a native of Almedina in La Mancha. He flourished about the year 1531, and appears to have studied under Leonardo da Vinci. About the year mentioned, he was painting in the cathedral of Cuenca, for the cathedral treasurer, Gomez Carrillo de Albornoz, a man of considerable judgment in works of art, who had visited Italy. The bath of Yanes is supposed to have occurred between 1550 and 1560.

**YATES, THOMAS**, an English marine painter and draughtsman, was born in the latter half of the 18th century. He served in the Royal Navy, in which he rose to the rank of Lieutenant, and practised art as an amateur. Between 1788 and 1791 he exhibited sea-pieces at the Royal Academy, and also published a series of drawings of 'Celebrated Naval Actions.' He was shot in a quarrel, and died in 1796. His widow was the famous actress.

**YEATES, GEORGE**, an English engraver, who flourished in the reign of Charles I., and is known by a portrait of George Mountaigne, Bishop of London and Archbishop of York.

**YEATES, NICHOLAS**, an obscure English engraver, who flourished about 1680, and who, in conjunction with John Collins, executed a few portraits, among them one of the Parliamentary General, Sir William Waller.

**YELLOWLEES, WILLIAM**, a Scottish painter, was born at Mellerstain in 1796. He came to Edinburgh in 1812, and studied there under William Shiels, the animal painter. He began practice as a portrait painter and soon became popular, winning the sobriquet of 'the little Raeburn,' partly by the small size, but more by the excellence of his work. He painted in Edinburgh for about fifteen years, and then moved to London, where he met with much success. Prince Albert was among his patrons. He contributed twenty portraits to the Royal Academy between 1829 and 1845. He died in London in 1856 (?). There is a portrait by him in the Scottish National Portrait Gallery.

**YEPES, TOMAS DE**, was a native of Valencia. He excelled in painting flowers, fruit, fish, and game. There are many of his works in the private collections at Madrid, Seville, and in his native city. He died in 1674.

**YKENS, FRANS**, born at Antwerp in 1601, was an excellent painter of flowers, fruit, and dead game. He studied under his uncle, Osias Beert, and afterwards in France. In 1630-31 he was free of the Guild of St. Luke in his native town, and about 1666 worked for a short time in Brussels. He is said to have died in distressed circumstances in 1698. In the Vienna Gallery there is a flower-piece by him, in the Berlin Museum a study of fruit, in the Madrid Gallery a picture of dead game, fruit, &c., and in the Hermitage, St. Petersburg, a fine panel of large size, the 'Purchase of Provisions.'

**YKENS, JAN**, painter, was born at Antwerp in

1625. He was the son and pupil of Pieter Ykens the elder, and practised first as a sculptor. At Lierre, in the church of the Beguines, there is a 'Centurion at the Feet of Christ' by him. It is signed, *Johannes Ykens, Inv. et F. 1651.*

**YKENS, LAURENCE CATHARINE**, the daughter of Jan, was born at Antwerp in 1659. She excelled in painting flowers, fruit, and insects. She was received into the Guild of St. Luke in 1687. In the Madrid Gallery are two of her pieces, each consisting of a landscape in a modallion, surrounded by a garland of fruit and flowers.

**YKENS, PIETER**, the elder, painter, was born at Antwerp in 1599, and died in 1649. No details as to his life and works are known, and he is chiefly remembered as the father of Jan Ykens, and grandfather of Pieter Ykens the younger.

**YKENS, PIETER**, the younger, painter, was the son of Jan Ykens, and was born at Antwerp about 1648. He was probably his father's pupil. In 1672 he became free of the Guild of St. Luke, and in 1689 Dean, but escaped office by paying a fine of sixty *putacons* and the promise of a 'picture painted in his best manner.' In 1671 he married a daughter of the painter Peter van Broedel, and by her had twelve children. He died in 1695 or 1696. The following works by him are known:

Antwerp.	Museum.	St. Catharine disputing with the Philosophers.
"	"	Portrait of Jan Baptist Greyns.
"	"	Portrait of Janssens de Hujoel, in a frame carved and emblazoned by Jan Baptist de Wree.
"	Church of St. Andrew.	The Last Supper.
Lille.	Museum.	Saint Theresa, signed <i>Ptr. Ykens Inventor et Fecit.</i>

His son and pupil, **PIETER JAN**, also practised at Antwerp.

**YOLI**, (or **YOLE**). See **JOLI, ANTONIO**.

**YONGKIND, JOHAN BARTHOLO**. See **JONGKIND** (Supplement).

**YOUNG, JOHN**, born in 1755, was a mezzotint engraver and designer, but is better known for his outlines of celebrated English Picture Galleries. Among these are the Stafford, Angerstein, Grosvenor, Leicester, and Miles Collections. His best mezzotint is after Mortimer's picture of the fight between Broughton, the prize-fighter, and Stevenson, coachman to Sir William Wyndham. He exhibited some mezzotint portraits at the Academy in 1794. John Young was Keeper of the British Institution, and was an active promoter of the Artists' Benevolent Fund. He died in London, March 7, 1825.

**YOUNG, TOBIAS**, an English landscape painter, exhibited at the Academy in 1816 and 1817, and painted the scenery for Lord Barrymore's private theatre at Wargrave. He practised for some time at Southampton, to which town and its neighbourhood his reputation was chiefly confined. In the Southampton Town Hall there is a 'Judgment of Solomon' by him. He died in 1824.

**YPEREN, KAREL VAN**, or **YPRES, CHARLES D'**, painter, sculptor, and architect, was born at Ypres in 1510. He travelled for improvement in Italy,

and is said to have been a pupil of Tintoretto. Van Mander says that his death was caused by his stabbing himself, in a fit of delirium, at a banquet given in his honour by the artists of Courtrai, in 1563 or 1564. Some of his works are to be seen at Ypres, a 'SS. Peter and Paul,' in the church of St. Peter, and an 'Adoration of the Magi,' at the hospital, among others.

YRIARTE. See IRIARTE.

YSENDYCK, ANTOINE VAN, painter, born at Antwerp in 1801, was a pupil of Van Bree. In 1823 he won the Roman pension at the Antwerp Academy, and after a term in Italy, worked for ten years in Paris. He was a member of the Academies of Amsterdam and Antwerp. He became director of the Academy at Mons in 1840, and died at Brussels in 1875. Among his pictures we may name a 'Christ Blessing the Children,' a 'Charity,' and a portrait of Van Bree. Several examples of his work are at Versailles.

YSSELSTEYN, A. F., a Dutch artist of the 17th century, known only by the picture of a dead cock in the Schleissheim Gallery.

YUNG, ANTOINE ROBERT, called LEJEUNE, engraver, was born in Paris in 1769, and was a pupil of Gros. In 1824 and in 1834 he exhibited vignettes at the Salon, after drawings by Déveria, Chasselat, Colin, and Choquet.

YUNK, ENRICO, painter, was born at Turin in 1840. He studied first at the Academy of Turin, and afterwards in Paris, under Gérôme and Picot. He painted chiefly scenes from Italian peasant life, and subjects gathered during his travels in Turkey, Spain, and Egypt. Towards the close of his life he worked mainly in Rome and Pisa, in which latter city he died, November 18, 1878.

YUSO. See IRALA YUSO.

YVART, BAUDOUIN, painter, born at Boulogne in 1610, was a member of the Maîtrise and of the Academy into which he was received in 1663. He was employed on the decorative paintings in Salle 169 of the palace at Versailles, and the Versailles Museum has a 'Consecration of Louis XIV.' and 'Siege of Douai' by him. He died December 12th, 1690.

## Z.

**ZAAAGMOOLEN, MARTINUS**, was a native of Holland. He was working from 1640 to 1660, but neither his birthplace nor the master under whom he studied is known. Houbraken calls him a painter of history, and describes a 'Last Judgment' by him. He was the master of Jan Luiken, the engraver, and of Michiel van Musscher.

**ZAAL, I. or J.**, was a Flemish engraver of the latter part of the 17th century, by whom we have a large etching after a Boar-hunt, by Snyder. Its date appears to be 1673.

**ZAANREDAM.** See SAENREDAM.

**ZABELLI, ANTONIO**, (or **ZABAGLIO**), was born at Florence about the year 1740. He engraved several portraits for the collection published by Francesco Allegrini, at Florence, in 1762; and some plates after the principal pictures at Naples: among them the following:

*Mary Magdalene; after Guercino.*

*The Flight into Egypt; after Guido Reni.*

*The Meeting of Christ and St John; after the same.*

*The Three Marys at the Tomb of Christ; after Ann. Carracci.*

**ZABELLO, GIOVANNI FRANCESCO**, an engraver, was, according to Orlandi, a native of Bergamo, and flourished about the year 1546. He marked his prints with a die and the date.

**ZACCAGNA, TURPINO**, a Florentine painter, who flourished about 1537. He was a pupil of Luca Signorelli, and painted a 'Burial and Ascension of the Virgin' in the choir of the cathedral of Cortona.

**ZACCHETTI, BERNARDINO**, was a painter of Reggio, who flourished about 1523. He has been called a disciple of Raphael, and is also said to have worked with Michelangelo in the Sistino chapel. His picture of 'St. Paul' in the church of San Prospero, at Reggio, is in the style of Garofalo.

**ZACCIA, PAOLO**, 'il Vecchio,' was a native of Lucca, where he worked from about 1520 to 1530. He probably studied at Florence, for his works show traces of the influence of Ghirlandajo and of Fra Bartolommeo. There are several altar-pieces painted by him in the churches at Lucca, which prove him to have been an artist of some ability.

Works:

Berlin.	Museum.	Virgin, Child, and St. John.
Lucca.	Cathedral.	St. Petronilla.
"	S. Salvatore.	The Ascension.
"	Pinacoteca.	The Assumption. 1527.
"	S. Michele.	Marriage of the Virgin.
"	Pietra Santa.	Nativity. 1519.
Paris.	Louvre.	Portrait of a Musician.

His son, **LORENZO DI FERRO ZACCIA**, called **ZACCIA IL GIOVANE**, an indifferent painter and engraver, also practised at Lucca.

**ZACCOLINI, Padre MATTEO**, was born at Cosena, in the Roman States, about 1590, and painted perspectives, in which he is said to have instructed Domenichino and Nicolas Poussin. He became a Theatine monk, and his principal works are in the church of that order, on Monte Cavallo. He wrote some treatises on perspective, the manuscripts of which are in the Barberini Library. He died in 1630.

**ZACHTLEVEN.** See SAFTLEVEN.

**ZAECH, BERNARD**, a German engraver, etched a set of ruins, after Jonas Umbach. There is also by him a small original landscape with figures, animals, and ruins. Brulliot mentions twelve pieces, designs for goldsmiths' work, consisting of Vases and Goblets, marked *B. Z. 1581*, and which he suspects to be by Bernard Zaech. One **DANIEL ZAECH**, a painter, goldsmith, and engraver, was also at work in 1613.

**ZAENREDAM.** See SAENREDAM.

**ZAFFONATO, ALESSANDRO**, an Italian engraver, who flourished about 1730. He engraved Raphael's 'Judgment of Solomon,' and a few other plates.

**ZAFFONI, GIOVANNI MARIA**, better known as **CALDERARI**, was a Friulan, and flourished between 1534 and 1570. He was an imitator of Pordenone and Pomponio Amalteo. The well of the font in the cathedral of Pordenone was painted by him in 1534 with four scenes in fresco from the lives of Christ and John the Baptist. In 1542 he painted in distemper a Nativity, various Saints, and a Patron in armour in the Church of Pissanecana, Friuli. This fresco was taken by Ridolfi for the work of Pordenone. In the year 1555 he decorated the Montecale Chapel in Pordenone cathedral with frescoes from the lives of Christ and the Virgin; and the church of the Santissima, in the same city, with frescoes from Old Testament History. In the church of Montecale are a series of frescoes painted by him some time previous to 1570; they were valued in that year by Pomponio Amalteo, and Zaffoni was then dead.

**ZAGANELLI.** See DEI ZAGANELLI.

**ZAGEL, M.** See ZATZINGER.

**ZAGO, SANTO**, a native of Venice, was brought up in the school of Titian, and worked about 1550. He painted some frescoes and altar pieces for the churches at Venice. An altar-piece, in the church of Santa Caterina, representing Tobit and the Angel, may be specially named.

**ZAIN, JOHANN KARL WILHELM**, archaeologist, architect, and painter, was born at Rodenberg in Hesse in 1800, and first instructed at the Academy of Cassel. In 1822-4 he was in Paris, where he attended the ateliers of Gros, Chabillon, and Bertin, and then proceeded to Italy, studying at Rome, Naples, Pompeii, &c. After his return he decorated the new palace at Cassel, and brought out a book on the ornaments and paintings of Pompeii, Herculaneum, and Stabia. In 1830 he returned to Italy, and spent ten years in drawing, excavating, and inspecting antiquities. In 1839 he visited Greece, and shortly afterwards published a continuation of his work on the Pompeian remains. In 1850 he travelled in France, England, and the Netherlands, studying ancient miniatures. He died at Berlin, August 22, 1871. Zahn's writings had a considerable influence on the course of modern German industrial art. He did not confine himself to the study of the antique, but endeavoured to direct the attention of his countrymen to the beauties of mediæval and renaissance ornament, and was the author of many important works besides those above mentioned.

**ZAHN**, **LUDWIG**, genre painter, was born at Munich in 1830, and died in 1855. Among his best works were:

Poasant Girl at Harvest Time.

The Emperor Maximilian at the 'Marlin's-wand.'

**ZAIS**, **GIUSEPPE**, was a native of Venice, and studied under Francesco Zuccarelli, during his residence in that city. He painted landscapes and battle-pieces with considerable success. He died at an advanced age, in 1784. There is a picture by him in the Venice Academy.

**ZAMACOIS**, **EDUARDO**, a Spanish painter, was born at Bilbao in 1842. He was a pupil of Balaca and of Federico Madrazo, in the Academy of San Fernando at Madrid, and afterwards of Meissonier. He painted scenes from life in the 16th and 17th centuries, often dealing with monks and friars, and mostly comic in character, but seldom without a touch of malice. After Fortuny, he was, perhaps, the most brilliant member of the group of painters to which the new Spanish school owes its vitality. In 'The Education of a Prince,' his peculiar combination of vivid colour, sparkling execution, sound drawing, and keen though genial satire, is to be seen at its best. His death occurred at Madrid in 1871. Among his works we may mention:

The Enlisting of Corvantes. 1863.

The Entry of the Toreros. (*Painted in conjunction with Vibert.*) 1866.

The King's Favourite. 1868.

The Gate of the Monastery. 1869.

The Good Pastor. 1869.

The Education of a Prince. 1870.

Platonic Love. 1870.

The Father Confessors.

**ZAMBONI**, **MATTEO**, was, according to Crespi, a native of Bologna, and flourished about the year 1700. He was one of the ablest disciples of Carlo Cignani, and painted history with considerable skill. He had given proof of talent, in two altar-pieces for the church of San Niccolò, at Rimini, when he died in the prime of life.

**ZAMBRANO**, **ALONSO**. See **LLERA**.

**ZAMBRANO**, **JUAN LUIS**, a Spanish painter, was born at Cordova towards the close of the 16th century. He was a disciple and follower of Pablo de Cespedes. His principal works are in the cathedral at Cordova, in the church of the convent of Los Martyres, and in the Colegio de Santa Catalina. He settled at Seville about the time of the death of Cespedes, in 1608, and there painted several altar-pieces and three large pictures upon the staircase of the convent of San Basilio. He died at Seville in 1639.

**ZAMORA**, **JUAN DE**, a native of Seville, flourished from about 1650 to 1671. He distinguished himself as a painter of landscapes, embellished with historical figures, in which he appears to have imitated the style of the best masters of the Flemish school. Some of his best pictures are preserved in the Episcopal Palace at Seville. There was also a **DIEGO ZAMORA**, who painted at the latter part of the 16th century in the cathedral of Seville, but nothing further is known of him.

**ZAMORA**, **SANTIAGO DE**, was a painter who flourished towards the close of the 16th century. In the chapel of Santiago, in Toledo Cathedral, there is an altar-piece painted by him in 1498.

**ZAMPEZZO**, **GIOVANNI BATTISTA**, was born at Cittadella, near Bassano, in 1620, and studied at Venice, under Jacopo Apollonio. He was a successful imitator of Jacopo da Ponte, and painted

some altar-pieces for the churches at Bassano. He died in 1700.

**ZAMPIERI**, **DOMENICO**, (or **SAMPIERI**), commonly known as **DOMENICHINO**, was born at Bologna in 1581, and was placed, when young, under the tuition of Dionysius Calvaert; but being treated with severity by that master, for copying a drawing by Annibale Carracci, he prevailed on his father to remove him to the academy of the Carracci, where Guido and Albani were then students. On the first award of a prize after his admission, Domenichino was hailed, much to his own astonishment, as the successful candidate, and this triumph incited him to greater assiduity. He contracted an intimacy with Albani, and on leaving the school of the Carracci, they visited together Parma, Modena, and Reggio, to study Correggio and Parmigiano. On their return to Bologna, Albani went to Rome, and was soon afterwards followed by Zampieri. Cardinal Agucchi, Zampieri's first patron, employed him in his palace, and also gave him commissions. While in Rome, Domenichino was a frequent visitor of Annibale Carracci, who was then engaged in the Farnese, and painted from his cartoons. He also painted 'The Death of Adonis,' from his own designs, in the garden loggia. The health of Annibale becoming daily worse, he had to pass on many commissions to his scholars, and it was by his recommendation that Guido and Domenichino were engaged by Cardinal Borghese to paint the frescoes in San Gregorio. Cardinal Farnese also employed the latter in some works in fresco, and he was commissioned about this time by Cardinal Aldobrandini to decorate his villa at Frascati, where he painted ten frescoes from the history of Apollo. The next work of Domenichino was his famous 'Communion of St. Jerome,' painted for the principal altar of San Giuliano della Carità, and long considered the second picture in Rome. The reputation Domenichino had acquired had already excited the jealousy of some of his contemporaries, Lanfranco in particular, and it was now increased by the applause bestowed on this picture. Disgusted with their cabals, he returned to Bologna, where he passed a few years in the tranquil exercise of his talents. Pope Gregory XV., however, invited him back to Rome, and appointed him principal painter and architect to the Pontifical palace. Domenichino died in 1641. In the first half of the 19th century his reputation with amateurs almost rivalled that of Raphael. With the advance of knowledge, and the improvement of taste, his works have now fallen to a truer level. The following is a list of the more important:

Bologna.	<i>Pinacoteca.</i>	The Madonna del Rosario.
"	"	Martyrdom of St. Agnes.
Florence.	<i>Uffizi.</i>	His own Portrait.
"	"	Portrait of Cardinal Agucchi.
"	<i>Pitti.</i>	The Magdalene.
"	"	Landscapes—'The Repose of Venus' and 'Diana and Actæon.'
Grotto Ferrata.	<i>Church.</i>	Lives of St. Nilus and St. Bartholomew— <i>frescoes.</i>
London.	<i>Nat. Gall.</i>	Landscapes—'The Angel and Tobias' and 'St. George and the Dragon.'
"	<i>Bridgewater Gall.</i>	Christ bearing His Cross.
"	"	Landscape with Callisto.
"	"	Landscape—Fishers.
"	"	St. Francis of Assisi.
"	<i>Lord Carlisle.</i>	St. John.
"	<i>Duke of Cleveland.</i>	Susannah in the Bath.
Modena.	<i>Gallery.</i>	Female Magician.

Munich	<i>Pinakothek.</i>	Susannah at the Bath.
Naples.	<i>Cap. d. Tesoro.</i>	Subjects from the Life of St. Januarius.
	<i>Museum.</i>	The Guardian Angel.
Paris.	<i>Louvre.</i>	Condemnation of Adam and Eve.
"	"	King David.
"	"	Appearance of the Virgin and Child to St. Anthony of Padua.
"	"	St. Paul caught up to Heaven.
"	"	St. Cecilia.
"	"	Combat of Hercules and Achelous.
"	"	Alexander and Timoleon.
"	"	The Triumph of Love.
"	"	Rinaldo and Armida.
"	"	Hermia among the Shepherds.
Petersburg.	<i>Hermitage</i>	The Assumption of the Magdalene.
Rome.	<i>S. Luigi de' Francesi.</i>	Subjects from the Life of St. Cecilia.
"	<i>S. Andrea d. Valle.</i>	The Four Evangelists.
"	<i>S. Carlo Catenari.</i>	The four Virtues.
"	<i>Vatic.</i>	The Communion of St. Jerome.
"	<i>Pal. Borghese.</i>	Diana and her Nymphs.
"	"	The Sibyl of Cumae.
"	<i>Pal. Rospigliosi.</i>	Adam and Eve.
"	"	David conquering Goliath.
"	<i>Pal. Farnese.</i>	Freescos—Narcissus; Apollo; Venus and Adonis.

ZAN, BERNARD, an engraver mentioned in the *Abecedario*, is said to have flourished about the year 1571, and to have marked his prints with the initials *B. Z.*, and the date. (See also ZAECH, BERNARD.)

ZANARDI, GENTILE, was, according to Orlandi, a native of Bologna, and a pupil of Marc Antonio Franceschini. She possessed an extraordinary talent for copying, but also painted historical pictures of her own composition.

ZANCARLI, POLIPHILLOS, (or GIANCARLI,) was an ornamental draughtsman, who flourished about 1624. Among his works were twelve plates of antique foliage for friezes. Many of his designs were engraved by Odoardo Fialotti.

ZANCHI, ANTONIO, born at Este in 1639, was a scholar of the naturalist, Francesco Ruschi. In the Scuola di San Rocco, Venice, is his chief performance, the 'Prayer of San Rocco.' In the Academy of Venice there are two of his works, 'Job upbraided by his Wife,' and 'The Prodigal Son.' A sketch for an 'Assumption of the Virgin' is in the Uffizi. He died in 1722. Fr. Trevisani and Pietro Negri were his pupils.

ZANDER, CHRISTOPH EDUARD, painter and architect, was born at Radegast, in Anhalt, in 1843. He was first brought up to farming, but abandoned that pursuit to study painting at Munich. In 1847 he joined Dr. Schimper at Antischo in Abyssinia. He assisted the latter in his scientific pursuits, and made drawings of animals, plants, costumes, and landscapes. The regent Ubió ennobled him, and gave him command of the artillery in the battle of Debela against King Theodore. After the battle, however, Zander went over to Theodore, who made him governor of the fortified island of Gregora, and guardian of the treasury and archives; in 1868 he was made Minister of War, but died in September of the same year at Mulkutto.

ZANETTI, Conte ANTONIO MARIA, sometimes called GIROLAMO to distinguish him from his nephew, was a Venetian nobleman, celebrated both for his collections of works of art and for his own work as an amateur engraver. He was born

at Venice about 1680, and was taught drawing as an accomplishment. At the age of fourteen he etched a set of twelve original plates, representing heads and figures, which he dedicated to Dr. Mead. He afterwards travelled in Italy, France, and England, studying the best collections in each country. With the assistance of others, he published a great number of engravings on wood, in chiaro-scuro, a process which he is said to have re-discovered from the drawings of Raphael, Parmigiano, and other masters, many of which he had purchased at the sale of the Arundel Collection. These cuts are divided into two sets, and altogether consist of ninety-nine prints, with the portrait of Zanetti engraved by Faldoni after Rosalba, as frontispiece. Zanetti was also a writer upon art. He died at Venice in 1757. He marked his prints with a monogram, composed of an *A*, an *M*, and a *Z*, thus, *AMZ*. Besides those already named, we have the following etchings by him:

- A series of Biblical and Mythological subjects.
- A set of twelve plates; after *B. Castiglione*.
- A collection of Public Statues in Venice.

ZANETTI, ANTONIO MARIA, 'il giovine,' sometimes called ALFSSANDRO to distinguish him from his uncle, was the nephew of the last named, and was born at Venice about the year 1716. He was librarian of St. Mark, and was not less distinguished than his uncle for his love of art. In 1760 he published a set of eighty plates, designed and etched by himself, from the works of the Venetian painters, entitled 'Varie Pitture a fresco de' principali Maestri Veneziani,' &c., and also assisted his uncle in engravings from the Venice statues. The work, however, by which he is best known, is his 'Pittura Veneziana,' a history of painting in Venice, in five books (Venice, 1771). He died in 1778.

ZANETTI, DOMENICO, a Bolognese painter, who worked at the Electoral Court of Düsseldorf at the beginning of the 18th century. In the Munich Pinakothek there is a 'Deposition' by him.♦

ZANETTO. See BUGATTI.

ZANGANELLI (ZAGANELLI). See DEI ZAGANELLI.

ZANI, GIOVANNI BATTISTA, was a native of Bologna, and a scholar of Giovanni Andrea Sirani. He endeavoured, about the middle of the 17th century, to form a collection of etchings from the works of the most eminent Bolognese painters, and for that purpose had completed the drawings from the cloisters of San Michele in Bosco, but died young before the etchings were finished. There is but one print known by him, which is of great rarity; it is a 'Glory,' after L. Carracci.

ZANIMBERTI, FILIPPO, (or ZANIBERTI,) was born at Brescia in 1585, and brought up in Venice, in the school of Santa Peranda. He painted history in the style of his master, and pictures by him are in the churches of Brescia and Venice, notably a large 'Miracle of the Manna,' at Santa Maria Nuova in the latter city. He also painted easel pictures, historical and fabulous subjects, into which he introduced a great number of small figures. He died in 1636.

ZANNICHELLI, PROSPERO, a theatrical painter, born 1698, died 1772, who flourished at Reggio.

ZANOBI DI BENEDETTO. See STROZZI.

ZANOBRIO. See CARLEVARIS.

ZANOTTI. See CAVAZZONI ZANOTTI.

**ZANOTTO.** See BUGATTI.

**ZANUSI, JAKOB**, was born in the Tyrol about 1700, and studied in Venice. He became court painter to the Archbishop of Salzburg, and executed some historical pictures, including an altar-piece at Salzburg, and several portraits of the Firmian family at the Castle of Leopoldskron. He died at Salzburg in 1755.

**ZAPPI.** See FONTANA, LAVINIA.

**ZARA, LORENZO DA.** See LUZZI.

**ZARATO.** See LUZZI.

**ZARINENA, FRANCISCO**, was born, according to Palomino, about the year 1550. He went to Italy when he was young, where he was a scholar of the elder Ribalta. His principal works were altar-pieces for Valencian churches. He died in 1624, leaving two sons, CRISTOBAL and JUAN, who were his disciples, and painted history in the style of their father. Cristobal died at Valencia in 1622, and Juan in 1634. Several of their works are in the public buildings of Valencia.

**ZARLATTI, GIOSEFFO**, an engraver, was born at Modena about the year 1635, and died very young. We have a few original etchings by him, of historical and fancy subjects, executed with much spirit.

**ZASINGER.** See ZATZINGER.

**ZATZINGER, MARIN**, (or MATHEUS), a goldsmith-engraver, working at Munich about the year 1500. Much doubt exists as to his identity, there having been other masters contemporary with him, to whom the monogram <sup>1500</sup> **MZ**, or **EM**, with which certain prints from metal of the early German school are signed, may also be ascribed, namely, Mathæus Zinck and Mathæus Zundt (*q. v.*), and one MATHEUS ZWIKOFF, a goldsmith of Munich, to whom Nagler is inclined to assign the prints initialed M. Z. The names ZAGLE, ZEIGLER, ZEISINGER, have also been suggested. Duplessis and Thauving, however, speak confidently of the master M. Z. as Mathæus Zasinger, or Zatzinger. The earliest date on his existing works is 1500, and he is thought not to have been alive after 1509. The master M. Z. is also said to have been a painter and pupil of Wolgemut. The following prints assigned to him are in the British Museum:

1. Solomon adoring Idols. (*Dated 1501.*)
2. Virgin and Child ('Mater Amabilis'). (*Dated 1501.*)
3. The Beheading of St. John Baptist.
4. St. Christopher.
5. St. George and the Dragon.
6. The Martyrdom of St. Barbara.
7. The Martyrdom of St. Catharine of Alexandria.
8. St. Catharine of Alexandria.
9. St. Margaret.
10. St. Ursula.
11. Entertainment at the Court of Munich, given by the Grand Duke Albrecht IV. (*Dated 1500*)
12. The Great Tournament at Munich in 1500.
13. The King's Sons shooting at the Dead Body of their Father; or, The Trial of Filial Affection. (*Erroneously described by Bartsch as a 'Martyrdom of St. Sebastian.'*)
14. The Subjugation of Man by Woman.
15. The Embrace. (*Dated 1503.*)
16. The Two Lovers.
17. A Lady and Gentleman together on Horseback.
18. A Rencontre.
19. Soldiers and Military Band.
20. Warriors conversing.
21. Life and Death; an Allegory.
22. Light and Darkness; an Allegory. (*Dated 1500.*)
23. Sensuality and its Cost (?).

F. S.

**ZAUFFELY, JOHANN**, generally called ZOFFANY, was born at Ratisbon in 1733. His father, de-

scended from a Bohemian family, was architect to the Prince of Thurn and Taxis. Zoffany was first instructed by Speer, in his native city. He is said to have run away to Rome at the age of thirteen, to carry on his studies in painting, but it seems that his father continued to befriend him, and he remained in Italy altogether twelve years. On returning to Germany he made an unhappy marriage, which led him in 1758 to come to England. Here, however, he for some time met with so little encouragement, that he was reduced to great distress. At last a portrait he painted of the Earl of Barrymore caused Lord Bute to recommend him to the Royal Family. He soon afterwards began to acquire fame by his portraits of actors in character, which are admirable for their truth and vivacity of expression. Of these, the best, perhaps, were Garrick as 'Abel Druggier,' Foote and Weston as 'Dr. Last,' and Foote as 'Major Sturgeon.' The first of these was exhibited with the Incorporated Society of Artists in 1762. Zoffany was also a member of the St. Martin's Lane Academy, and in 1769 was admitted to the newly established Royal Academy, of which he painted many portraits of the members. He also painted a group of the Royal Family, and on its completion engaged to accompany Sir Joseph Banks upon Captain Cook's voyage, but threw up his engagement from dissatisfaction with the cabin allotted him, and finding this displeasing to many friends who had given him commissions, as well as financially embarrassing, he resolved to proceed a third time to Italy. King George III. gave him an introduction to the Grand Duke of Tuscany, and he was also assisted by a present of £300. While in Florence he painted his Interior of the Florentine Gallery, now in the Royal Collection. Maria Theresa sent him a commission to paint for her the Royal Family of Tuscany, which led to his going in 1778 to Vienna, and being there raised to the rank of a baron of the empire. He passed through Coblenz to England in 1779. Four years later he met with an opportunity to go to India, where he acquired a competent fortune by the exercise of his talents. Although he continued to paint after his return from India, in 1790, it was evident that his mental powers and his general health were weakened, and his later productions exhibit little of the vigour which characterizes his early works. He died at Strand-on-the-Green, near Kew, November 11, 1810. There are some portrait groups by him in the Royal Collection; the College of Physicians possesses a 'Dr. W. Hunter, M.D., delivering a lecture on anatomy before the Royal Academy;' in the Diploma Gallery at Burlington House there is more than one interior of a painting school which may be ascribed to him. Sir G. Beaumont has two theatrical groups by Zoffany ('Parsons and two others in "The Kaiser,"' and 'Garrick and King in "Letho"') in which the landscape background is by Richard Wilson. His best known Indian pictures are 'Col. Mordaunt's Cock Fight,' 'The Embassy of Hyder-Beck,' and 'The Tiger Hunt.'

**ZAVATTARI, FRANCESCO**, a Milanese painter of the 15th century, was also by trade a glazier. Aided by his brother, CRISTOFORO ZAVATTARI, he executed in 1444 a series of forty scenes from the legend of Queen Theodolinda in the chapel of Santa Maria del Romario, in the cathedral of Monza, which, although much faded, are still decipherable. Their authorship is attested by the following inscription:

*Suspice qui transis ut vivos corpore vultus  
Peneque spirantes et signa simillima verbis  
De Zavattaria hac ornare capellam  
Preter in excoelum convexa picta triune. 1444.*

In spite of this many writers ascribe the frescoes in question to Trosio da Monza. In 1453 both brothers were at work in the Certosa of Pavia.

**ZAVATTARI, GREGORIO**, whose name frequently occurs in the annals of Milan, is known to have been employed on the decorations of the sanctuary at Caravaggio previous to 1477.

**ZAWORZIO**. See **SCRETA**.

• **ZAYSINGER**. See **ZATZINGER**.

**ZE**. See **DE ZE**.

**ZEELANDER, ABRAHAM**, engraver, born at Amsterdam in 1789, was a pupil of J. E. Marcus. He engraved plates after Gerard Dou, Brondgeest, Noël and B. van Overbock; and six original landscapes with figures. He was for many years occupied in making a set of outline engravings from pictures in the possession of William II. of Holland.

**ZEEMAN, ENOCH**. See **SEEMAN**.

**ZEEMANN**. See **NOOMS, REMIGIUS**.

**ZEEUW**. See **MAHINS DE ZEEUW**.

**ZEGELAAR, GERRIT VAN**, a deaf and dumb painter, born at Loenen, near Utrecht, in 1719, painted interiors and portraits. He practised at Amsterdam, but died at Wageningen in 1794.

**ZEGHERS, DANIEL**, (**SEGHERS**, &c.,) was born at Antwerp in 1590. He was first a pupil of his father, **PIETER ZEGHERS**, but his taste led him to flowers and fruit, and he became a disciple of Jan Brueghel, who at that time painted those subjects. He was admitted a master of the Guild in 1611; but in 1614 he became a Jesuit, and abandoned painting during his novitiate. When this expired, he obtained permission to visit Rome, where his brother Gerard had already made a name. After a time Zeghers returned home, and his reputation grew rapidly. Many princes sought his works, and his convent grew rich by meeting their wishes. He was the friend of Rubens, for whom he frequently painted garlands and borders of flowers around portraits and historical subjects. His *chef d'œuvre*, perhaps, is the garland about a Virgin and Child, by Rubens, in the Jesuits' church at Antwerp. Others with whom he collaborated in the same fashion were Erasmus Quellinus the younger, Cornelis Schut, and Abraham van Diepenbeeck. Many of his garlands, with medallions by contemporary artists, were painted for Jesuit colleges and chapels, and on the suppression of the order, the best of these were transported to the Imperial Gallery in Vienna. Others were sold at low prices by the Austrian Government. Zeghers himself cultivated the flowers which served him for models, and he gave to his imitations the beauty, brilliancy, and variety with which nature had clothed the originals. He died at Antwerp in 1661. The following galleries possess examples of his work: Antwerp, Berlin, Brussels, Bologna, Copenhagen, Dresden, Dulwich (a very fine one), Florence (Uffizi), the Hague, Madrid, Munich, Rotterdam, and Vienna.

**ZEGHERS, GERARD**, (**SEGHERS**, &c.,) the brother of Daniel Zeghers, was born at Antwerp in 1591. He was first a scholar of Hendrik van Balen, but afterwards studied under Abraham Janssens, and in Italy. On his arrival at Rome, he became a disciple of Bartolommeo Manfredi, who had studied under Caravaggio. He painted street musicians,

soldiers at cards, and so forth, in Caravaggio's manner. He had won some notoriety by his productions of that description, when he was carried by Cardinal Zapara, the Spanish ambassador at Rome, to the court of Madrid. He then entered the service of the Spanish king. For him Zeghers painted historical subjects, and musical conversations, which were greatly admired; but after some years at Madrid (between 1610 and 1620) the desire to revisit his native country induced him to seek permission to return to Flanders. On his arrival at Antwerp, he painted some pictures for the churches in imitation of the style of Caravaggio, but they were not so favourably received by the public as he expected. It is asserted by D'Argenville, and after him by Deschamps, that Zeghers visited England; but this statement rests on no other authority, nor is Zeghers mentioned by Walpole. Van Dyck painted his portrait, which Pontius engraved; another, painted by himself, was engraved by Pieter de Jode. He died at Antwerp, March 17, 1651. His works are fairly numerous; the best, perhaps, are the 'Marriage of the Virgin' at Antwerp, and 'Christ in the House of Martha and Mary' at Madrid. Others are in the Louvre, and in the museums of Rotterdam, Brussels, Ghent, Vienna, &c.

**ZEGHERS, HERKULUS**, (**SEGHERS**, or **SEGGERS**,) a Dutch painter of landscapes and animals, who must not be confused with the Flemish artists of the same name. He was born about 1625. That he was a favourite with Rembrandt may be gathered from the fact that no less than six of his landscapes occur in the inventory of that master's effects, taken under the law process of 1656. It is said that he invented a method of engraving and printing landscapes in colours on cloth; and also that in 1660 he practised what is now called aquatint. In the British Museum there are prints from nineteen etchings by this artist. One was adopted by Waterloo, with the addition of some foliage to the trees. In the French National Library there are three more etchings by him, and in the Dresden collection fifteen. Zeghers abandoned himself to drink, and is said to have lost his life in consequence by a fall. He died about 1679.

**ZEGHERS, JAN BAPTIST**, painter, the son of Gerard Zeghers, was born at Antwerp in 1624. He was received into the Guild of St. Luke in 1646, as the son of a master, and in 1649 he was working at Vienna, under the patronage of the Duke of Amalfi, who, on the return of the artist to his native country, warmly recommended him to the Governor of the Netherlands, the Archduke Leopold. He was Dean of the Guild of St. Luke in 1669, and died in 1670 or 1671.

**ZEHENDER, KARL LUDWIG**, (or **ZEHNTER**,) a Swiss painter and engraver, was born at Gerschonne in 1751. In 1769 he went to Paris, and was appointed designer to the Duke of Chartres. He painted landscapes in water-colour, as well as battles, popular subjects, and scenes from Swiss history: among the latter 'The Death of Winkelried' and 'The Condemnation of Tell.' He died at Berne in 1814.

**ZEL**, —, a native of Città San Sepolcro, and supposed scholar of Cortona, flourished about the beginning of the 18th century, and painted an altar-piece for the cathedral of his native place, representing the liberating Angel visiting the Souls in Purgatory.



**ZEILLER.** This was the name of a family of painters of Reutte in the Tyrol, in the 17th and 18th centuries.

**ZEILLER, FRANZ ANTON,** was born in 1716. He was Paul's second son. He studied under Holzer and Götz at Augsburg, under Corrado at Rome, and under Ricci at Venice. After his return home he worked chiefly for Tyrolese churches. He died after 1794.

**ZEILLER, JOHANN JAKOB,** was born in 1710, and was also Paul's son. He studied under Conca at Rome, and under Solimena at Naples. He long worked in the former city, where he became a member of the Academy. He painted in fresco for various monasteries and for the churches of Reutte and its vicinity. He died in 1783.

**ZEILLER, PAUL,** was born at Reutte in 1653. He studied under Calabrese in Rome, and then returned to Reutte and painted for churches there and in other parts of the Tyrol. He died in 1736.

**ZEISIG, JOHANN ELEAZAR,** (called SCHENAU, or SCHÖNAU,) a German painter and engraver, was born at Gross Schönan, near Zittau, in or soon after 1737. He ran away from his father's house to Dresden, where he combined work as a lawyer's clerk with the study of art. He was at last helped by Bessler to enter the Academy, where he attracted Silvestro's attention, and was by him taken to Paris in 1756. After many vicissitudes, he was, in 1770, invited back to Dresden. Two years later he was appointed director of the school of design at the Meissen porcelain manufactory; in 1774 he became professor at Dresden; and, in 1777, jointly with Casanova, director of the Dresden Academy. In 1772 he painted an 'Allegory upon the Recovery of the Electress,' and, in 1790, a 'Crucifixion' for the Kreuzkirche. He also painted numerous genre pictures, and etched a set of twelve plates, with a frontispiece inscribed 'Achetez mes petites eaux fortes à la douzaine' (1765). He died at Dresden in 1806.

**ZEITBLUM, BARTHOLOMÄUS,** (or ZEYTBLOM,) a German painter of Ulm, of whom personally all that is known is that in 1483 he married a daughter of Hans Schüchlin, becoming thereby connected with Martin Schaffner, and that his death took place in or after 1518. His name occurs in the civic records of Ulm from 1484 to 1518. It is said that he was a pupil of Schongauer, and his works show the influence of both the Franconian and Augsburg schools, modified, however, by the originality of his own genius. In sincerity, simplicity, and purity of feeling, he is, says Waagen, 'of all painters the most thoroughly German.' (For 'German,' Woermann would here substitute 'Swabian.') His forms are sometimes awkward, the arms and legs meagre and stiff, but the heads beautiful, with an expression of mild serenity and repose; his colour is rich and harmonious, his draperies are full of dignity and skillfully cast. The latest date on any of his authentic pictures is 1504, on a picture of the Pope-saint, Alexander, at Augsburg. Works:

Augsburg. Gallery. Four panels from the Legend of S. Valentine.

Berlin. Museum. Angels holding up the Sudarium (the back of a triptych formerly at Eschach, the wings of which are in the Stuttgart Gallery).

Blaubeuren, } " } The wings of the carved altar-  
near Ulm. } Monastery. } piece, painted on both sides,  
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with scenes from the Passion and from the life of S. John Baptist. Figures of Saints at the back of the Shrine.

Bingen, near Sigmaringen. Two altar-wings.  
Carlsruhe. Gallery. S. Virgilius of Salzburg, and S. Laurence.

" " S. Maurice and S. Sebastian.  
" " A Priest elevating the Host, surrounded by Saints and Angels.

" " Allegory of the Church Militant and the Church Triumphant.

Munich. Pinakothek. S. Bridget.  
" " S. Margaret and S. Ursula (two companion panels, formerly in the Moritzkapelle at Nuremberg).

Sigmaringen. Prince } Eight panels with scenes from  
Hohenzollern's Coll. } the Life of the Virgin (formerly at Pfullendorf).

Stuttgart. Gallery. Sixteen pictures, among them an altar-piece from the Church of the Hospice in the Kocherthal—the Nativity and Presentation—with portrait of the master at the back of the shrine, signed, and dated 1497.

Other pictures at Nuremberg (Germanic Museum), Nordlingen, Ulm Donauerschlingen. In the 'Archiv für die zeichnenden Künste,' for 1860, Harzen ascribes a series of old Netherlandish (?) prints, of which fac-similes exist in the British Museum, to Zeitblom. These prints have given rise to much discussion, but their ascription to Zeitblom is not generally accepted.

**ZEITLER, JOHN L.,** a German painter naturalized in England. He painted chiefly Polish and Hungarian scenery, and domestic subjects. Between 1832 and 1862 he exhibited three hundred and nineteen pictures at the British Institution, and with the Society of British Artists. Of the latter body he was elected a member in 1841. He died in London in 1862.

**ZELLER, ANTON,** a German painter, of whose life no details can be learnt. He was at work in Dresden about the middle of the 18th century, and he is mentioned in Bavarian documents of 1785. There is a picture by him in the Schleissheim Gallery, and in that of Darmstadt, two copies, one after Mengs, the other after Guido Reni. The subject of the Schleissheim picture is a school-master reading a paper to a circle of listeners.

**ZELOTTI.** See FARINATI, GIOV. BATT.

**ZENALE.** See MARTINI, BERNARDINO.

**ZENOBIO, LUCA DI CA.** See CARLEVARIS.

**ZENOI, DOMENICO,** (or ZENONI,) was an Italian engraver, who flourished about the year 1570. He worked in a style resembling that of Marco da Ravenna, and is supposed to have been a disciple of that master. He engraved a set of portraits entitled, 'Illustrium Jurisconsultorum Imagines.'

**ZEREZO.** See CREZO.

**ZETTER, PAUL DE.** See DE ZETTER.

**ZEUXIS,** the most distinguished painter of antiquity, was a native of Heracleia, whether the one in Lower Italy or that on the shores of the Black Sea is uncertain. It is stated that he was born in the 78th Olympiad (B.C. 464-60), and died B.C. 396. He was probably a disciple of Apollodorus; it is at least certain that they lived in habits of intimacy, and Pliny informs us that Apollodorus wrote some verses in praise of his talents, in which he complains that "the art of painting had been stolen from him."

and that it was Zeuxis who committed the theft." He did not, like Polygnotus, occupy his talents in large compositions, but confined himself to single figures, and was particularly successful in the beautiful forms of his women. He preferred the sensuous beauty of the Asiatic school to the strict idealism of the painter just named. Amongst his principal works, Pliny mentions a picture of Penelope, in which he seemed to have expressed the *mind* of that princess. The Crotonians having commissioned him to paint a picture of Helen, he selected five of the most beautiful young women of the city, and uniting in his single figure whatever was most perfect in his models, produced a work of surpassing loveliness. The subject was taken from the passage in the 'Iliad' where Helen passes before the Trojan elders assembled at the Scæan Gate. The painter Nicomachus seeing this picture some time afterwards, could not restrain the expression of his admiration, when a bystander, not equally capable of appreciating its excellence, demanded what he saw in the picture to excite such sensations. "Ah," replied the painter, "take my eyes, and she will appear to you a goddess!" A picture of 'The Centaur Family' was another of his best productions, but it gave rise to the remark of Lucian that Zeuxis chose his subjects for their singularity; it is stated, however, that he withdrew this very picture from exhibition on finding that its sensational character blinded observers to its artistic merits.

The story told by Pliny of the competition between Zeuxis and Parrhasius, though very generally known, must not be omitted here. Zeuxis painted a bunch of grapes with such truth to nature that birds came and pecked it. Parrhasius then produced his picture, which appeared to be concealed under a curtain; but upon his rival calling upon him to remove this, it turned out on inspection that the curtain was the picture itself. Zeuxis at once confessed himself defeated, observing that though he had deceived the birds, Parrhasius had deceived the author of that deception. In another instance, Zeuxis is related to have painted a boy with grapes, which the birds again pecked at, but this time the artist was mortified at the result, declaring that if he had painted the boy as naturally as the grapes, the birds would not have dared to approach them.

Zeuxis also painted an 'Assembly of the Gods,' 'Jupiter,' 'Hercules strangling the Serpent,' 'Cupid crowned with Roses,' 'Marsyas Bound,' 'Pan,' 'Alcmene,' 'Menelaus,' 'An Athlete,' and 'An Old Woman.' He decorated the palace of the Macedonian king, Archelaus, with pictures, but most of his best works were carried to Rome, and thence to Constantinople, where they perished. From the total omission of his name by Pausanias, it seems clear that they must all have been dispersed and lost sight of even before that writer's time.

ZEVIO, A. DA. See ALTICHERO.

ZEVIO, STEFANO DA. See under STEFANO DA VERONA.

ZEYL. See ZYL.

ZEYSINGER. See ZATSINGER.

ZEYTBLOM. See ZEITBLOM.

ZIARUKO, JOHN, was a native of Poland, and was probably a painter. We have by him a set of large original etchings, representing the ceremonies at the coronation of Louis XIII. of France.

ZICK, JANUARIUS, was born at Munich in 1733,

or 1784. He was at first a pupil of his father, Johann Zick, but in 1757 he went to Baale and then to Rome, where he became acquainted with Rafael Mengs. On his return he was, in 1761, appointed court painter at Coblenz. He also painted extensively in the churches of Upper Swabia, and in Biberach. He died at Ehrenbreitstein in 1797.

ZICK, JOHANN, painter, was born at Ottobern in 1702, and died at Bruchsal in 1762. He studied in Venice, and worked as a decorative painter in the Castles of Bruchsal and Würzburg.

ZIEBERLEIN. See ZÜBERLEIN.

ZIEGLER, CLAUDE JULES, a French historical and portrait painter, born at Langres, March 16, 1804. He worked in the atelier of Ingres, and subsequently studied fresco under Cornelius at Munich. His pictures began to appear at the Salon in 1830, and he soon acquired sufficient reputation to be intrusted with large decorative works in the Madeleine. These occupied him from 1835 to 1838. He subsequently devoted considerable attention to ceramic art, and in 1850 published 'Études Céramiques.' There is also a report by him on Photography at the Paris Exhibition of 1855. In his later years he held the position of director of the Dijon Academy and Museum. He died in Paris, December 25, 1856. Amongst his pictures are:

Amiens.	<i>Hôtel de Ville.</i>	The Peace of Amiens.
Dijon.	<i>Museum.</i>	'Les Pasteurs.'
"	"	A Summer Shower.
Lyons.	"	Judith. 1847.
Nancy.	"	St. George.
Versailles.	<i>Palace.</i>	Louis XIV. receiving Cardinal Chigi.
"	"	Comte de Sancerre.
"	"	Various portraits.

ZIEGLER, HENRY BRYAN, an English landscape and *genre* painter, born in 1798. He was a pupil of the elder Varley, and exhibited a large number of works between 1814 and 1874 at the Royal Academy, the British Institution, and the Society of British Artists. His latter years were spent at Ludlow, where he died, August 15, 1871.

ZIEGLER, JOHANN, designer and engraver, was born at Vienna in 1750, and studied at the Academy there. In conjunction with Karl Schütz he brought out a series of fifty etched and coloured views of that city and its neighbourhood, with figures in national costumes. He also produced a series of similar views from the Austrian provinces. He died at Vienna in 1812.

ZIEGLER, JOHANN CHRISTIAN, landscape painter, was born at Wunsiedl in 1803. He chiefly painted forest and mountain scenes. He died in 1833.

ZIESEL, GEORGES FRÉDÉRIC, painter, was born at Hoogstraten, near Antwerp, in 1756. He painted flower-pieces, and occasionally miniatures, brilliant in colour and delicately finished. He settled at Antwerp in 1770, and became a close friend of Pieter Facs and of Onneganck. He died at Antwerp in 1809. In the Antwerp Museum there is a picture of flowers, grapes, and gold-fish on a marble table by him.

ZIESENIS, JOHAN GEORG, was born at Copenhagen in 1716. He studied under his father, an obscure Danish painter, and at the Düsseldorf Academy. He afterwards became court painter to the Elector of Hanover. He died at Hanover in 1777. He worked also at Berlin, Brunswick, &c., and in 1768 was invited to the Hague, where he joined the Pictura Society, and painted several

portraits of the Stadtholder William V. and of his wife. An example of the former is in the R. Museum, at Amsterdam.

**ZIFRONDI, ANTONIO**, (or **CIFRONDI**), was born, according to Tassi, at Clusone, in the Bergamese, in 1657. After being taught the rudiments of design, he went to Bologna, where he entered the school of Marc-Antonio Franceschini, and became a reputable painter of history. One of his best works is an 'Annunciation' in the church of San Spirito at Clusone, and there are many others in the churches and private collections there. He worked for a time in France, with little success. He died in 1730.

**ZIGNANI, MARCO**, a Florentine engraver, who died in 1829. He was a pupil of R. Morghen, and engraved many plates after Italian masters, among the best an 'Adoration of the Shepherds,' after Casolano, and an 'Enthroned Madonna,' after Brescianino.

**ZIJDERWELD, WILLEM**, a Dutch painter, was born at Amsterdam in 1796. In the Haarlem Museum there is a picture by him representing Jan van Oldenbarnevelt presenting to Arend Meyndertsz Fabricius the silver-gilt cup voted to the latter by the States of Holland for his services at the siege of Ostend. Zijderweld died at Amsterdam, 24 December, 1846.

**ZIJL, GERAARD PIETERSZ VAN**, (**ZYL**, or **ZYLY**), called **GERARDUS**, and **GHERRARD VAN LEYDEN**, was born in Holland in 1606. He distinguished himself as a portrait painter, and visited England in that capacity about the year 1635, when Van Dyck was in full possession of the public favour. He formed an intimate acquaintance with that artist, who occasionally employed him to assist in draperies and backgrounds. He also painted conversations. By the frequent opportunities he had of profiting by the example and instruction of Van Dyck, he became a successful imitator of his style; and after a residence of a few years in London, he returned (1641) to Amsterdam, where he met with extensive employment, and was called 'the Little Van Dyck.' Like that master, he excelled in painting hands, and his colour is clean. He died in 1667. The 'Departure of the Prodigal' is stated by Houbraken to have been his best work. The Copenhagen Gallery possesses an 'Assembly of Ladies and Gentlemen dancing' by him.

**ZIJVELT, ADAM**, or **ANTON, VAN**, (**ZYLVELT**, **SYLVELT**, &c.), draughtsman and engraver, was born at Amsterdam about the year 1643. He imitated the style of Jan Visscher with some success. He engraved a set of plates after Johann Lingelbach, representing (seaports, &c. We have also several portraits by him, some of which are original. We may name the following:

Dirk Volkertsz Onverhoert, Engraver.

Etienne le Moine, Doctor in Theology at Leyden.

Christoph Wittichius, Professor of the University of Leyden.

Herman Witsius, Professor of Theology at Franeker.

Cornelis Bosch.

**ZILOTTI, DOMENICO BERNARDO**, was born at Borsò, near Bassano, in 1730, and studied at Venice, where he afterward settled. He painted landscapes in the style of Francesco Zuccarelli, which are not without merit. There are several etchings by Zilotti, some original, others after Simonini, Mareschi, and others. He died in 1780.

**ZIMBRECHT**. See **SIMBRECHT**.

**ZIMMER, SAMUEL**, draughtsman and painter,

was born at Hamburg in 1751. He was the pupil successively of Koch, Richard, and J. J. Tischbein; he also studied law at Rostock and Göttingen. He produced many illustrations of natural history, and was in 1790 appointed drawing master to Göttingen University. He died in 1818.

**ZIMMERMAN, CLEMENS VON**, historical painter, was born at Düsseldorf in 1788; he studied in his native town under Langer, and in 1808 he accompanied his master to Munich, where he entered the Academy. In 1815 he went to Augsburg, where he was appointed professor and director of the school of art. Ten years later he became professor at the Munich Academy. He assisted Cornelius in his frescoes at the Glyptothek, and was also engaged on decorative work in the colonnades of the Hofgarten, in the corridor of the Pinakothek, and in the dining-hall of the Residenz. He died at Munich in 1869. The Pinakothek contains two of his pictures—'Cinnabue finding Giotto sketching a Lamb,' and 'Pilgrims to Loretto from the Roman Campagna.' He painted a large number of portraits, among them those of Queen Hortense and of King Max I. of Bavaria, and etched and lithographed many views of Rome.

**ZIMMERMANN, HEINRICH WILHELM**, portrait painter, was born at Dantzie in 1805. In 1828 he went to Vienna, and thence, in 1835, to Paris, where he placed himself under Delacroix. While in Paris he painted his 'Sabbath Morning in Styria,' a large work with twenty-six figures. On his return to Dantzie he practised chiefly as a portrait painter. He died at Dantzie in 1841.

**ZIMMERMANN, JOSEPH ANTON**, engraver, was born at Augsburg about 1705, and studied at the Munich Academy under Storkel. In 1753 he was appointed court engraver to the Elector. He died at Munich in 1796. His chief work was a series of portraits of princes and princesses from originals in the various Bavarian castles.

**ZIMMERMANN, KARL FRIEDRICH**, draughtsman and painter, was born at Berlin in 1793, and studied under Weitsch and Schadow. In 1814 he fought as a volunteer in the French campaign, and drew a number of battle scenes. He afterwards painted in oil, choosing both domestic and military scenes, and architectural subjects. His best productions, however, are a set of designs in illustration of 'Faust,' in the possession of Prince Radziwill. He was drowned in the Loisach, near Wolferathshausen, in 1820.

**ZIMMERMANN, MAX**, (**AUGUST MAXIMILIAN**), painter and lithographer, was born at Zittau, in Saxony, July 7, 1811. His father, the impresario Zimmermann, brought him up as a musician, but in his leisure he practised lithography. At the age of twenty-three he abandoned music to devote himself entirely to lithography, and joining his brother Albert in Munich, studied drawing under his direction. He finally took to landscape painting, which he practised with some success. His subjects were chiefly forest scenes, studies of trees, and the like. The New Pinakothek at Munich has three of his pictures. He died at Munich in 1878.

**ZIMMERMANN, MICHAEL**, was, according to Papillon, a native of Vienna, and flourished about the year 1550. He is said to have engraved a large geographical chart, in ten parts, of Hungary, after Wolfgang Lazius, Physician and Historiographer to the Emperor Ferdinand I.

**ZIMMERMANN, RICHARD AUGUSTUS**, genre and landscape painter, was born in Zittau in 1820. He

was the son of the impresario Zimmermann, and his three brothers, Albert, Max, and Robert, have all been well-known painters. He was a pupil of the first, and in 1838 he followed him to Munich, devoting himself, in opposition to his advice, to landscape painting instead of history. The change, however, proved successful, and his winter landscapes, forest and mountain views, village sketches, and sea pieces became popular. In his later period he adopted the style of Berchem. He retired for a time to Prague, where he worked for a goldsmith. He died after a short illness in 1875. Among his pictures we may note :

Potato Harvest. (*Munich, New Pinakothek.*)

(*And three others.*)

Moonlight Night. 1802.

Fishermen on the coast of the North Sea. 1863.

Sunset in Winter. 1863.

Cows and Sheep in a rocky cleft.

ZIMMERMANN, ROBERT, a landscape painter, was born at Zittau in 1815. Among his pictures are 'The Innthal, near Kufstein,' and a 'Waterfall,' both dated 1863. He died at Munich in 1864.

ZIMMERMANN, WILHELM PETER, draughtsman and etcher, flourished at Augsburg at the beginning of the 17th century. He also published a number of tolerable engravings of costumes, buildings, plans of fortifications, &c.

ZINCK, MATHEUS, a German engraver of the early 16th century. He has frequently been confounded with Martin Zatzinger, from having used the same cipher, and is best known by a series of the 'Ars Moriendi.' Bartsch was the first to point out that these prints were certainly not the work of Martin Zatzinger, though they bore the letters M. Z., and Passavant, agreeing, identifies their author with an engraver mentioned by Murr, in his description of Nuremberg, as *Mathes Zinck, Sculptor, Noribergae*. The whole question of these various identities is, however, in much confusion. For further discussion of them see Passavant, vol. ii., pp. 169-173, and Dr. Willshire's 'Catalogue of Early Prints in the British Museum.' The following prints in the British Museum are assigned to Zinck: 'The Gentleman Advancing,' and a series of eleven engraved copies on a reduced scale of the designs in the famous 'block-book' of the Netherlands (or of the School of Cologne) known as the 'Ars Moriendi.'

ZINCKE, CHRISTIAN FRIEDRICH, (or ZINK,) a celebrated painter in enamel, was the son of a goldsmith, and was born about 1684 at Dresden. He came to England in 1706, and studied under Boit, whom he soon surpassed. He was patronized by George II. and other members of the royal family, for whom he executed numerous portraits, still in the Royal Collection. Among his finest works were a copy of Isaac Oliver's portrait of Mary Queen of Scots, in the possession of Dr. Mead, and a head of Cowley, after Lely, which was bought by Mr. Holford at the Strawberry Hill sale, in 1842. Zincke was appointed cabinet painter to the Prince of Wales, and was generally much employed; his works are numerous, but many are attributed to him which he did not execute. In 1737 he paid a visit to Germany; and after his return to England, finding his sight injured by so much application, he, in 1746, retired from practice. His reputation, however, was so great, that Madame de Pompadour begged him to copy in enamel a portrait of the King of France, which she

forwarded to England for the purpose. He died in South Lambeth, March 24, 1787.

ZINCKE, PAUL CHRISTIAN, younger brother of Christian Friedrich Zincke, was born at Dresden in 1684. He was designed for a goldsmith, but practised etching and engraving in his leisure time, and afterwards attended the Academy. He then spent some time with his brother in London, whence he proceeded to Vienna, and finally to Leipsic, where about 1721 he founded a school of design, of which Boëtius was one of the first pupils. This, however, Zincke soon abandoned to engage in business. In 1756 he lost his sight, and in 1770 died at Leipsic.

ZINCKE, PAUL FRANCIS, known by the nickname of 'Old Zincke,' painter, was the grandson of Christian Friedrich, and practised in London as a copyist. He sometimes used his talents in illegitimate ways, and many portraits of Shakspeare, Milton, and Nell Gwynn, by him, were sold as originals by more famous men. He lived in a miserable manner in Windmill Street, Haymarket, and there he died in 1830, at a great age.

ZINGARO, IL GIOVANE. See NEGRONE.

ZINGARO, LO. See SOLARIO.

ZINGER, HANS, painter, born at Zingen in Hesse, flourished at Antwerp in the 16th century. In 1543 he was made free of the Antwerp Guild of St. Luke. He engraved on wood, and worked as a decorative designer. He was called 'der deutsche Hans.'

ZINGG, ADRIAN, (or ZING,) engraver, was born at St. Gall, in Switzerland, in 1734, and was taught engraving by Johann Rudolf Holzbach, of Zurich, and by Aberli, with whom he remained two years. He next visited Paris, where he worked for seven years under Johann Georg Wille, by which his style was greatly improved. In 1766 he was invited by the Elector of Saxony to Dresden, where he was appointed engraver to the court, and became a member of the Academy. He died in 1816. We have a variety of landscapes and views by Zingg, among them the following:

Two Marine Views; *after l'ernet*; one entitled *La Pêche heureuse*; the other, *l'Ecuil dangereux*.

A Landscape, with Nymphs bathing; *after Dietrich*.

A Moonlight piece; *after A. van der Neer*.

Two Views on the Main; *after C. G. Schütz*.

A pair, representing the Port and the Gulf of Naples; *after P. Mattay*.

ZINK. See ZINCKE.

ZIPELIUS, EMILE, painter, was born at Muhlhausen, June 30, 1810, and was a pupil of Cogniet and Bénédicte Masson. He exhibited a few religious pictures and portraits at the Salon from 1861 to 1865, in which latter year he was drowned while bathing in the Moselle, near Nancy.

ZIX, BENJAMIN, a French painter, who flourished at the beginning of the 19th century. At the Salon of 1810 the following by him were exhibited:

View of the Castle of Schönbrunn, with the Emperor Napoleon reviewing his Troops.

The Last Moments of the Marshal Duc de Montebello.

The Entry of Napoleon into Bordeaux.

The Entry of Napoleon into Toulouse.

There are ten drawings by Zix in the Louvre.

ZOAGLI, ERASMO DA. See PIAGGIA.

ZOAN ANDREA. See ANDREA, ZOAN and VAVASSORI.

ZOBEL, GEORGE J., an English engraver in the mixed method, was born about 1810. He contributed thirty-eight proofs altogether to the

exhibitions of the Royal Academy and Society of British Artists between 1834 and 1874. His death took place in 1881. His chief plates were:

Mrs. Payne Galloway and child; after Sir J. Reynolds.

Dr. Johnson as an infant. (Do.)

Home from the Fair; after Rosa Bonheur.

Still for a Moment; after Sir J. Millais.

The White Cockade. (Do.)

Can't you talk? after G. A. Holmes.

ZOBOLI, JACOPO, was born at Modena about the year 1700. He was first a pupil of Francesco Stringa, but afterwards studied at Bologna. He went to Rome, where he died about 1765. He painted altar-pieces and portraits, and is said to have etched fifteen plates dealing with 'The Exploits of Alois Gonzaga and Stanislaus Koska.'

ZOCCHI, GIUSEPPE, was born in Tuscany about 1711. He was chiefly employed in decorating palaces in Florence and its vicinity, especially the Palazzi Serristori, Rinuccini, and Gerini. The Gerini family furnished him with the means of studying in Florence, Rome, Bologna, and the Lombard towns. He made drawings of the more remarkable views in Florence and the neighbourhood, which were engraved and published in sets. He etched the figures himself, and also two entire plates of the last set. He engraved several plates after Guido, Simone da Pesaro, Pietro da Cortona, Solimena, and others. He died at Florence in 1767.

ZOEST. See SOLST.

ZOFFANY, JOHANN. See ZAUFFELY.

ZOLA, GIUSEPPE, landscape painter, was born at Brescia in 1675, and was a pupil of Tortelli. He resided the greater part of his life at Ferrara, where his landscapes with small figures were in great request. He usually introduced sacred subjects into his pictures. One of his best productions is in the church of San Leonardo, at Ferrara; others are in the Pinacoteca, the Costabili Gallery, and the Monte di Pietà. He died in 1743.

ZOLL, FRANZ JOSEPH, was born at Mohringen, in Baden, in 1772, and was first instructed by his father, a sculptor and painter. In his fourteenth year he went to Trostenberg in Bavaria, to an uncle who was a fresco painter, and then spent two years at Munich, studying under Dörner and Hauber at the Academy. He visited Paris, Vienna, and Rome. In 1821 he became professor of design at Freiburg University, and in 1823 director of the Mannheim Gallery. He died in 1833. A 'Hercules and Hebe' by him is in the Karlsruhe Gallery, and a 'Resurrection' in the church of his birthplace. His early works were chiefly portraits.

ZOLLER, FRANZ, draughtsman and etcher, was born at Klagenfurth about 1748, and was instructed first by his father, ANTON ZOLLER, a painter, and afterwards under J. Schmutzer. His chief plate is an etched and coloured View of Vienna, dated 1785. He published a topographical dictionary of the Tyrol. He died at Innsbruck in 1829.

ZÖLLNER, LUDWIG, lithographer, born at Oschatz in 1798, began his career as a merchant, and took up drawing as a pastime. He went to Paris to study lithography, to which he entirely devoted himself on his return to Germany. He lithographed many portraits of distinguished persons after Vogel von Vogelstein, and many plates after Horace Vernet, C. Ruthart, K. Schroder, and others. He sometimes worked in conjunction with Grünwald.

ZOOLEMAKER. See SOLEMACKER.

ZOON. See SON.

ZOMPINI, GAETANO, a Venetian painter and engraver, born about 1702, was a pupil of Niccolò Bambini, and an imitator of Ricci. He worked much on commission for the Spanish court, and died in 1778.

ZOPPA, VINCENZO. See FOPPA.

ZOPPO IL. See MICONI, NICOLAS.

ZOPPO, MARCO, a native of Bologna, flourished about 1468-1498, and worked at Padua, Venice, and Bologna. The dates of his birth and death are unknown. He was a pupil of Squarcione, and frequently emphasized his relation to the master by the signature *Zoppo di Squarcione*. But his works show strong traces of the influence of Tura, under whom he may have studied in his youth, and are sometimes grotesque to the verge of caricature. He is conjectured to have been engaged in the decorations at the Eremitani Chapel in Padua, and to have been employed with Costa and others in the decorations of the Schifanoia at Ferrara. At Bologna he painted a great number of house façades, none of which, however, have been preserved. The greater part of his life was spent in Venice, but soon after 1471 he went to Bologna, where many of his pictures still remain, and where he is said to have worked up to 1498. This Bolognese period is marked by an improvement in his art, due no doubt to the influence of Costa and of Costa. Malvasia asserts him to have been the master of Francesco Francia, but this statement is rejected by Crowe and Cavalcaselle, and is characterized by Morelli as 'a fable, originating most likely at Bologna, and dating from the 17th century.' Works:

- |                   |                                    |   |
|-------------------|------------------------------------|---|
| Berlin.           | Museum.                            | Altar-piece, Virgin and Child enthroned, with Saints. (Painted for the Minorites of Pesaro. Signed on a cartellino 'Marco Zoppo da Bologna pinxit 1471 i Vinexia'.) |
| Bologna.          | Collegio de' Spagnuoli.            | An altar-piece in twenty-three divisions. (Inscribed 'Opera di Zoppo da Bologna'.)  |
| "                 | Gallery.                           | Virgin and Child between SS. John Baptist and Augustine (No. 209).  |
| "                 | S. Giuseppe f. d. Porta Saragossa. | Crucifix in the Choir.  |
| "                 | S. Apollonia.                      | S. Apollonia.   |
| Canford (Dorset). | Lord Wimborne's Coll.              | Virgin and Child, with boys playing musical instruments. (Formerly in the Manfredi Collection.)   |
| London.           | Nat. Gall.                         | St. Dominic, as the Institutor of the Rosary.   |
| Paris(?).         | Prince Napoleon.                   | Virgin of Mercy.  |
| Pesaro.           | S. Giovanni Evangelista.           | St. John the Baptist. (Head.)   |
| "                 | The Man of Sorrows.                | The Man of Sorrows.   |
| Venice.           | Manfredi Coll.                     | Virgin giving the breast to the Infant Christ (Inscribed 'Opera del Zoppo di Squarcione'.)  |

It is suggested that the altar-piece of 1452 in the Padua Gallery, attributed to Squarcione, is in reality by Zoppo.

ZOPPO, PAOLO, a Brescian, flourished in the 16th century. It is said that after having spent two years in depicting the sack of Brescia on a crystal basin for Doge Gritti, who was in office between the years 1523 and 1538, he let it fall and broke it, which so disheartened him, that he took to his bed and died. This took place at Desenzano, on the Lago di Garda. He seems to have worked for a time at Venice, for in 1505 he visited Giovanni Bellini, in company of Bembo, as the bearer of a commission from the Marchioness of Mantua.

Frescoes assigned to Paolo Zoppo exist in the churches of San Pietro, San Domenico, Santa Maria degli Angeli, and San Barnaba, all in Brescia. A 'St. James,' on panel, is in the Venice Accademia.

ZOPPO, Rocco, a relative of Marco Zoppo, and a pupil of Perugino, painted in the 16th century. An 'Adoration of the Shepherds' in the Berlin Museum was formerly ascribed to him on the evidence of a cartellino. The signature is now quite illegible, and the compilers of the new catalogue, in which the picture is entered as by an unknown master of the Umbrian school, doubt the authenticity of the cartellino.

ZOPPO DI LUGANO, Lo. See DISCEPOLI.  
ZORG (or ZORGH). See ZORGH.

ZOROASTRO, a pupil of Leonardo da Vinci, whose correct name is said ('Vasari,' Ed. Mil. iv. p. 53) to have been TOMMASO DI GIOVANNI MASINI. He is also said to have been a grandson of Bernardo Rucellai, a kinsman of Lorenzo de' Medici, and to have acquired the name of Zoroastro through dabbling in the black arts. He died in Rome, and was buried in S. Agata.

ZOTO, AGNOLO, was registered in the Paduan Guild in 1469, and was a pupil of Squarcione. He worked at the Cappella Gattamelata, Padua, in 1472, and also painted some Seasons and Zodiacal Signs in the Salone.

ZOUST, GERARD. See SOEST.

ZÜBERLEIN, JACOB, (or ZIFBERLEIN,) was a native of Tübingen, in Germany, and flourished about the year 1590. He is said to have been a painter, but is known rather as an engraver on wood. He executed a considerable number of cuts, among them the frontispieces to the 'Annals of Crusius,' printed at Frankfort in 1595. He signed his cuts with his monogram, and often with a small tub, in allusion to his name.

ZUBOZ, ALEXIS, a mezzotint engraver, lived in the first half of the 18th century. He was a scholar of B. Picart, but went to Russia, and practised at St. Petersburg. He engraved a series of the Emperors of Russia; to the portrait of Peter the Great he put his name with the date 1729. His name is also found on the portraits of Anne Petrowna and Catharine Alexowna.

ZUCCA. See DEL ZUCCA.

ZUCCARELLI, FRANCESCO, (or ZUCCHERELLI,) was born at Pitigliano, in Tuscany, about 1702. He was first a scholar of Paolo Ancsi, at Florence, but he afterwards studied successively under Giovanni Maria Morandi and Pietro Nelli, at Rome. For some time he applied himself to historical painting, but he afterwards confined himself to decorative landscapes with small figures, in which he acquired a style, which became popular throughout Europe. He settled for a time at Venice, where the British Consul, Smith, patronized him, and recommended him to visit England. Accordingly he passed through Germany, Holland, and France, and came on to this country, where he remained for five years. He returned to Venice, but was soon induced to come a second time to England. This second stay extended from 1752 to 1773, and in the course of it he became one of the foundation members of the Royal Academy. He had already belonged to the Incorporated Society of Artists, and was largely employed for persons of distinction. Many of his pictures were engraved by Vivares, Byrne, Woollett, Bartolozzi, and others. In 1773 he returned to Italy, and settled at Florence, where he invested his savings in the

securities of a monastery, soon afterwards suppressed by the Emperor Joseph II. By this he was reduced to indigence, and was obliged to resume work. He died at Florence in 1788. His paintings are numerous in England. There is a room full of them in Windsor Castle, and five hung in the Glasgow Gallery. There are many in Venice, in the Louvre, the Hermitage, and the Belvedere, and at Gotha. In the early part of his life Zuccarelli amused himself with the point; among others, we have the following etchings by him:

A set of various studies; from the designs of A. del Sarto.

The Virgin and Infant Christ, with St. John and St. Anne; after the same.

The Wise and the Foolish Virgins; after Giov. Menozzi.

ZUCCARO, FEDERIGO, (ZUCCHERO, or SUCARUS,) the younger brother of Taddeo Zuccaro, was born at St. Angelo in Vado, in 1543, (or 1542,) and was placed under the tuition of his brother at Rome when seven years old. In a few years he was sufficiently advanced to be able to assist Taddeo, and was employed by Pope Pius IV., in conjunction with Barocci, in the Belvedere, where he painted 'The History of Moses and Pharaoh,' 'The Marriage of Cana,' and 'The Transfiguration.' These works gained him credit; and Taddeo furnished him with further opportunities of distinction by making him his coadjutor in the Vatican, and in the Villa Farnese, at Capraiola. He was invited to Florence by the Grand Duke, to finish the cupola of Santa Maria dei Fioni, which had been left imperfect by Giorgio Vasari. On the death of Taddeo, in 1566, Gregory XIII. engaged Federigo to paint the vault of the Capella Paolina, but quarrelling with some of the Pope's officers, the painter took refuge in France, where he was for a time in the service of the Cardinal of Lorraine. From France he went to Antwerp, where he painted several cartoons for tapestry, then to Amsterdam, and in 1574 to England. Here he is said to have painted the portrait of Queen Elizabeth, and the famous one in a fancy dress at Hampton Court used to be assigned to him. It is also affirmed by Lord Orford, that Mary Queen of Scots sat to him, and that a print was engraved by Vertue from his portrait of her. But as Mary was in close confinement, Zuccaro's portrait (now at Chatsworth) was painted, most likely, at second-hand. He also painted Sir Nicholas Bacon, Lord Nottingham, Sir Francis Walsingham and others. Zuccaro returned to Italy, and resided some time at Venice, where he painted for the patriarch Grimani. He was also employed on the Hall of the Grand Council, and knighted. He now ventured to return to Rome, and was employed to finish the work he had begun in the Capella Paolina. About 1586 he was invited to the court of Madrid by Philip II., who employed him to paint in the Escorial. In this undertaking, however, he did not please the king, and after his departure, his works were replaced by others from the brush of Pellegrino Tibaldi. On his return to Rome he established the Academy of St. Luke, for which he had received letters patent from Sixtus V., and of which he became the first president. At his death, which happened at Ancona in 1609, he bequeathed all his property to the Academy. In his last years he wrote 'L'idea de' Scultori, Pittori, ed Architetti' (1607). Among his pictures we may further name a 'Dead Christ surrounded by Angels,' in the Palace Borghese; a



'Man with two Dogs,' in the Pitti Palace; a 'Madonna and Child, with the Infant St. John,' in the Vienna Gallery; and a 'St. James of Spain and St. Catherine,' in the Glasgow Gallery.

ZUCCARO, TADDEO, (or ZUCCHERO,) was born at St. Angelo in Vado, in the duchy of Urbino, in 1529. He was the son of OTTAVIANO ZUCCARO, a painter of little talent, by whom he was instructed in the rudiments. He afterwards worked under Pompeo da Fano, but went to Rome when he was only fourteen years of age. After many hardships he was noticed by Daniello di Por, a painter then in some estimation, who took him to Vitto, where, when he was eighteen, he was employed to decorate the façade of the Palazzo Mattei with emblematical subjects in grisaille. By this, his first public work, he attracted notice, and was soon afterwards engaged by the Duke of Urbino to paint a series of frescoes in the cathedral. He also worked at Pesaro, and returned to Rome in the time of Julius III., when he was employed by that pontiff and his successor, Paul IV., in the Vatican. He was also employed by Cardinal Farnese to decorate his villa at Caprarola. Taddeo Zuccaro died at Rome in 1566, in the thirty-seventh year of his age, worn out by continual exertion, and by some disposition to excess. He was buried in the Pantheon, near the grave of Raphael, and the following epitaph was afterwards inscribed on his tomb by his brother Federigo: "Fredericus mærens posuit anno 1568, moribus, picturâ, Raphaëli Ubiniati similimo." Pictures:

Christ in the Tomb. (*Rheims Cathedral.*)

Diana. (*Uffizi, Florence.*)

The Magdalene. (*Palace Pitti, Florence.*)

Portrait of a lady of the Riccardi Family. (*Glasgow Gallery.*)

ZUCCATI, SEBASTIANO, an Italian painter of the 16th century, a native of the Valtoline, who is said to have given his first lessons in drawing to Titian. His two sons, FRANCESCO and VALERIO, were workers in mosaic, also his grandson ARMINIO, son of Valerio.

ZUCCHERELLI, FRANCESCO. See ZUCCHARELLI.

ZUCCHERO. See ZUCCARO.

ZUCCHI, ANDREA, painter and engraver, was born at Venice about 1675. He became known as a successful scene-painter, and in 1726 was invited to Dresden in that capacity. He also engraved some of the plates after the most celebrated paintings at Venice, published by Lovisa. We have by him a set of twelve prints of Venetian costumes. He died in 1740. The following are among his best works:

Tobit and the Angel; after Titian.

St. John the Evangelist; after the same.

St. John the Baptist; after P. Veronese.

The Death of Paolo Erizzo; after P. Loup.

The Birth of the Virgin; after Niccolò Bambini.

The Miracle of the Manna; after G. Porta.

The Goddess Cybele in a Car, drawn by Lions; after Tintoretto.

Aurora and Tithonus; after the same.

Aeneas saving Anchises from the Burning of Troy; after Seb. Ricci.

ZUCCHI, ANTONIO, A.R.A., painter, the son of Francesco Zucchi, was born at Venice in 1726; he studied architectural drawing and perspective with his uncle CARLO ZUCCHI, a scene-painter, and historical painting under Fontebasso and Amigoni. Becoming acquainted with the Brothers Adam, he travelled with them through Italy, drawing antique and classic buildings, and was by them persuaded to come to London, where he was employed in

decorating some of their finest buildings. He painted ceilings at Osterley Park, Caen Wood, Luton House, and Buckingham House (since pulled down). He was elected an Associate of the Royal Academy in 1770, and exhibited a few pictures of ruined temples and ancient buildings. He married Angelica Kauffmann in 1781, and, returning to Italy, lived with her in Rome until his death in 1795.

ZUCCHI, FRANCESCO, engraver, was born at Venice in 1698 (?). He was the son of Andrea Zucchi, and was instructed by his father. He was invited to Dresden, to engrave some plates from the pictures in the Gallery. He died in 1764. We have, among others, the following prints by him:

The Portrait of a Spaniard; after Rubens; in the Dresden Gallery.

The Portrait of a Lady, resembling one of Rubens's wives; after the same; in the same collection.

St. Helena worshipping the Cross; after Giambettino Cignarola.

Two Allegorical Subjects; after Antonio Balestra.

ZUCCHI, GIUSEPPE, engraver, brother of Antonio, practised in London for some years, and is chiefly known in this country by his engravings after Angelica Kauffmann.

ZUCCHI, JACOPO. See DEL ZUCCA.

ZUCCHI, LORENZO, was the younger brother of Francesco Zucchi, and was born at Venice in 1704. He was instructed by his father, Andrea Zucchi. In 1738 he was appointed engraver to the Elector of Saxony, and was employed to execute several plates for the Dresden Gallery collection. Zani says he died in 1779; Ticozzi, in 1783. The following are among his best plates:

The Seven Sacraments; after Spagnoletto.

The Martyrdom of St. Peter and St. Paul; after Nic. dell' Abbate.

The Crowning of St. Catharine; after Rubens.

A Sacrifice to Venus; after Ger. Laresse.

The Flaying of Marsyas; after Langhetti.

The Tribute-Money; after Titian.

David with the Head of Goliath; after Luc. Giordano.

ZUCCO, FRANCESCO, was born at Bergamo, about the end of the 16th century. He studied under the Campi at Cremona, and with Pietro Moroni at Bergamo. He painted history and portraits, and imitated Paolo Veronese with such success that his works have often passed for the productions of that master. A 'Nativity,' and an 'Adoration of the Magi,' in the church of San Gottardo, at Bergamo, especially recall Cagliari. Zucco died in 1627.

ZUCCOLI, LUIGI, an Italian subject painter of the 19th century. He was a native of Milan, and a member of the Academy there. His works, which were chiefly scenes from Italian domestic life, won considerable popularity beyond his native country. He came to England in 1860, and lived here for five years: he sent a scene from the Revolution of 1848 at Milan to the 1862 Exhibition, and also occasionally exhibited at the Royal Academy between 1864 and 1871. He died at Milan, after a short illness, on January 7, 1876.

ZUGNI, FRANCESCO, (or GIUGNI,) was born at Brescia about 1559, and was a scholar of Palma Giovine. He was inferior to his master in design, but surpassed him in *impasto* and colour. He excelled in fresco, and frequently painted figures in the architectural perspectives of Tommaso Sandrino.



One of Zugni's best pictures is 'The Circumcision,' in the church of Santa Maria delle Grazie, at Venice. He died in 1621.

**ZUMPE, JOHANNES**, was born in 1819, and studied at Leipzig under Hans Veit Schnorr, under Neher at Stuttgart, and lastly under Julius Schnorr at Dresden. He went to Italy on a pension from the Dresden Academy, and studied the works of Cornelius. He died at Dresden in 1864. Among his chief productions were cartoons for the windows in the abbey church at Stuttgart, a drawing of 'Barnassus' for the Leipsic Art Union, and the decorative designs for the Loggie of the Dresden Gallery.

**ZUM RING.** See RING.

**ZÜNDT, MATTHIAS**, (or ZYNDT,) an engraver, was born at Nuremberg in 1498, and died in 1586. He worked with both the graver and point, and produced portraits, Scripture subjects, allegories, and crests. Brulliot mentions an etching with a mark supposed to be his; it represents a Vase with figures of Tritons, standing on sea-horses' feet, and surmounted by a figure of Neptune. Bartsch describes these three prints by him:

Portrait of Giovanni de Raleta, Grand Master of the Knights of Malta. 1566.

Portrait of Louis III. de Bourbon-Condé. 1568.

View of the city of Grodno, in Lithuania. 1568.

**ZUPPELI, GIOVANNI BATTISTA**, (or CAPELLINI,) a native of Cremona, was born about the end of the 15th century. He painted landscapes, with subjects from sacred history inserted. He died in 1536.

**ZURBARAN, FRANCISCO**, was baptized on November 7, 1598, which was probably the day of his birth. His father was a husbandman, and intended to bring his son up in the same employment; but the boy showed so much aptitude for painting that he was released from the plough, and placed under the tuition of Juan de Roelas. Under this master he soon acquired both knowledge and reputation. He determined to strictly follow nature, and never even to paint a piece of drapery without the object before him. His admiration of Caravaggio led him to imitate that master's style, and he won the title of the Spanish Caravaggio. In 1625 he was employed by the Marquis of Malazon to paint for the chapel of St. Peter in Seville cathedral. Nearly at the same period he produced his 'St. Thomas Aquinas' for the collegiate church of that saint in Seville. This is one of the finest productions of the Spanish school. He next painted eleven scenes from the life of St. Jerome for the Hieronymite Friars at Guadalupe, and a few altar-pieces. On his return to Seville, he painted three pictures for the Carthusians of Santa Maria de las Cuevas; in 1633 he painted several fine pictures for the Carthusians of Xeres, on one of which he inscribed his name as painter to the king; an honour which he shared with Velazquez. It does not, however, appear that he was employed at the court till about 1650, when he was employed to paint the 'Labours of Hercules' in the Buenretiro. It is said that Philip IV. often visited him during the progress of the work, and that one day he expressed his satisfaction by laying his hand on the painter's shoulder, and calling him "painter to the king, and king of painters." Zurbaran died at Madrid, in 1662, according to Palomino, but the date is uncertain. Among the pupils he formed were the Palancos and Bernabé de Ayala. A list of his more accessible pictures is given below. The

Louvre formerly contained nearly a hundred pictures by Zurbaran, most of them belonging to the Spanish Gallery of Louis Philippe, which was dispersed in 1863.

Berlin.	Museum.	Christ after the Scourging.
"	"	SS. Thomas Aquinas and Bonaventura.
Cádiz.	Museum.	Saint Bruno.
Edinburgh.	Nat. Gall.	The Virgin in Glory.
London.	Nat. Gall.	A Franciscan Monk, kneeling in Prayer, a Skull in his Hands.
"	Stafford House.	Virgin and Child, with Infant St. John.
Madrid.	Museum.	The Vision of St. Peter Nolasco.
"	"	The Sleep of the Child Jesus.
"	"	St. Casilda.
"	"	Ten Pictures of the Labours of Hercules (formerly in the 'Buenretiro').
Munich.	Pinakothek.	St. Francis of Assisi.
Paris.	Louvre.	St. Peter Nolasco and St. Raymond of Pegnafort.
"	"	The Funeral of a Bishop.
"	"	St. Apollonia.
Saragossa.	Cathedral.	Dead Christ.
Seville.	Museum.	Madonna de las Cuevas.
"	"	St. Thomas Aquinas, and the Four Doctors of the Church, with Donors (And several others.)

**ZUSTERMANS.** See SUTTERMANS.

**ZUSTRIS.** See SUTRIS.

**ZWECKER, JOHANN BAPTIST**, painter, was born at Frankfort-on-the-Main, in 1815. He studied at Düsseldorf, and in the Art School at Frankfort, and painted the portraits of Henry I. and Henry VI. for the 'Kaisersaal,' in his native town. In 1870 he came to London, and practised as an illustrator of books. He died in London in 1876.

**ZWENGAUER, ANTON**, landscape painter, was born at Munich, October 11, 1810. He worked from the antique under Cornelius, but afterwards turned his attention to landscape, taking many of his subjects from the Bavarian Highlands and from Southern Tyrol. In 1853 he was named a conservator of the Schloßheim Gallery, and in 1869 of the Munich Pinakothek. He died at Munich in 1884. His chief works are:

Autumn Landscape, with a Stag in the foreground.

1851. (Now Pinakothek, Munich.)

Evening on the Alp. 1850. (Do.)

Sunset, and Stags by a Lake. (Leipsic Museum.)

Two River Landscapes at Sunset. (St. Kensington Museum, Townshend Bequest.)

**ZWIKOFF.** See ZATZINGER.

**ZWINGER, GUSTAV PHILIPP**, painter and etcher, was born at Nuremberg in 1779. He was the son and pupil of the painter and engraver SIGMUND ZWINGER (1744—1813), now chiefly remembered as a teacher. Gustav completed his studies under Fuger in Vienna, and returning to his native town, became in turn professor and director of the Art School. He was also known as an historical painter, both in oil and water-colour, and as a designer of book illustrations. He etched a few plates and tried his hand at lithography. He died at Nuremberg in 1819.

**ZWOLL, ZWOLLE**, or ZWOTT. Great uncertainty prevails as to the identity of the master formerly designated by this name. He seems to have been a goldsmith and engraver, flourishing at the close of the 15th century. Bartsch calls him the 'Maitre à la Navette,' or 'Master of the Weaver's Shuttle,' and gives his name as Zwolt. Other writers have entitled him J. Ancker von

Zwoll. But the cipher with which the prints ascribed to him are marked has by recent experts been declared to be, not a shuttle, but a goldsmith's scraper or burnisher, and the word *Zwollt.* generally engraved on the top of the plates, is explained as being not the name of the artist, but an abbreviation of *Zwollensis*, in allusion to the town where he resided, namely Zwoll, or Zwolle, in the province of Overijssel. For the name Ancker there seem to have been no reasonable grounds, and it has been abandoned. Passavant and other authorities support the hypothesis that the true name of the master was *JOHANNES DE COLONIA*, or *JOHN OF COLOGNE*, that his style was formed by the influences of the school of Van Eyck, and that he is to be identified by a paragraph in a book of memoirs of the fraternity of Agnotenburg near Zwolle, which records that about the year 1478 'a very pious young man' named John of Cologne, who was both painter and engraver, was living with the community, having joined the Brothers of Common Lot, i.e. the lay section of the fraternity. The supporters of this theory read the monogram *I. A. M.*, which usually figures alongside of the hieroglyph above-mentioned, *Johannes Aurifater Monachus*, and we have thus a sufficiently probable solution of the difficulty. Nagler, however, points out that the *M.* could not stand for *Monachus*, as the lay brethren were not monks; and, secondly, that certain very inferior prints of the late 15th century exist signed *I. C.*, and marked with the cipher of a shield with three crowns, the badge of Cologne. This signature, he contends, is a much more probable one for the cloister-brother, John of Cologne. Zani and Ottley, again, unable to harmonize the various discrepancies in connection with the subject, have suggested that two separate masters are responsible for the prints which have given rise to so much discussion. Dr. Willshire, in his 'Catalogue of German and Flemish Prints in the

British Museum,' has adopted the views of Passavant; and following these two learned authorities, we subjoin a list of the exceedingly rare works assigned to the so-called 'Master of the Shuttle.' For the exhaustive discussion of all these points, the student is referred to Willshire's 'Catalogue of Flemish and German Prints,' vol. ii. pp. 322—364; Nagler's 'Monogrammisten,' vol. iii. pp. 741, 843; Ottley's 'Inquiry into the Origin and Early History of Engraving upon Copper and Wood,' vol. i. p. 107; and Passavant's 'Peintre Graveur,' vol. ii. pp. 178—186. Of the following the British Museum possesses impressions:

The Adoration of the Kings.  
The Last Supper.  
Christ on the Mount of Olives.  
Christ taken in the Garden.  
Christ Crucified between two Thieves.  
The Entombment of Christ (*a Pietà*).  
The Saviour standing holding an open Book in one hand, and giving benediction with the other.  
The Virgin with the Infant, who is turning the leaves of a Book.  
Virgin with the Child, standing on a Dragon.  
Virgin and Child at a Window.  
St Gregory celebrating Mass.  
A Skeleton in a vaulted Tomb (*an allegory of Death*).  
Three Medallions of sacred subjects on a Plaque.  
A Combat with a Centaur.  
An architectural design of Gothic character.  
A 'Passion' sequence of fifty-three prints.  
The Angelic Salutation. F.S.

Passavant states that the master was also a painter, and gives three pictures as by him: an 'Adoration of the Kings,' in the Berlin Museum; 'The Israelites gathering Manna,' at Paris; and a 'Marriage of the Virgin,' at Madrid.  
ZYDERWELD. See ZIJDERWELD.  
ZYL, (or ZEYL,) GERARD PIETERSZ VAN. See ZIJL.  
ZYLVELT, ADAM VAN. See ZIJLVELT.  
ZYMRECHT. See SIMBRECHT.

## SUPPLEMENT.

**ACHARD, JEAN ALEXIS**, painter and etcher, was born at Voreppe (Isère), June 8, 1807. He first appeared at the Salon in 1839, with a 'View near Cairo,' after which he contributed a number of landscapes, chiefly French in subject. His 'View near Grenoble' is in the Luxembourg. Towards the close of his life he devoted himself mainly to etching. He died October 6, 1881.

**ADAM, FRANZ**, a German painter of horses, equestrian portraits, and battle-pieces, was born at Milan, May 4, 1815, and was the pupil of his father, Albrecht Adam. He practised chiefly at Vienna and Munich. He served with the Austrian army in the campaigns of 1849 and 1859, and made innumerable sketches of life in the field, many of which he afterwards used for pictures. He was a member of the Academies of Munich and Vienna, and gained medals in Paris and Berlin. He died September 29, 1886.

**AMERLING, FRIEDRICH**, painter, was born at Vienna, April 14, 1803. After some hard struggles occasioned by narrow means, he succeeded in entering the Vienna Academy as a pupil, and completed his training under Lawrence in London and under Vernet in Paris. On his return to Vienna he gained the first prize at the Academy with his 'Dido forsaken' and 'Moses the Law-giver.' He several times visited Italy. He became a very popular portrait painter in his native city, but continued to paint occasional historical and subject pictures. Among his best known works in each *genre* we may name: portraits of himself, of the Emperor Francis I., of Thorwaldsen, of Franz Grillparzer, and of Prince Windischgratz, also 'Judith,' 'Ophelia,' 'The Widow,' 'Roman Woman with her Infant.' Amerling was a member of the Vienna Academy. He died at Vienna in January, 1887.

**ANDERSON, ROBERT**, born in 1842, was a Scottish engraver of some repute. In the latter part of his life he devoted himself to painting in water-colour. He was elected an Associate of the Royal Scottish Academy in 1879, and died in Edinburgh, April 24, 1885.

**ANGELL, HELEN CORDELLIA, née COLEMAN**, was born in 1847, and early distinguished herself as a brilliant and original painter of flowers and kindred subjects, which she was among the first of modern English painters to treat with breadth and vigour. She first exhibited at the Dudley Gallery in 1866. She became a member of the Institute of Painters in Water-Colours, but seceded in 1879, on being elected an associate exhibitor of the Society of Painters in Water-Colours, of which she afterwards became a member. She married, in 1876, Mr. W. T. Angell, and died at the age of thirty-seven, March 8th, 1884. Her last picture was exhibited at the Dudley Gallery in the winter of 1889.

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**ANNIS, W. T.**, an English mezzotint engraver, of whom very little is known. He exhibited landscapes at the Royal Academy between the years 1798 and 1811, and engraved the following plates in Turner's *Liber Studiorum*:

Sunset; No. 40.

Chepstow Castle; No. 48. Also

Mary Wollstonecraft Godwin; after *Opie*.

**ANSDELL, RICHARD**, painter, was born at Liverpool in 1815. He was educated at the Bluecoat School, and was then put into business at Liverpool, but his desire to become an artist triumphed, and he was allowed to study painting. In 1840 he exhibited his first pictures at the Royal Academy, 'Grouse Shooting' and 'A Galloway Farm.' He then made a few not very successful essays in history, but eventually devoted himself almost entirely to animal painting, in which *genre* he became known as a popular imitator of Landseer. His 'Turning the Drove' gained a gold medal at the Paris Exhibition of 1855. Between 1850 and 1860 he occasionally painted in conjunction with Thomas Creswick, the latter supplying landscapes for Ansdell's studies of cattle, &c. Among the results of this co-operation were, the 'South-downs,' the 'Drover's Halt,' and the 'Park.' Mr. Frith also painted figures in some of Ansdell's pictures, an example being the milkmaid in 'Feeding the Calves.' In 1856 Ansdell visited Spain, in company with his friend John Phillip, and painted a number of subjects of Spanish popular life, such as 'The Water-carrier,' 'Mules drinking,' 'Spanish Flower-seller.' He became an associate of the Royal Academy in 1861, and a member in 1875. Among the best of his later works were 'The Goatherds of Granada' and 'The Home of the Red Deer.' Ansdell etched a few plates of no great merit. He died April 25, 1885.

**ANTHONY, MARK**, landscape painter, was of Welsh extraction, but was born at Manchester in 1817. He studied medicine in his early youth, and at the age of sixteen was placed with a doctor at Cowbridge. Here he spent all his leisure in sketching and drawing, and his master, who seems to have shared his artistic tastes, and to have been himself an amateur of some practice, gave him occasional lessons in painting, and otherwise encouraged his talent. The result was that the young man, who had some private means, threw up his medical pursuits, and went to study in earnest in Paris and at the Hague. He remained abroad for ten years, making Paris his head-quarters, and in 1837 sent his first landscape for exhibition at the Royal Academy. In the same year he was working at Fontainebleau, and there came in contact with Jules Dupré and Corot, whose influence naturally told strongly upon his art. In 1840 he first exhibited with the British Institution, and in 1845

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was elected a member of the Society of British Artists. With them he exhibited 'Harvest Home' (1847), 'Prayer for the Absent' (1848), 'Old Country Churchyard' (1849), 'The Elm at Eve' (1850). From 1851 onwards his works appeared pretty constantly at the Royal Academy. In 1852 Anthony resigned his membership of the 'British Artists,' hoping for an A.R.A.-ship, which, however, never fell to him. He gradually withdrew from all society, save that of very intimate friends, and died December 2, 1886. His pictures are chiefly in the possession of private patrons.

**BACON, FREDERICK**, engraver, born in London in 1803, was a student of the Royal Academy for some time under Fuseli, and afterwards became a pupil and assistant of the Findens. He engraved, on his own account, illustrations for the *Waverley Novels*, and for *Heath's Annuals*, &c., and was much employed by Messrs. Colnaghi and Puckle, and for the Art Union. In 1869 he retired from the active exercise of his profession, and in 1882 left England for California, where he invested in a property, and where he died in 1887.

**BALZÉ, PAUL JEAN**, enamel painter, born at Rome of French parents in 1815, was a pupil of Ingres. He was best known by copies made in conjunction with his brother Raymond Joseph, of Raphael's frescoes in the Vatican, a work on which he was engaged ten years. He also worked for Parisian churches. He died in 1884.

**BARKEK, THOMAS JONES**, a popular painter of battle-pieces and military subjects, was the son of "Barker of Bath," from whom he received his first teaching, and was born in 1815. At the age of nineteen he went to Paris, and entered the studio of Horace Vernet, on many of whose pictures he collaborated. His first pictures were exhibited in Paris, among them a 'Death of the Grand Monarque' for Louis Philippe. Among his later works were 'Meeting of Wellington and Blücher after Waterloo,' 'Nelson's Prayer in the cabin of the Victory,' 'The Secret of England's Greatness,' and 'The Riderless Horse, after Sedan.' Barker died March 29, 1882.

**BASTIEN-LEPAGE, JULES**, painter, was born at Danvillers, Lorraine, November 1, 1850. His parents were poor, and in his early childhood he had a hard struggle for existence. He began life as a government clerk in his native district, but at nineteen quitted the desk, and coming to Paris, entered Cabanel's atelier. Associated as his name now is with an art essentially actual and realistic, it is curious to find him making his *début* in pseudo-pastoral in 18th century taste. One of his earliest recorded works is 'Women in a wood attacked by Cupids,' and in 1871 he exhibited at the Salon a peasant girl surrounded by piping Cupids, together with his first notable work, 'Le Portrait du Grand-père.' The following year was marked by the production of one of his most pathetic and masterly studies of humble life 'La Petite Communiant.' In this same year he competed for the *prix de Rome* with a remarkable work, 'Les Bergers' ('The Angels appearing to the Shepherds'). The Art section of the Academy awarded it the prize, but their decision was overruled by the majority of the Council. The disappointment, though severe, did him good service. An outcry was raised against the injustice of the reversal, and Bastien-Lepage's name became well known throughout the country. He himself used to assert that

this was the starting-point of his career. For the remaining years of his life he was a prominent figure in the French art world, and became well known in this country as an exponent of the traditions of Millet and Courbet, modified by his own vigorous individuality. He is said to have expressed an ambition to paint a cycle of rustic subjects, setting forth the chief events of peasant life in childhood, maturity, and old age, and such pictures as 'Les Foins,' 'La Saison d'Octobre,' 'Le Mendiant,' and 'Pauvre Fanvette' may be taken as links in the sequence. His 'Joan of Arc' of 1886, in which, discarding convention, he represents his heroine as a poor and even squalid peasant girl, glorified by a mystic spiritual grandeur, may be said to summarize his artistic idea. He died in Paris of cancer of the stomach, at the early age of thirty-six, December 3, 1884. Besides the works above mentioned, the following are remarkable:

The Wood-Cutter.

My Parents.

Rustic Courtship.

Portrait of the Prince of Wales.

" " Madame Sarah Bernhardt.

" " M. Albert Wolf, of the Paris 'Figaro.'

**BAUDRY, PAUL JACQUES AIMÉ**, painter, was born, of humble parentage, at La Roche-sur-Yon, Vendée, November 7, 1828. He first studied under one Sartoris, at La Roche, and was afterwards sent to Paris with an allowance from his native city. In Paris he became the pupil of Drolling, and in 1850 won the Grand Prix de Rome with a 'Zenobia found on the Banks of the Araxes.' Four years in Rome were spent in the study of Michelangelo, Raphael, Titian, and Correggio, from each of whom he endeavoured to take some characteristic quality. During his stay in Italy he sent pictures to the Salon which attracted much attention, and this success continued after his return to Paris. It was in quasi-historical, decorative painting, in which his fine sense of balance and his pleasant colour served him well, that he succeeded best, and so, about 1865, he was invited to take part in the decoration of the new Opera. In preparation for this task he revisited Italy, made a series of partial copies from Buonarroti's frescoes in the Sistine Chapel, and studied Raphael at the Stanze. In 1867 he came to England, and finished a series of copies from Raphael's cartoons. The actual decoration of the Opera foyer absorbed Baudry's energies for some twelve years. The subjects are single figures of the Muses, Polymnia excepted, and various scenes from mythology, legend, and even biblical history. Besides these decorations, Baudry painted much for private patrons, and at the Salon of 1881 he obtained the *medaille d'honneur* for his 'Glorification de la Loi,' a ceiling for the Cour de Cassation. Throughout his career he combined portrait painting with his decorative work. Among his portraits, the best, perhaps, are those of Beulé (1857), Baron Dupin (1860), Charles Garnier (1868), and Edmond About (1871). In 1870 Baudry was elected a member of the Institute. He died January 7, 1886.

**BAUGNIET, C.**, a well-known Belgian draughtsman on stone, who practised chiefly in Paris, and whose portraits were especially noteworthy. He died at Sèvres, July 3, 1886.

**BAVIERA**, a native of Parma, and one of the pupils of Raphael. Of his work nothing is known, and details of his relations with Sanzio are of the scantiest, but that he was a trusted friend and con-

fidant of the master appears from the fact that to him Raphael gave the copper-plates of the engravings executed for him by Marc Antonio, that his name figures as signatory to a contract concluded on behalf of Raphael in 1515, and that before his death Raphael confided to his care his mistress, the famous 'Fornarina.' He is further mentioned by Vasari as having come to the aid of his fellow-pupil, Perino del Vaga, when the latter was rendered destitute by the sack of Rome in 1527.

•**BEATRICIUS.** See above, MASTER OF THE DIX.

**BEAULIEU, ANATOLE HENRI DE,** a French painter of historical, genre, and military subjects, was born in Paris in 1819, and was a pupil of Delacroix. He died in 1884.

**BEAUME, JOSEPH,** a French historical painter, born at Marseilles in 1796, was a favourite pupil of Gros, and a frequent contributor to the Salon between 1819 and 1878. In the time of Louis Philippe he was commissioned to paint several large battle-pieces for Versailles. His 'Henri III. on his Death-bed' is in the Luxembourg. He died in September, 1885.

**BEAUMONT, CHARLES EDOUARD DE,** painter, was a native of Lannion (Côtes du Nord), and a pupil of Boisselier. He painted genre pictures, generally of a humorous character, both in oils and water-colour, and gained medals in 1870 and 1875. He was president of the Société des Aquellistes Français at the time of his death, which took place in January, 1888.

**BECKER, AUGUST,** landscape painter, was born at Darmstadt in 1822. He studied in his native town under Schilbach, and afterwards settled at Düsseldorf. He several times visited Queen Victoria at Balmoral, where he painted a series of pictures of Highland scenery, and gave lessons to the young princesses. In 1862 he became teacher to the Hereditary Princess of Hohenzollern. He died at Düsseldorf in December, 1887.

**BEGAS, OSKAR,** painter, was born in Berlin, July 31, 1828. He was the son of Carl Begas, from whom he received his first teaching. In 1852 he won a premium, which enabled him to travel to Italy. He worked in Rome for some time, and there painted a 'Descent from the Cross' for the church of St. Michael at Berlin. He then visited France and England, and on his return to Berlin devoted himself to portrait painting and decoration. In 1866 he became Professor at the Berlin Academy. He died at Berlin, in November, 1883.

**BERNARD, THEODORE.** See BARLTSEN, DIRK.  
**BERTINOT, GUSTAVE,** a French engraver, was born at Louviers (Eure), June 23, 1822. He was a pupil of Drolling and Martinet, and gained the *prix de Rome* in 1850. In 1867 he gained a medal of the first class and the Cross of the Legion. He succeeded Martinet at the Académie des Beaux Arts in 1878. He died April 19, 1888. Among his best plates were portraits of Ingres, Cherubini, and Van Dyck, and the 'Vierge aux Donataires,' after Van Dyck.

**BERTRAND, JAMES,** a French painter, and native of Lyons, was one of the most distinguished of Perrin's pupils. His subjects were chiefly poetical and mythological. Among pictures exhibited by him at the Salon we may mention: 'The Communion of S. Benedict (now in the possession of the Société des Beaux Arts at Lyons),' 'The Conversion of S. Thais,' 'S. Mary of Egypt,' 'Peasants of the Abruzzi at S. Peter's,' 'Phryne at Eleusis,' and 'The Death of Sappho.' He died in September, 1887.

**BEVILACQUA, AMBROGIO and FILIPPO,** Milanese painters, were brothers and partners, and flourished at the end of the 15th century. They were employed at the Palace and in the Duomo, and Ambrogio painted an allegory of Charity on the front of the Milan poor-house in 1486. The only acknowledged picture by him is a 'Virgin and Child between King David and Peter Martyr,' in the Brera. See also VIGEVANO, AMBROGIO DA, above.

**BIELBY, W.,** topographical draughtsman, flourished towards the end of the 18th century, and painted some of the views engraved in Angus' 'Seats of the Nobility and Gentry,' published 1787. Some views of Chelsea and Battersea by him were engraved in aquatint by Jukes.

**BILLINGTON, HERAC W.,** landscape painter, was the brother of the celebrated singer. A landscape by him was exhibited at the Royal Academy in 1802. He died in London, November 17, 1812.

**BLANC, LUDWIG AMMY,** a painter of portraits and mediæval genre, was born at Berlin, August 9, 1810. In 1829 he entered the Berlin Academy schools, and in 1834 removed to Düsseldorf, where he studied under Julius Hübner. From 1840 to 1842 he worked at Hanover, painting portraits of members of the reigning family and other persons of note, and in 1845-7 he was similarly employed at Darmstadt. In 1857 he visited France and England. He died in April, 1885. There is a picture by him in the Berlin National Gallery.

**BOND, R. SEBASTIAN,** landscape painter, was born at Liverpool in 1808. He was educated in his native city, and practised there for the greater part of his life, settling finally at Bettws-y-Coed. He occasionally exhibited in London between 1846 and 1872, but most of his works appeared at Liverpool and in the midland counties. He died in February, 1886.

**BONHEUR, FRANÇOIS AUGUSTE,** painter, was born at Bordeaux in 1824, and was his father's pupil. He was the brother of Mlle. Rosa Bonheur. His first picture exhibited at the Salon was 'Children and Cockchafer,' in 1845. He afterwards painted portraits, but was best known by his landscapes with cattle. He died of heart disease in a railway carriage in Paris, February 21, 1881.

**BONSTETTER, ADE. SIGM. AUGUST VON,** a Swiss landscape painter, born in 1796, of a good family. He was brought up for the military service, and served in a Swiss regiment in the pay of the Dutch Government. After the separation of Belgium from Holland, he gave up soldiering and devoted himself entirely to art. Possessed of considerable property, his works but seldom appeared at the public exhibitions. He died at Sinneringen, near Berne, in 1879.

**BONVIN, FRANÇOIS SAINT,** a French painter of still-life and of interiors in the style of Chardin, was born in Vaugirard, Paris, November 22, 1817. His father was a *garde-champêtre*, and Bonvin was educated at the charge of patrons in the drawing school of the Rue de l'Ecole de Médecine. For more than thirty years he was a constant exhibitor at the Salon, gaining the Legion of Honour in 1870. In 1881 he entered the Hospital of Saint Jean de Dieu to be operated on for the stone, and for the rest of his life was an invalid. He died in 1888. Pictures:

L'Ecole des Orphelins. (Langres Museum.)

La Charité. (Nort Museum.)

Le Réfectoire. (Luxembourg Museum.)

Servante à la Fontaine. (Do.)

**BOULANGER, GUSTAVE RODOLPHE CLARENCE**, painter, was born in Paris, April 25, 1824. He began his art education at an early age, and when only fourteen was sent by an uncle to Africa, where he spent eight months making sketches, and where he seems to have imbibed his love for Oriental subjects. He became a pupil of Paul Delaroche and of Jolivet, and in 1849 gained the *prix de Rome*, and remained in Italy till 1856. His mature performances failed to justify his early promise, but his works had nevertheless great popularity. He devoted himself to Oriental and archæological painting, treating Roman and Grecian themes somewhat in the manner of Mr. Alma Tadema. In 1882 he was elected a member of the Institute, and was long a professor at the École des Beaux Arts, where he showed much ability as a teacher. He married Madame Nathalie, of the Comédie Française, and to this theatre he presented a portrait of his wife, painted in 1867. He was also the author of a series of mural pictures in the Foyer de la Danse of the new Opera house in Paris, and of two in Prince Napoleon's Pompeian house in the Avenue Montaigne, the 'Flute Player' and the 'Wife of Diomed,' themes which he several times repeated. He died in Paris of congestion of the lungs, September 22, 1888.

**BOURSSE, ESAIAS**, a Dutch painter of domestic interiors, was born at Amsterdam about 1630. He was working in his native city from about 1656 to 1672. He visited Italy, and made several voyages to the East Indies in the service of the Dutch East India Company. His works are rare, and but little known. The Rijks Museum at Amsterdam has an 'Interior with a Woman spinning'; the Suetsomdt Museum at Aix-la-Chapelle has an example; and Sir Richard Wallace an 'Interior, with a Woman sitting by a Child in a Cradle.'

**BRASSEUR, ANTOINE**, painter, was born at Lille in 1819, and brought up at the Conteresse Foundling Hospital. He gained a wide reputation as a restorer of pictures, following his calling at Cologne. On his death, in 1886, he left his large collection of pictures to the museum of his native town.

**BREDAEL, JOZEF VAN**, a Flemish painter, born at Antwerp, August 14, 1688, painted landscapes, but was best known as a copyist of the works of Brueghel, Wouvermans, and others, for the picture-dealer Jacob de Witte. In 1736 he settled in Paris, where he became painter to the Duke of Orleans. He died in Paris in 1739. There is a river landscape by him in the Rijks Museum at Amsterdam.

**BRONGEEST, ALBERTUS**, a Dutch painter, was born at Amsterdam, December 2, 1786. He was a pupil of P. G. van Os and of H. Numan. He travelled in Germany, became a member of the Netherlands Institute and of the Antwerp Academy, and painted many landscapes and marines. He died at Amsterdam, July 30, 1849. Works:

Amsterdam. R. Museum. A River Scene. 1837.  
 " " Ditto (after Cuyper).

**BROOKES, WARWICK**, draughtsman and designer, was born at Salford, of poor parents, in 1808. On leaving school he was placed as 'tear-boy' under his uncle, a block-printer in some calico printing works. But his drawings having attracted the attention of his master, he was promoted to the designing-room. In 1838 a 'School of Design' was established at Manchester, and Brookes was one of the first to avail himself of

its instruction. He was afterwards one of the most zealous among the band of young men who associated themselves for study from the life as "The United Society of Manchester Artists." Brookes now began to make a local reputation, and the Manchester Exhibition of 1857 brought him before a wider public. His contributions were noticed and admired by the Prince Consort, and he was brought into contact with many brother artists, and for a time paid yearly visits to London. He was about this time engaged by the Rosendale Printing Company, and among other books, illustrated the works of Dr. John Browne. In 1865 the first symptoms of lung disease showed themselves. He was gradually forced to give up active work, and in 1871 was granted a pension of £100 a year on the Civil List. He died at Salford, August 11, 1882, and was buried at Brooklands, near Sale, Cheshire. For further particulars see the 'Portfolio' for November and December, 1886.

**BROWNE, HALLOT KNIGHT**, better known as 'Phiz,' was born at Kennington, June 15, 1815. His father, a merchant, was a native of Norfolk. Hallot (so named after a French officer killed at Waterloo, to whom his sister was betrothed) was apprenticed to William Finden, and domiciled in London with a sister married to Elhaman Bicknell, the well-known collector. Engraving, however, was not to the boy's taste, and he began to dabble in water-colour. After his time was out he took a modest lodging in company with a friend, and entered as a student at the St. Martin's Lane life-school, where Etty was working at the time. In 1832 Browne gained a medal from the Society of Arts, having in 1830 begun that association with Dickens, for which he is chiefly remembered. His first drawings were for 'Sunday as it is, by Timothy Sparks.' The publication of 'Pickwick' followed in the same year, and after the death of Robert Seymour, and the failure of Buas, Browne was chosen by Dickens to finish the series. On the first two plates he signed himself 'Nemo,' but afterwards adopted 'Phiz,' as more in harmony with 'Boz.' This association between writer and artist lasted many years, and bore fruit in 'Nicholas Nickleby,' 1839; 'Martin Chuzzlewit,' 1844; 'Dombey and Son,' 1848; 'David Copperfield,' 1850; 'Bleak House,' 1853; 'Little Dorrit,' 1855, and 'A Tale of Two Cities,' 1859. Later, 'Phiz' designed illustrations for the novels of Ainsworth, Lever, and Frank Smedley; his mastery of horses serving him well with the two latter. After his prosperity became assured he left London, and lived successively at Croydon and at Banstead, working at his art, and spending most of his leisure in the hunting-field. He painted in water-colours and occasionally in oil, contributing for many years to the British Institution and the Society of British Artists, and even competing at Westminster Hall in 1843. In 1867 he was overtaken by partial paralysis, and though he continued to work for the fifteen years that passed before his death, his hand had lost its cunning. Towards the close of his life he received a small pension from the Royal Academy. In 1880 he moved with his wife and family to Brighton, where he died, July 8, 1882.

**BUNNEY, JOHN WHARTON**, painter, born in 1808, was an English artist practising in Venice. In 1873, 1879, and 1881 he exhibited views of Venice at the Royal Academy. For the last four years of his life he was engaged on an elaborate

and minutely finished transcript from the west front of St. Mark's, on a commission from Mr. Ruskin. He died at Venice, Sept. 23, 1882.

BURNITZ, CARL PETER, landscape painter, was born at Frankfort-on-the-Main in 1824. He was brought up to the profession of an advocate, and in 1847 took his doctor's degree at Heidelberg, but he meantime diligently studied art without a teacher. After travels in Spain and Algiers, he lived for ten years in Paris, where he devoted himself entirely to painting, and received valuable help from Dupré, Corot, and Theodore Rousseau. He first exhibited at the Salon in 1855, a landscape which was bought by the Emperor. He died in 1866.

BURTON, W. P., son of Capt. Wm. Paton Burton, an officer in the Indian army, and nephew of Dr. John Hill Burton, was born at Madras in 1828. He was educated in Edinburgh, and entered the office of David Bryce of that city, intending to become an architect, but eventually devoted himself to landscape painting in water-colours. He travelled much on the continent and in Egypt, and produced many drawings of French river scenery, and of old buildings in Holland and Egypt, besides numerous studies of Surrey and Sussex landscape. He died at Aberdeen on the 31st December, 1883.

BUTIN, ULYSSE, painter, was born at Saint Quentin in 1838. He early showed a talent for art, but his parents were poor, and could not afford to educate him fully. He accordingly began his career as a designer of patterns for muslins in a factory of his native town. While thus engaged he won a prize of three hundred francs, and with the money travelled to Paris, where he combined work at his trade with study under Picot at the École des Beaux Arts. In 1871 he made his *début* at the Salon with a picture called 'Le Bouffon.' He subsequently exhibited many pictures, chiefly scenes of fisher life. Among the best of these were 'Waiting for the Boats, Villerville,' 1875, and 'A Sailor's Funeral, Villerville,' 1878. The latter is in the Luxembourg. For twelve years, he held the post of professor of drawing to the Écoles de la Ville de Paris. He died in Paris, December 9, 1883.

CABANEL, ALEXANDRE, painter, was born at Montpellier in 1823. He came to Paris at an early age, entered Picot's atelier, and crowned a successful course at the École des Beaux Arts by gaining the *prix de Rome* in 1845. While in Rome he painted a 'Death of Moses,' which attracted considerable attention at the Salon of 1852, and for which he was awarded a medal of the second class. Another meritorious early work was his 'Glorification of Saint Louis,' exhibited at the Salon of 1855, and now in the Luxembourg. But the picture by which he is best known is his 'Birth of Venus' of 1863, also in the Luxembourg, which was engraved by Jules François, and in which the painter may be said to have reached the highest expression of his graceful, delicate, and insipid art. Under the Second Empire, Cabanel became the fashionable portraitist of his day, and painted most of the *déglantes* of the third Napoleon's Court. "His satiny complexions and mincing hands," says a French critic, "were a continual source of delight to ladies and irritation to artists." His portrait of the Emperor, painted for the Empress, gained the *medaille d'honneur* of 1865. Under the Republic

Cabanel was no less popular, and up to the very time of his death was overwhelmed with commissions. As a teacher, he was very successful. His studio at the École des Beaux Arts was one of the most frequented, and he turned out artists of such widely diverse gifts as Benjamin Constant, Bastien-Lepage, Albert Besnard, Aimé Morot, Fernand Cormon, and Henri Gervex, besides many others. Though himself faithful to the traditions of Cogniet, Ingres, and Abel de Pujol, Cabanel showed great liberality in his relations with his pupils, never seeking to impose his own style upon them, but endeavouring to develop the individual bent of each. In 1863 Cabanel succeeded Horace Vernet as a member of the Institute. He was also a member of a long list of foreign academies, and won a large share of official honours. He died in Paris, January 22, 1889, and was buried at his native Montpellier.

CALDECOTT, RANDOLPH, was the son of an accountant at Chester, and was born in that city, March 22, 1846. He was educated at the King's School, Chester, and in his boyish days seems to have shown the bent of his genius in drawings, sketches, and models of animals cut in wood. At the age of fifteen he became a clerk in the Whitchurch Bank, Shropshire, living, in an old farm-house near the town, and in this country atmosphere gathered up a store of impressions at such scenes as meets, fairs, and markets, that later yielded rich fruit. He remained at Whitchurch for six years, and was then transferred to the Manchester and Salford Bank at Manchester, where he worked steadily at his duties for five years, meanwhile devoting all his spare time to evening studies in the Manchester Art School, and in summer weather to open-air sketching. In 1868 his first published drawings appeared in a local paper called 'Will o' the Wisp,' to be followed the next year by some contributions to another paper, 'The Sphinx.' At the same time he was painting a little for friends, chiefly hunting subjects, and in 1869 he exhibited a picture at the Manchester Royal Institution. His artistic gifts now appeared so unquestionable, that in 1870, acting on the advice of some friends, he went to London with a letter of introduction to Mr. Thomas Armstrong of the South Kensington Museum, who throughout his career consistently befriended him. Some drawings of Caldecott's were submitted to Shirley Brooks, and to Mark Lemon, then editor of 'Punch,' also to Mr. Henry Blackburn, who was on the staff of 'London Society,' with the result that the young man became one of the regular contributors to that journal. His water-colours and small oil-pictures also began to have a wider sale, and thus encouraged, he determined to give up his situation in the bank, and to devote himself to art. He came to London early in 1872, and worked for a time in the life class of the Slade School, under Mr. Poynter. In June of the same year his first drawing for 'Punch' was published. It was the beginning of a long series of work for London illustrated papers such as the 'Graphic,' the 'Pictorial World,' and the American 'Daily Graphic.' In the illustration of books, Caldecott made his first essay in August, 1872, when he accompanied Mr. Blackburn to the Harz district, and executed a number of whimsical drawings for a book of summer travels by the latter, 'The Harz Mountains, a Tour in the Toy Country.' In 1873 he went to the Vienna Exhibition, to make drawings for the 'Daily Graphic.' Later in the year he worked in M. Jules Dalou's studio at



Chelsea, the sculptor having made a compact with Caldecott, who was to teach him English, while he helped the novice with the clay. In 1876 Caldecott exhibited an oil picture at the Royal Academy, 'There were Three Ravens sat on a Tree,' and a metal bas-relief, 'Horse Fair in Brittany,' but towards the close of the year he began to show symptoms of failing health, and was obliged to winter in the South, whence he brought home innumerable sketches, and there he made the drawings illustrating Mrs. Comyns Carr's 'North Italian Folk.' In 1878 he agreed with Mr. Edmund Evans to illustrate some books for children, to be printed in colour. Of those the following is a complete list, with dates of publication: 'The House that Jack Built' and 'John Gilpin,' 1878; 'Elegy on a Mad Dog' and 'Babes in the Wood,' 1879; 'Three Jovial Huntsmen' and 'Sing a Song of Sixpence,' 1880; 'Queen of Hearts' and 'Farmer's Boy,' 1881; 'The Milkmaid' and 'Hey-diddle-diddle,' 1882; 'The Fox jumps over the Parson's Gate' and 'A Frog he would a-wooing go,' 1883; 'Come, Ladies and Lads' and 'Ride a Cock Horse to Banbury Cross,' 1884; 'Mrs. Mary Blaize' and 'The Great Panjandrum,' 1885. Of books illustrated in black and white we may mention Washington Irving's 'Old Christmas,' 1875; and 'Biaccebridge Hall,' 1876; 'Æsop's Fables with Modern Instances,' 1883; also illustrations for several of Mrs. Ewing's books, notably 'Jackanapes' and 'Lob-lie-by-the-Fire.' Various tours in Brittany in company with Mr. Henry Blackburn were commemorated by drawings and terra-cotta studies of Breton life. For many years Caldecott suffered from heart complaint, the result of rheumatic fever, and in the winter of 1885-6 he was advised to winter in Florida. He accordingly sailed with his wife for the United States. The season, unhappily, proved abnormally severe. He reached St. Augustine's, Florida, but only to die, February 12, 1886. His last work was put of a series of 'American Facts and Fancies' drawn for the 'Daily Graphic.'

CALVERT, EDWARD, painter and draughtsman, was born in Cornwall about 1803. His father was a naval officer, and he himself served for a time as a midshipman. He studied painting under a west country artist named Johns, married at an early age, and, coming to London, entered the Royal Academy Schools. He began work in the capital as an illustrative draughtsman upon wood. His diffidence led him to constantly destroy his blocks and plates, so that impressions from them are very scarce. His admiration for Greek art led him to visit Greece, whence he brought back many studies. A worshipper of Blake, whose acquaintance he had made in his youth, he became the intimate friend of John Linnell, and of his son-in-law, Samuel Palmer. He died on the 14th July, 1883. Among his prints the most remarkable are perhaps the 'Christian ploughing the Last Furrow of Life,' and the 'Cider Press,' both strongly reminiscent of Blake.

CAMPBELL, CHARLES WILLIAM, an English engraver in mezzotint, was born at Tottenham, July 13, 1855. In 1870 he entered the office of his father, an architect and surveyor, and stayed there until 1878. In the meanwhile he studied Ruskin and practised drawing so far as his means and leisure would allow him. Finally he was intrusted by Mr. Burne-Jones with his picture of the 'Birth of Galatea,' to be scraped in mezzotint. The plate was published early in 1886, and was followed by

an 'Ophelia,' from his own design, and 'Pan and Psyche,' again after Burne-Jones. All three were pure mezzotint, without adulteration by any other process. Campbell also scraped a mezzotint of Miss Ellen Terry from life, and at his premature death, which occurred on May 31, 1887, left the following plates in various stages of completion:

The Annunciation; after E. Burne-Jones.

The Virgin among Rocks; after Leonardo da Vinci.

Portrait of Cardinal Newman; after G. F. Watts.

'Ariosto'; after the portrait by Palma formerly so called and ascribed to Titian, in the National Gallery.

After Strong Seas; from his own design.

CANON, HANS, (or JOHANN VON STRASCHIRPKA,) a German painter, of Polish descent, was born in 1829. In 1853 he dropped his unpronounceable Polish name for that by which he was afterwards known. He began life in the army, but in 1853 studied under Rahl, and subsequently worked in Paris under Delacroix and Horace Vernet. He first attracted attention as a satirico-political draughtsman, then as a painter of portraits and military subjects. He eventually took to historical painting on an enormous scale, and in a preposterously exaggerated style. He lived successively at Karlsruhe, and at Vienna, where he was a prominent figure in art circles, and where he died in 1885. A typical example of his art is in the Natural History Museum at Vienna.

CASEY, DANIEL, a French historical painter, was a pupil of Wappers, in whose atelier at Antwerp he was a fellow-student with Mr. Ford Madox Brown. He first exhibited at the Salon of 1842, when he contributed a 'St. Louis in the Desert, near Damietta,' which was bought by the Government, and is now in the Bordaux Museum. He exhibited constantly in Paris and Belgium, and became known as a powerful painter of ambitious themes, excelling especially in his rendering of horses. Casey died in Paris, December 27, 1885.

CATHELINAUX, CHRISTOPHE, a French painter of dogs and other animals, born at Wareq (Meuse) in 1819, was a pupil of Drolling, and entered the École des Beaux Arts in 1839. He exhibited at the Salon from 1857 onwards. He died in 1883.

CLEMENT, FELIX AUGUSTE, was born at Douzère, Drôme, in 1826. He was a pupil of Drolling and Picot, and obtained the first *prix de Rome* in 1856. He settled in Cairo, and contributed pictures of Oriental subjects to the Salon. Later in life he painted French landscapes and some portraits. He died in 1888.

CLINT, ALFRED, painter, born in 1807, was the son and pupil of George Clint, A.R.A. He first appeared at the Academy in 1829, with 'A Study from Nature,' and several of his later works were exhibited with that body. He contributed more frequently, however, to the shows of the British Artists, of which society he became a member in 1843, secretary in 1858, and president in 1870. He painted a few portraits early in his career, but his popularity rested chiefly on his landscapes and coast studies. In 1849 he published a 'Guide to Oil Painting.' He died in 1883.

COLAS, ALPHONSE, a French historical and portrait painter, was born at Lille in 1818, and studied under Souclon at the school of his native town. He first attracted attention by a large canvas at the Salon of 1849, representing the 'Raising of the Cross.' He was much employed as a decorative painter in French churches, a good specimen of his work in this genre being his paintings in *grisaille*

in the cupola of the Eglise de Notre Dame at Roubaix. He held the post of director of the art school of Lille, where he died in 1887. His portrait of Souhon is in the Lille Museum.

COLE, GEORGE, painter, was born in 1808. He was entirely self-taught, and began life at Portsmouth as a painter of portraits and animals. He finally, however, devoted himself to landscape, and settled in London. He first exhibited in 1840, and was afterwards a pretty constant contributor to the Old British Institution, and, later, to the Suffolk Street Exhibitions. He died September 7, 1883.

COLLIER. See above, MONKSWELL.

\* COLLIER, MARIAN, an English amateur painter, was the daughter of Professor Huxley. In 1879 she married Mr. John Collier. She painted figure pictures, and occasionally exhibited at the Academy and the Grosvenor Gallery. She died November 18, 1887.

CORBAUX, FANNY, water-colour painter, was born in 1812. In 1827, after being self-taught, she gained the silver medal of the Society of Arts, and in 1830 the gold medal. She was the same year elected an honorary member of the Society of British Artists, and in 1839 a member of the Institute of Painters in Water-Colours. She was further known as a student of and writer on Oriental subjects and biblical exegesis, and was granted a Civil List pension. She died at Brighton, February 1, 1883.

COT, PIERRE AUGUSTE, painter, born at Bédarieux (Hérault) February 17, 1837, was a pupil of Duret and of Léon Cogniet. He painted mythological subjects, and also enjoyed a considerable reputation for his portraits. He died in July, 1883.

COUSINS, HENRY, the brother of Samuel Cousins, was also an engraver, and practised in London. He engraved many portraits in mezzotint, and some other plates; among them 'Refreshment,' after Landseer; 'Prayer,' after Sant; 'The Infant Shakespeare,' after Romney; and 'Home of the Homeless,' after T. Faed. He died at Dorking in 1864.

COUSINS, SAMUEL, mezzotint engraver, was born at Exeter, May 9, 1801, and received his early education in his native city. He is said to have astonished his friends while still a child by the truth and spirit of the portraits he was constantly drawing in pencil. At the age of eleven he gained a silver palette from the Society of Arts for a pencil copy of James Heath's plate of the 'Good Shepherd,' after Murillo, and in the following year won the Society's silver medal. His vocation was determined by a chance meeting with the late Sir Thomas Dyke Acland, who saw the boy sketching outside a print-seller's window in Exeter. Recognizing the precocious talent of the copyist, he helped him to London, where he was apprenticed to S. W. Reynolds. After working as an apprentice for seven years, Cousins remained with Reynolds four years as assistant, and a few plates of this date bear the joint signature of master and pupil. Cousins' first independent work was a commission from Sir T. Dyke Acland for a plate after Lawrence's group of Lady Acland and her children. Lawrence was so pleased with the result that he wished to engage the young engraver to work exclusively for him. This, however, Cousins would not agree to. He, however, undertook a second plate after Lawrence, the famous 'Master Lambton,' which at once secured his reputation. In 1835 he was elected associate

engraver of the Royal Academy, and in 1855 a Royal Academician. About 1872, being then over seventy years old, Cousins determined to retire from his profession. After a short term of idleness, however, he again took up the graver, and to this late period of his life belong such masterpieces as the 'Age of Innocence,' 'Penelope Boothby,' 'Simplicity,' and other plates after Sir Joshua, 'Miss Rich,' after Hogarth, and 'Cherry Ripe,' after Millais. During his long career he had amassed a fortune much in excess of his modest needs, and about ten years before his death he made a generous donation of £15,000 to the Royal Academy, to be used as a fund for pensioning destitute artists. In 1880 he retired from the Academy. He died in London, May 7, 1887. Some years before he had presented to the British Museum a (then) complete set of impressions from his plates, containing some very rare states. His *œuvre* consists in all of about two hundred plates, of which the following are famous examples:

Prince Mitternich; after Lawrence 1827.  
Bus VII.; after the same.  
Duke of Wellington; after the same. 1828.  
Sir Ashty Cooper; after the same.  
Lady Grey and Children; after the same.  
Miss Peel; after the same.  
Lady Grosvenor; after the same.  
William Wilberforce; after the same.  
Boltton Abbey; after Landseer.  
The Abercorn Family; after the same.  
The Queen; after the same.  
Return from Hawking; after the same.  
The Queen receiving the Sacrament; after the same.  
Christ weeping over Jerusalem; after Sir C. Eastlake.  
Shakespeare, after the Chandos portrait.  
The Order of Release; after Millais.  
The Minuet; after the same.  
Yes or No? after the same.  
Yes! after the same.  
No! after the same.  
Pomona; after the same.  
Marie Antoinette in the Temple; after E. M. Ward.  
Miss Bowles; after Reynolds. 1874.  
Lady C. Montagu; after the same.  
• Sylvia; after the same.  
Hon. Anne Bingham; after the same.  
Lavinia; after the same.  
Princess Sophia of Gloucester; after the same.  
Duchess of Rutland; after the same.  
Countess Spencer; after the same.

COX, DAVID, the younger, the only child of David Cox the elder, was born at Dulwich in 1808. He was a pupil and imitator of his father. Though a good master, and socially a well-known figure, he never attained to much reputation as an artist. In 1819 he was elected an Associate Exhibitor of the Society of Painters in Water-Colours. He died December 4, 1885.

(CRAWFORD), EDMUND THORNTON, a Scottish landscape painter, was born at Cowden, near Dalkeith, in 1806. His father was a land surveyor, and Crawford was apprenticed when a boy to a house-painter in Edinburgh. Shortly afterwards, however, his indentures were cancelled, and he entered the Trustees' Academy, then under Andrew Wilson. In 1833 he paid the first of several visits to Holland. In 1839 he was elected an associate, and in 1848 a full member of the Scottish Academy. He died at Lasswade on September 29, 1885. His art was closely akin to that of Thomson of Duddingston. Works:

Edinburgh. *S. Nat. Gall.* Group of Trees.  
" " Coast scene, North Berwick.  
" " Close hauled, crossing the Bar.

**CZERNY, LUDOVIC**, an Austrian painter, and professor of the Academy, died at Vienna in January, 1889, aged sixty-nine.

**DANBY, THOMAS**, marine painter, was the son of Francis Danby, A.R.A., and was born in Ireland, but spent his early youth chiefly at Bristol, where his father practised and taught drawing. He first exhibited in London in 1841, when he sent a small oil picture, 'The Wreck,' to the British Institution, and in 1843 he appeared at the Royal Academy with an illustration of one of Wordsworth's poems. He was elected an associate of the Society of Painters in Water-Colours in 1867, and became a full member in 1870. He died March 25, 1886.

**DANIELS, WILLIAM**, painter, born about 1812, was the son of a brickmaker at Liverpool, and first showed his artistic talent by modelling figures in clay. He studied drawing at the Liverpool Institution, and was then apprenticed to an engraver on wood, painting portraits and effects of chiaroscuro in his leisure. At the close of his apprenticeship he set up as a painter in his native town, and might have risen to eminence in his art but for his fondness for drink and for jovial company. He died in Liverpool, October 13th, 1880. There are five portraits by him in the South Kensington Museum, among them those of George Stephenson, and Charles Keane as Hamlet. See 'Magazine of Art,' June, 1882.

**DARBY, MATTHEW**, engraver and caricaturist, practised in London and at Bath in the second half of the 18th century. He kept a shop in the Strand for the sale of artists' materials, and advertised himself as a teacher of engraving. Anthony Pasquin was one of his pupils. He also published comic drawings, among them some of H. W. Bunbury's early works, and a series of 'Caricatures' by various hands. He himself is said to have produced about three hundred caricatures.

**DAUBIGNY, KARL PIERRE**, the son of the famous landscape painter, was a pupil and imitator of his father, and painted the same class of subjects. Born in Paris in 1846, he gained medals in 1868 and 1874, and died in May, 1886.

**DE BRAEKELEER, FERDINANDUS**, historical painter, was born at Antwerp in 1792. He was the son of Jean Ferdinand Joseph de Braekeleer and of Jeanne Bernadine Antoinette Seghers. He studied at the Antwerp Academy, and under M. J. van Bree. In 1819 he won the grand prize of the Academy, with the pension for Rome. He spent three years in Italy, painting historical pictures ('Healing of Tobias,' 'Esau and Isaac') in the manner of David. After his return to Antwerp he perfected a manner of his own, in which he painted *genre* subjects, scenes from Belgian history, &c. He died in 1883, at Antwerp. Among his pupils were Leys, Jacobs, De Block, and others. Pictures by him are in the Galleries of Antwerp, Berlin, and Munich.

**DE BRAEKELEER, FERDINANDUS**, son of the last named, was born at Antwerp in 1829, and had shown some promise as a *genre* painter, when he died at the age of twenty-eight, in 1857. Another brother, **HENRI**, born in 1840 at Antwerp, was a painter of *genre*, and died in 1888.

**DE KEYSER, NICAISE**, a Flemish painter, was born at Santvliet, near Antwerp, in 1813. He was a pupil of J. Jacobs and of Van Breda, and distinguished himself by his battle-pieces, &c., in the manner of Wappers and the reactionaries of 1830.

In 1855 he became director of the Academy of Antwerp. He died in 1887.

**DEL LUPINO**. See above, LUINI.

**DEMARNE, JEAN LOUIS DE MARNETTE**, painter and etcher, born in Brussels in 1754, was the son of a Belgian officer, and of his wife, the Baroness Anschutz. When only twelve years old, he was sent to Paris, and studied in the atelier of Gabriel Briard. He became a successful painter of landscapes with figures or cattle, in the manner of Berchem and Karel Dujardin. He also etched thirty-eight plates of similar subjects. He practised in Paris, making occasional journeys in Switzerland. In 1783 he became a member of the Académie des Beaux Arts. He was long employed as painter to the Sèvres porcelain factory. He died at Batignolles in 1829. In the Hermitage at Petersburg there are five of his pictures, and several were in the San Donato Collection at Florence.

**DE MOMPIER**. See above, MOMPIER.

**DEROCHE, VICTOR**, a French landscape painter of some note, was born at Lyons in 1824 (?). He was a frequent exhibitor at the Salon of pictures illustrating the beauties of the Seine, and generally somewhat melancholy in sentiment. He lived for many years at Montigny, near Vernon-sur-Seine, and died in 1886.

**DESSURNE, MARK**, painter, born in 1825, was a student and frequent exhibitor at the Royal Academy. He also contributed to the Suffolk Street and British Institution galleries between 1840 and 1870, and held an art mastership in connection with the Glasgow school of design for many years. He died May 4, 1885.

**DICEY, FRANK**, an English painter of portraits, and of *genre* subjects of a somewhat ambitious class, exhibited at the Academy and with the British Artists between 1865 and 1880. A portrait by him of the Prince of Wales was engraved by Scott. Dacey died in May, 1888.

**DONALD, JOHN MILNE**, a Scottish landscape painter, was born at Nairn in 1819. His parents settled at Glasgow shortly after his birth, and he was educated and received his first art teaching in that city. In 1840 he visited Paris, and then London, where he remained until 1844. In London he made the acquaintance of Samuel Rogers, who encouraged him and gave him commissions for two pictures. In 1844 he established himself at Glasgow, where he worked till his death in 1866. His pictures failed to attract much notice in his lifetime, and sold for small prices. Like many of his contemporaries, he was glad occasionally to paint panels for ships built on the Clyde. Of late years many of these have been transferred to canvas, and sold for considerable sums. His landscapes usually represent distant mountains with foregrounds of pasture land and flocks of sheep. They are chiefly to be found in small private collections in Glasgow and its neighbourhood.

**DOO, GEORGE THOMAS**, an English engraver, was born in January, 1800. He studied under Charles Heath, and published his first plate, a portrait of the Duke of York, after Lawrence, in 1824. In 1825 he visited Paris, and spent some time in the ateliers of the French engravers. On his return to London he opened a school in the Savoy, for study both from the life and from the antique. He also lectured upon painting. In 1836 he was appointed engraver in ordinary to William IV., and in 1842 to Queen Victoria. In 1856 he was elected an associate of the Royal Academy, and in

1857 a full member. In 1861 Doo became president of the Artists' Annuity Fund, and in 1863 he was a witness before the Royal Academy Commission at Westminster. He died at Sutton, Surrey, November 13, 1886. Among his best plates are :

- The Infant Christ; after Raphael.
- 'Ecce Homo'; after Correggio.
- The Combat, after Eddy.
- John Knox preaching; after Wilkie.
- Pilgrims in sight of Rome; after Eastlake.
- The Raising of Lazarus; after St. del Pombio.
- St. Augustine and St. Monica; after Ary Scheffer.
- Yorick and the Grissette; after Newton.
- 'Gevartius' (Cornelius van der Geest); after Vandyck.
- The Oulmady Children; after Laurence.
- Six plates for the 'Elgin Marbles,' published by the trustees of the British Museum.
- Several plates in Jones's 'National Gallery.'

DOVE, THOMAS, marine painter, began life as a house-painter, but later entered the studio of George Chambers, with whom he worked for some time. His pictures were chiefly scenes from Liverpool or its neighbourhood, and he became well known in the north of England. Reduced to poverty in his old age, he died in the Whitty Workhouse, in January, 1847.

DOYLE, RICHARD, draughtsman and caricaturist, was born in London, September, 1824. He was the second son of John Doyle (H. B.), who taught him from early childhood, and to such purpose that at the age of sixteen the boy was already an accomplished draughtsman. A remarkable specimen of his early powers is preserved in the British Museum. It is a MS. journal, illustrated with a large number of humorous and fanciful sketches. (This work was published in facsimile by Smith, Elder and Co., in 1885.) Other productions of about the same date were, 'The Eglinton Tournament,' and 'A Grand Historical, Allegorical, and Classical Procession.' In 1843, two years after the establishment of 'Punch,' Doyle, then nineteen years old, was permanently engaged on the staff. He soon attracted attention by his caustic of leading statesmen, and later by a series of humorous designs called 'Manners and Customs of ye Englyshe, drawn from ye Quick by Richard Doyle.' Akin to these were the 'Bird's-eye Views of Society,' contributed to the 'Cornhill Magazine.' One of his happiest contributions to 'Punch' was the now familiar cover. Besides work of this importance, Doyle further contributed to 'Punch' innumerable small drawings, initials, and *culs de lampe*. His connection with the periodical came to an end in 1850, when conscientious scruples caused him to resign his post. A sincere Roman Catholic, he felt it unseemly to associate himself with attacks directed against Papal aggression. Henceforward he worked as an illustrator of books, and as a painter in water-colours. His original drawings were chiefly of Welsh and Devon scenery, into which he loved to introduce gracefully fantastic figures of fairies, gnomes, and pixies. Among such the most important examples are :

- The Triumphant Entry, a Fairy Pageant. (*Nat. Gal. Ireland.*)
- The Witch's Home. (*Two drawings.*)
- The Manners and Customs of Monkeys. (*Both in the South Kensington Museum.*)

Doyle was seized with apoplexy at the Athenæum Club, December 10, 1883, and died on the next day. Among the books illustrated by him are :

- Thackeray's 'Rebecca and Rowena.' 1850.
- Buskin's 'King of the Golden River.' 1851.
- 'The Foreign Tour of Brown, Jones, and Robinson.' 1854. (Begun in 'Punch.')
- Thackeray's 'Newcomers.' 1853-5.
- 'In Fairy Land.' Elfis scenes, with verses by Mr. William Allingham. 1870.
- Dickens' 'Battle of Life.'
- Leigh Hunt's 'Jar of Honey from Mount Hybla.'

A number of his miscellaneous sketches are preserved in the British Museum, and in the Fitzwilliam Museum at Cambridge.

DREUX, ALFRED DE, was born in Paris in 1808. He was a pupil of Léon Cogniet, and became a fashionable painter of race-horses and of equestrian portraits. Many of his pictures have been engraved. Among the best known are: 'The Postilion' (1836), 'The Imperial Guard' (1855), 'Equestrian Portrait of the Duc de Nemours' (1844), and several large hunting-pieces. He died in 1860.

DUVAL, AMAURY, painter, was born at Montrouge, Paris, in 1808. In 1826 he entered the atelier of Ingres, and afterwards travelled in Greece, where he made numerous studies and sketches. In 1834 he exhibited at the Salon his 'Greek Shepherd discovering a Bas-relief,' and soon became favourably known as an able exponent of his master's traditions. His portrait of 'Rachel as the Tragic Muse,' contributed to the Exhibition of 1855, attracted considerable attention. He painted various pictures for Parisian churches, and executed some decorations in St. Germain l'Auxerrois. He died in December, 1885.

DUVAUX, JULES ANTOINE, painter and etcher, born at Bordeaux in 1818, was a pupil of Charlet, and a painter of battles and military subjects generally. Several of his pictures are in the Versailles Museum. He also worked much as an illustrative draughtsman and etcher for various publications. He died in 1884.

DYCKMANS, JOSEF LAURENS, a Flemish painter, was born at Lierre in 1811. He was a pupil of Tielemans and Wappers. He painted genre pictures, portraits in small, &c., in a style of the minutest finish. He was Professor in the Antwerp Academy, and died in 1888. Pictures :

- The Blind Beggar. (*National Gallery.*)
- Portrait Group. (*South Kensington Museum.*)

EBERT, KARL, landscape painter, was born at Stuttgart in 1821, and studied there under Steinkopf, as well as at Munich. He died in 1885. In the Stuttgart Gallery there are two pictures by him.

FAHEY, JAMES, painter, was born at Paddington, April 16, 1804. He was intended for an engraver, and studied for a time under Swaine, who was his uncle. He afterwards worked in Munich and Paris, where he was employed as a surgical draughtsman. He exhibited a portrait at the Academy in 1825, but shortly afterwards devoted himself to landscape in water-colours. In 1834 he joined the short-lived Associated Painters in Water-Colours, and in the following year he, with other leading members of that body, formed the 'New Society,' now the Institute of Painters in Water-Colours. He was for more than forty years secretary to the society. In 1856 he was appointed drawing-master at Merchant Taylors' School, whence, after twenty-seven years, he retired on a pension. He died December 19, 1885.

**FAURE, LÉON**, a French painter, and pupil of Eugène Delacroix, was a native of Toulouse. His first contribution to the Salon was a picture called 'L'Offrande,' exhibited in 1857. He was for many years Professor at the Art School of his native town, where he died in 1887.

**FAVRETTO, GIACOMO**, painter, was born at Venice in 1849. He was one of the ablest of the little knot of Venetian painters whose practice is founded more or less on the water-colours of Ludwig Passini. His pictures are generally market-scenes, and are notable for the skill with which positive greens are employed. Towards the end of his life his works became popular in London. The best perhaps is 'A Clothes Market in Venice.' He died at Venice in 1887.

**FEYEN-PERRIN, FRANÇOIS NICOLAS AUGUSTIN**, painter, was born in 1829 at Bey-sur-Seille (Meurthe et Moselle). As a child he displayed a precocious artistic gift, and after a short period of study at Nancy, he entered the École des Beaux Arts in Paris, and became the pupil of Cogniet and of Yvon. His first works were scenes for the Théâtre Italien; he then devoted himself to history, but his narrow means forced him to turn his attention to portraiture and studies of peasant life, in which he achieved great excellence. His best works are perhaps his 'Return from Oyster Fishing' (in the Luxembourg), 'La Vannense' (painted 1867), 'Les Cancalaïses,' 'The Road to the Market,' a portrait of M. Alphonse Daudet, and a 'Death of Orpheus.' He was also an etcher of some ability. He died in 1888.

**FISK, WILLIAM HENRY**, painter, was the son and pupil of William Fisk, and was born about 1825. He studied at the Royal Academy schools, and was appointed anatomical draughtsman to the Royal College of Surgeons. He continued at the same time to practise painting, and many of his pictures were exhibited at the Academy, the British Institution, the Suffolk Street Gallery, and in Paris. He also contributed numerous essays and articles on art subjects to current literature, and lectured both in London and the provinces. His artistic powers were very considerable, but he was best known as a careful and able teacher, in which capacity he worked for forty years at University College School, London. He died at Hampstead, November 13, 1884.

**FÖRSTER, ERNST JOACHIM**, painter and writer upon art, was born in 1800, at Munchengosserstütt, on the Saale. After a stay at the Universities of Jena and Berlin he took up art as his career, and studied under Schadow at Berlin, and under Cornelius at Munich. In 1824-5 he was working under Hermann on the frescoes in the Aula at Bonn, and was afterwards employed on those in the arcades of the Munich Hofgarten. He married a daughter of Jean Paul Richter, and this connection led him again in the direction of literature. After the death of his father-in-law he published several biographical notices of him, and edited his literary remains. He was employed in 1832 by the then Crown Prince Max, of Bavaria, to visit Italy, and make a series of drawings from the antique, and his archaeological researches in connection with this work were afterwards embodied in his 'Material for a new History of Art' (1835). He also carried out various decorative works in the new palace at Munich. Of his numerous literary productions in connection with art the most important are: 'A History of German Art' (1851-

60); 'Monuments of German Architecture, Sculpture and Painting' (1855-69); 'Life of Raphael' (1867-69); 'History of Italian Art' (1869-75). He published the continuation of Schorn's German version of Vasari, and was joint editor with Kugler of the 'Kunstblatt' from 1842-49. He died in 1885.

**FRANÇOIS, ALPHONSE**, one of the most famous of modern French engravers, was born in Paris in 1811. Left an orphan in his childhood, he was early thrown on his own resources, and began life as a goldsmith's engraver. His skill and industry soon insured him a modest livelihood in Paris, but, oppressed by the mechanical drudgery of his craft, he turned his thoughts to music, and was even engaged for a time in the orchestra of the Conservatoire concerts. He next tried the stage, and was fond, in after life, of describing a memorable occasion on which he played with Rachel. Through his elder brother, Jules, he was introduced at the mature age of twenty-six to Henriquel-Dupont, the engraver. Henriquel received him kindly, and agreed to let him work in his atelier. Though absolutely ignorant even of the elements of drawing, François set to work, confident of success. It happened during the first year of his apprenticeship that he saw a portrait of Titian at the house of the well-known collector, M. Chaix d'Est-ange, and asked leave to make a drawing of it. To the amazement of Henriquel, he then announced his intention of engraving it. The result was extraordinarily successful for a first effort. With each fresh undertaking his powers developed. His plates began to attract attention at the Salon, where he first exhibited in 1842, and Paul Delaroche persuaded Messrs. Goupil to intrust one of his own pictures to the *débutant*, the 'Napoleon crossing the Alps.' This was followed by numerous commissions from the same firm, and by plates after Fra Angelico's 'Coronation of the Virgin,' and Cabanel's 'Birth of Venus,' for the Chalcographie du Louvre. Henceforth commissions poured in on him, and the story of his later years is one of uneventful prosperity, up to the time of his loss of sight. Debarred by this calamity from the work in which he delighted, his health and spirits alike gave way, and he died in Paris, July 6, 1888. Among his later undertakings was a commission from the directors of the Doré Gallery, in London, to reproduce the pictures in their exhibition. This long and laborious work was carried out with the help of pupils and assistants, the plates being finally worked over by François himself. Of his finer plates after other masters we may also name:

The Mystic Marriage of St. Catherine; *after Memline.*

The Virgin on the Steps; *after Titian.*

Marie Antoinette leaving the Revolutionary Tribunal; *after Delaroche.*

The Youth of Pico de la Mirandola; *after the same.*

Psyche; *after Jules Leffebvre.*

**FREEMAN, JAMES EDWARD**, painter, was a native of Nova Scotia, but was educated in the National Academy in New York. He settled in Rome, where he painted genre pictures, mostly of Italian subjects. He is known also by his publication, 'A Portfolio of Italian Sketches.' He died in 1884.

**FRÈRE, CHARLES THÉODORE (BEY,)** painter, was born in Paris in 1815. He was a pupil of Roqueplan and Léon Cogniet, and made his *début* at the Salon in 1834 with landscapes from Northern France. Two years later he went to Algiers, and

afterwards spent some time in Africa, whence he drew his subjects for the rest of his life. He died in Paris, March 24, 1888.

**FRÈRE, PIERRE EDOUARD**, a French genre painter, was born in Paris, January 10, 1819. He studied under Delaroche, and made his *début* at the Salon of 1843. His early pictures were chiefly interiors of cottages, workshops, &c., with cobblers, coopers, cooks, and other industrious members of the lower classes at work. They were warm and transparent in colour, and often forcible in chiaroscuro. In later years he almost entirely confined himself to painting incidents of child life, and became cold in colour and feeble in his light and shade. He produced a great number of drawings in which coloured figures are set against monochrome backgrounds, generally sketched in black chalk. His works are well known in England, where he frequently exhibited, first at the French Gallery in 1854. His first picture in the Royal Academy was one of his most characteristic works, the 'Girls leaving School.' Frère lived at Écouen, and died there, May 23, 1886.

**GAILLARD, CLAUDE FERDINAND**, engraver and painter, was born in Paris, January 7, 1831. He entered the École des Beaux Arts in 1850, and worked under Léon Cogniet. He won the *Prix de Rome* as an engraver in 1856, and from 1863 onwards was a constant contributor to the Salon, of portraits, classical and sacred subjects, both painted and engraved. He executed several important commissions for the *Chalcographie du Louvre*, among them the reproduction of Leonardo's 'Monna Lisa' and 'Last Supper,' and engraved a number of plates for the 'Gazette des Beaux Arts.' His plates were principally after the old masters, but he also engraved occasionally from his own pictures, and those of other modern painters. His style, both with point-brush and burin, was a marvel of accurate minuteness. Several of his works are in the Luxembourg. He died in January, 1887.

**GALLAIT, LOUIS**, painter, was born at Tournay in 1810, and was educated in his native town. He showed his artistic talent at a very early age, and gained a prize from the Ghent Academy while still a boy. The municipal authorities of Tournay bought one of his early performances, a 'Christ restoring sight to the Blind Man,' and presented it to the cathedral. The city further granted him a sum of money in 1835, which enabled him to study in Paris, under Hennequin. Henceforth his career was one of assured success. His ambitious and melodramatic pictures were received with great favour by the public, though condemned by artists and connoisseurs. His art had much in common with that of his contemporary, Scheffer, with whom he was often compared, though Gallait was a very much more accomplished craftsman than the Franco-Dutch painter. He gained a long list of honours, prizes, and distinctions both at home and abroad, was a member of the Institute of France, and an honorary foreign Royal Academician. Several of his pictures were at the International Exhibition of 1862. He died November 20, 1887.

**GAUCHEREI, LÉON**, engraver, etcher, and painter in water-colours, was born in Paris in 1816. He was a pupil of Viollet le Duc, with whom he travelled in Italy and Sicily. He was a constant exhibitor at the Salon, where he gained

numerous official honours from 1853 onwards. He etched many plates for the 'Gazette des Beaux Arts,' for 'L'Art,' the 'Portfolio,' and other publications. He died in Paris in 1885.

**GEYER, ALEXIUS**, landscape painter, was born at Berlin in 1826, and studied in the academies of Berlin, Munich, and Dresden. He worked for some years in Rome and Paris, and was patronized by King Otho of Greece. He painted a number of large water-colours for the Archaeological Museum at Berlin, and also worked for King Frederick William IV. of Prussia. He died in 1883.

**GILL, ANDRÉ**, a French painter and political caricaturist, was born in October, 1840. He studied under Leloir, and at the Académie des Beaux Arts. He exhibited a few portraits, &c. at the Salon, but was best known by his caricatures of notabilities under the second empire. He became insane about five years before his death, which took place in 1885.

**GILLIES, MISS MARGARET**, the daughter of a Scotch merchant settled in London, and niece of Lord Gillies the judge, was born in Throgmorton Street in 1803. Her father having lost his fortune, she lived as a girl under the care of her uncle in Edinburgh, where she enjoyed the society of some of the most notable men of the day, among them Scott, Eiskine, and Jeffrey. Determined, however, to earn an honourable livelihood for herself, she resolved to become an artist, and went to Paris to study, where she made the acquaintance of the Schöffers, and worked more or less under their direction. She made her *début* as a painter of miniatures, and afterwards devoted herself to water-colour drawings of domestic or romantic subjects. In 1852 she was elected an associate of the Water-Colour Society, of which she was the first lady member. With that body she was a constant exhibitor, contributing down to the year before her death, which took place at her house at Hampstead in the spring of 1888.

**GODDARD, BOUVIERE**, an English animal painter, was born in Wiltshire in 1834. He came to London in 1849, and studied for two years in the Zoological Gardens. In 1851 he settled in Salisbury, but six years later returned to London. He was a constant exhibitor at the Royal Academy. He died at Brook Green in 1888. His 'Struggle for Existence' is in the Walker Art Gallery, Liverpool.

**GOSLING, WILLIAM**, landscape and figure painter, was born in 1824. He took to painting somewhat late in life, but in 1852 he was elected a member of the Society of British Artists; he exhibited frequently with that body, and with the Royal Academy. He died at Wargrave, Henley-on-Thames, December 6, 1883.

**GOUPIL, JULES ADOLPH**, born in Paris in 1839, was a pupil of Henri and Ary Scheffer, and a popular painter of portraits and genre. He first exhibited at the salon in 1878. He died in Paris of consumption, April 28, 1883.

**HADAMARD, ARGENT**, a French painter of portraits and genre, was born at Metz in 1823, and was a pupil of Paul Delaroche. He was a frequent exhibitor at the Salon between 1846 and 1880. He died in 1886.

**HAGHE, LOUIS**, water-colour painter and lithographer, was born at Tournay in 1806. He came to England while still a young man, was elected



one of the foundation members of the New Society (afterwards Institute) of Painters in Water-Colours, and made his *début* in London at their exhibition in 1835. Of this body he continued an influential member for many years; he acted as vice-president under Mr. Henry Warren, and on the death of the latter in 1873 was elected President. His subjects were chiefly the picturesque streets and buildings of Northern France and of the Low Countries, which he treated both in water-colour and lithography. He was a partner in the well-known lithographic establishment of Day & Haghe. He exhibited occasionally in Paris. Among his best-known publications was 'A Portfolio of Sketches in Belgium, Germany, &c.', in three vols. London, 1840-50. In 1883 he resigned his Presidency of the Institute, and died at Stockwell, March 9, 1885.

HAMMAN, EDOARD JEAN CONRAD, a Belgian painter, was born at Ostend in 1819. He was a pupil of Nicaise de Keyser, and in 1846 settled in Paris. He was much employed by the French Government, and gained the orthodox honours. He died in Paris, on March 30, 1888. Pictures:

Dante at Ravenna. (*Brussels Museum*)

Entry of Albert and Isabella into Ostend. (*Do.*)

Vesalius.

Infancy of Charles V.; a reading of Erasmus. (*Luxembourgy.*)

HÉDOUIN, EDMOND, painter and engraver, was born at Boulogne in July, 1820, and became a pupil of Paul Delaroche and of (Véstein Nanteuil. He first attracted attention as a painter of rustic scenes and of Algerian subjects. But it is as an engraver that he takes an important place among modern artists. For the Print Department of the Louvre he reproduced Boucher's 'Diana at the Bath,' and Carl van Loo's 'Halt of Huntsmen.' He was largely employed by French publishers as an illustrator of *éditions de luxe*. Among his most successful undertakings were the engravings for 'Manon Lescaut,' for the French translation of 'The Sentimental Journey,' for Rousseau's 'Confessions,' and for the works of Molière. This last received the *medaille d'honneur* at the Salon of 1888. He died on the 13th of January, 1889.

HEINLEIN, HEINRICH, landscape painter, was born at Nassau-Weilburg in 1803. His mother, a pastel painter of some repute, gave him his early instruction in art. He also worked under Gärtner at Munich, and later in the Mannheim Academy. He travelled much in Italy and Switzerland, and his subjects were chiefly mountain scenery. Many of his pictures are in German galleries. He died in 1885.

HENDSCHEL, ALBERT, painter, draughtsman, and etcher, was born at Frankfort-on-the-Maine, June 9, 1834, and studied at the Stadel Institute under Steinle, Passavant, and Jakob Becker. In 1869-70 he visited Italy. His pictures were chiefly poetical and humorous illustrations of German legends and folk-lore, but he occasionally painted genre. His 'Sketch-Book' was published in 1872-74. He etched a few plates. He died in 1883.

HERDMAN, ROBERT, a Scottish painter of portraits and historical subjects, was born at Rattray, Perthshire, in 1830, and was educated at the Trustees' Academy, Edinburgh. The son of a minister, he was himself intended for the church, but showed such a disposition for art, that he was allowed to abandon the idea and become the pupil of R. S. Lauder. From 1861 onwards he was a frequent contributor to the Royal Academy Exhibi-

tions, where, however, his works failed to attract much attention. In the north he had a considerable reputation, and painted many portraits of Edinburgh notabilities. He became an associate of the Scottish Academy in 1861, and a full member in 1863, and took an active part in the management of that body. He died very suddenly of heart disease, in his studio at Edinburgh, December 31, 1887. There are two pictures by him in the Scottish National Gallery.

HILLEMACHER, ERNEST, a French historical and genre painter, was born about 1818. He was a pupil of Léon Cogniet, and a frequent exhibitor at the Salon, where he won the usual honours. He died in 1887. Works:

Molière and his Housekeeper.

Philip IV. and Velazquez.

Mortimer and Richard Plantagenet.

A Game of Whist.

HOLL, FRANK, was born at St. James's Terrace, Kentish Town, London, on the 4th July, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. He was educated at Heath Mount School, Hampstead, and at University College School, Gower Street. At the age of fifteen he became a probationer in the school of the Royal Academy, where he was among the most successful students of his year. In 1868 he won the travelling scholarship with his picture of 'The Lord gave, and the Lord hath taken away,' but resigned it twelve months later, as he found he was not profiting by the foreign travel it rendered obligatory. Between 1869 and 1878 he exhibited many pictures at the Academy, dealing mostly with the more sombre incidents in domestic life. By these he won reputation, but scarcely popularity. In 1878 he exhibited 'Newgate,' his most ambitious subject picture, and a portrait. The latter was a success, and led to the production of a half-length portrait of Mr. Samuel Cousins, the famous engraver. This was at the Academy in 1879, and its merits were so great that from the moment it was seen until the author's death, he was never without more commissions for portraits than he could carry out. A list of the more remarkable among them is given below. Holl's constitution, which had been weakly from his birth, gave way under the strain imposed upon him by his popularity, and during his latter years he developed a dangerous weakness of the heart. In 1888, after the pictures had been sent in for the annual exhibition, he paid a flying visit to Madrid. The fatigue thus caused, added to the strain of finishing his portraits for the Academy, brought on an attack which proved fatal on the morning of the last day in July. Holl was elected an A.R.A. in 1878, and a full Academician in 1884. The following list is confined to his more notable works:

The Lord gave, and the Lord hath taken away. 1868.

(*F. C. Pawle, Esq.*)

No Tidings from the Sea. 1871. (*The Queen.*)

'I am the Resurrection and the Life.' 1872. (*John Akroyd, Esq.*)

Leaving Home. 1873. (*Mrs. Hill.*)

Went. The Pawnbroker's Shop. 1873. (*The late Felix Vigne, Esq.*)

Deserted. 1874.

Ordered to the Front. 1880. (*Sir Thos. Lucas, Bart.*)

Returned from the Wars. 1881. (*Do.*)

Portrait of Dr. Cradock. 1881. (*Brasenose College.*)

" " Sir Henry Rawlinson. 1881.

" " Captain Sim. 1881. (*Commercial Dock Company.*)



- Portrait of Sir Fredk. Roberts. 1881. (*The Queen*.)  
 " " William Agnew, Esq. 1883.  
 " " Lord Wolseley. 1883. (*Mrs. Frank Holl*.)  
 " " Duke of Cambridge. 1883.  
 " " E. H. Carbutt, Esq. 1884.  
 " " Prince of Wales. 1884. (*Middle Temple*.)  
 Francis Holl, A.R.A. 1884. (*Mrs. Frank Holl*.)  
 Portrait of Marquis of Dufferin and Ava. 1885.  
 " " Viscount Hampden. 1885.  
 " " Duke of Cleveland. 1885.  
 " " Sir George Trevelyan. 1886.  
 " " Lord Overstone. 1887. (*Lord Wantage*.)  
 " " Mr. Bright. 1887. (*Reform Club*.)  
 " " Earl Spencer. 1888.  
 " " Mr. Gladstone. 1888.  
 " " Pierpont Morgan, Esq. 1888. (*J. S. Morgan, Esq.*)  
 " " Major Graham.  
 " " John Tenniel. (*William Agnew, Esq.*)  
 " " Mr. Chamberlain.

HUBERTI, GASPAR, the engraver of an excellent plate in the style of Hollar, after a portrait of General Thomas Preston, now at Gormanston Castle, County Meath. Of Huberti's life no particulars have been yet discovered. The only known impression from his plate is in the library of Trinity College, Dublin.

INCHBOLD, JOHN WILLIAM, painter and etcher, born at Leeds, April 23, 1830, was the son of Mr. Thomas Inchbold, editor and proprietor of the 'Leeds Intelligencer.' He was educated in his native town, and showing a strong taste for drawing, was sent to London to be trained as a draughtsman in Messrs. Day and Haghe's lithographic works. About 1847 he began the study of water-colours under Mr. Louis Haghe. His first exhibited works were 'Sheep's Tor, Dartmoor,' and 'The Dewey Stone, Dartmoor,' which he sent to the Suffolk Street Gallery in 1849. He early became an adherent of Pre-Raphaelism, his works being distinguished by a laborious accuracy and minuteness. In 1851 he exhibited two water-colours at the Academy, and in 1855 his contribution, 'The Moorland,' was the subject of a warm panegyric from Mr. Ruskin in his notes on that year's Academy. As his powers developed, the painter gradually acquired a larger and more sympathetic manner, retaining the sentiment which distinguished his early works, and showing much power in the treatment of mountain distances and effects of atmosphere. He etched a considerable number of plates, though few were published, and was favourably known in the literary world as the author of a volume of poems, 'Annus Amoris,' published in 1877. He died suddenly of heart disease, at his sister's house at Headingly, near Leeds, January 23, 1888.

ISABEY, EUGÈNE LOUIS GABRIEL, painter, son and pupil of the famous miniaturist, was born in Paris in 1804. He was one of the most original of the 'men of '30.' In 1830 he accompanied the French expedition to Algiers as marine draughtsman. He practised later in Paris, and distinguished himself by his bold, effective, though sometimes false treatment of marines and landscapes. He gained the usual honours from the French Government, and died in April, 1886. Among his best pictures we may name:

- Battle off the Texel. 1839. (*Versailles Museum*.)  
 Embarkation of Napoleon's Corpses.  
 View of Boulogne. (*Toulouse Museum*)  
 Embarkation of De Witt and De Ruyter. (*Luxembourg*.)  
 Wreck of the 'Emily.'

JAMIELLI. See above, MIEL, JAN.  
 JONGKIND, JOHANNES BARTHOLO, Dutch painter, is still alive.  
 JUSTUS OF PADUA. See above, MENABUOI.

KALTENMOSER, MAX, a German painter of domestic genre, was born at Munich in 1842, and was the son of Caspar Kaltenmoser. In 1858 he entered the Munich Academy, where he studied under Foltz and Arthur von Ramberg. He died in 1887.

KEARSE, Mrs. See above, LAWRENCE, MARY.  
 KEELING, W. K., an English painter, born about 1808, practised in Manchester, where he took an active part in the foundation of the Manchester Academy of Fine Arts. He died February 21, 1886.

LALANNE, MAXIME, draughtsman and etcher, was born at Bordeaux in 1827. He was a pupil of Gigoux. He was an assiduous exhibitor at the Salon, where he won the orthodox medals and knighthood. His etchings are famous for the scientific clarity of their method, a method which he explained in his 'Treatise on Etching,' published in 1866. Lalanne died in 1886. Among his plates we may name:

- Animals at Pasture; after Berchem. 1864.  
 Italian Landscape; after Claude. 1865.  
 Souvenir de Bordeaux. 1867.  
 Paris from the Trocadéro. 1867.  
 Cows crossing a Ford, after Trayan. 1873.  
 The Cornfield; after Ruysdael.  
 Twilight; after Crome.  
 Paris from the Louvre.

LANÇON, AUGUSTE, painter and etcher, was a native of Saint-Clément (Jura), and a pupil of Picot. He painted chiefly battle pieces and animals, and was well known as an etcher. His best plates were a series of seventeen from the Franco-Prussian War of 1870-1. He died in May, 1885. His heirs presented his 'Lionne en arrêt' to the Luxembourg, and his 'Tranchée devant Le Bourget' to the city of Paris.

LAPIERRE, LOUIS-ÉMILE, landscape painter, born in Paris in 1817, was a pupil of V. Bertin. He exhibited landscapes, many of them of scenes in the neighbourhoods of Rome and Fontainebleau. He died in 1886.

LAZERGES, JEAN RAYMOND HIPPOLYTE, painter, was born at NARBONNE, July 5, 1817. He was a pupil of David d'Angers and of F. Bouchot, and painted religious and historical subjects, exhibiting a large number of works at the Salon between 1840 and 1880. He was much employed in decorative painting for French churches. Examples of his work in this genre are to be seen in the Église Saint-Laurent at Orleans, and in the Église de Notre Dame de Recouvrance; also in the church of St. Eustache in Paris. A 'Death of the Virgin' by him, in the Tuileries Chapel, perished with the palace. He died in Paris, October, 1887.

LEAL, EDWARD, draughtsman and landscape painter, was born in 1813 (?), on the Earl of Derby's estate near Knowsley, in Lancashire, his father being an *employé* of the Earl. He was the youngest of twenty-one children, and by the help of friends was enabled to become an accurate zoological draughtsman. In 1835 he came to London, and first exhibited at the Suffolk Street Gallery in the following year—'A Study of Dead Birds.' It was his practice to make minute studies of birds

the Zoological Gardens, and many of the drawings in Gould's earlier volumes were by him. He also worked much in hospitals as a pathological draughtsman. The outcome of a visit to Knowsley was 'The Knowsley Menagerie,' now a rare and highly-prized book. He became a constant visitor at Knowsley, and there composed that 'Book of Nonsense,' by which he is best known. He had meanwhile been devoting himself seriously to landscape painting, and when his delicate health began to give way under the severity of English winters, the successor of his first patron started a subscription which enabled him to go to Rome for further study. In 1846 he published his 'Illustrated Excursions in Italy,' which he gratefully dedicated to the then Earl of Derby. A kindred work was 'Sketches of Rome and its Environs.' Journeys in Greece, Albania, Sicily, Malta, Corsica, Palestine, Syria and Egypt, &c., were all industriously recorded in like picturesque fashion with pen and pencil, drawing from Tennyson the 'Lines to E. L. on his Wanderings and Travels in Greece.' Lear never became popular, however, as a landscape painter, and in his later years he can scarcely be said to have risen above the rank of a topographical artist, as which he was accustomed modestly to describe himself. In character he was a man of great amiability and personal charm, and his social gifts attracted to him an immense circle of friends in the various countries he visited. Towards the close of his life he lived in great retirement at San Remo, where he had built himself a house, and where he died, January 29, 1888. Besides the illustrated books above mentioned, Lear further published 'Illustrations of Patriots,' 'More Nonsense Pictures,' and 'Laughable Lyrics.'

LEGRAS, AUGUSTE, was born at Pérignieux, June 2, 1817, and was a pupil of Bonneton and of Ary Scheffer. He was a successful painter of portraits, genre, and still-life, and exhibited at the Salon between 1847 and 1882. He died in October, 1887.

LELOIR, ALEXANDRE, painter in water-colours, born in Paris, March 14, 1843, was a pupil of his father, J. B. Auguste Leloir. He made his debut at the Salon of 1863, when he exhibited a 'Massacre of the Innocents,' which was followed by various genre pictures and sacred subjects. He died in Paris in 1884.

LEMUD, AIMÉ DE, a French painter, engraver, and lithographer, was born in 1816, and studied under M. Maréchal of Metz. He learnt engraving in order to illustrate the songs of Béranger, and practised his new art with much success. He was best known, however, by two popular lithographs, 'Maire Wolfraub' and 'Hélène Adelsreit.' He retired to Nancy some years before his death, which took place in April, 1887. His 'Fall of Adam' is in the Museum of Nancy, and his 'Prisonnier' in that of Metz.

LE PAON, JEAN BAPTISTE, a French draughtsman and battle painter of some repute in the 18th century, was born near Paris in 1738. He began life as a dragoon, and served in the Seven Years' War, but was wounded and discharged. He then came to Paris and submitted sketches he had made during the campaign to Boucher and Carle Van Loo, who encouraged him to persevere. He accordingly studied under Casanova, and first exhibited at the Salon in 1779. Several of his battle pieces are in the Versailles Museum, and in the Nantes Museum there is a hunting scene by him. He

also engraved a plate, 'La Trompette.' He married in 1786, but the date of his death is not known.

LERIUS, JOSEPH HENRI FRANÇOIS VAN, a Belgian historical and subject painter, was born at Boom, near Antwerp, in 1823. He studied in the Academies of Brussels and Antwerp, and was a pupil of Baron Wappers. His works achieved much popularity in his native country, and he rose into the front rank of contemporary Belgian painters. He became professor of painting in the Antwerp Academy, and died at Mechlin in 1876. His best known picture is 'Lady Godiva.'

LIÈVRE, ÉDOUARD, painter, engraver, and designer, was born at Blumont, Meurthe, in 1829, and was a pupil of Couture. He eventually devoted himself chiefly to archaeology, and published several works on decoration and ornament, also a book on 'The Works of Art in England.' He died in Paris, November 26, 1886.

LOD, FERRARESE. See above, MAZZOLINI.

LOFTHOUSE, MRS. MARY, *née* FORSTER, painter in water colours, was born in 1853. She was the daughter of Mr. T. W. B. Forster, a painter who frequently exhibited at the Royal Academy. Her drawings appeared at the Dudley Gallery and at Burlington House, but more often at the exhibitions of the Society of Painters in Water-Colours, of which she was elected an Associate in 1884. She died at Hallford, May 2, 1885.

LUCAS, DAVID, mezzotint engraver, was born on August 18, 1802. He is famous as "Constable's engraver," having reproduced in mezzotint a number of that painter's works. The chief enterprise on which the two men collaborated, was a series of plates published with the collective title of 'English Landscape.' Besides these Lucas engraved the following single plates after Constable: 'The Lock,' 'The Cornfield,' 'Salisbury from the Meadows,' 'Dedham Vale,' 'The Young Waltonians,' 'Hadleigh Castle.' In each of these the style of the painter was reproduced with extraordinary force and truth. Lucas also engraved a few portraits, but they are of slight merit. Many years before his death he gave way to intemperate habits, and abandoned his art. He died in 1881. The following plates by him may also be named:

The Grand Canal; after J. D. Harding.  
The Corsair's Isle; *do.*  
Grace Darling; after J. W. Carmichael and H. W. Parks.  
Landscape with Mill; after Lee.  
The Burns Monument, on the Doon; after F. C. Auld.

MACBETH, NORMAN, a Scottish portrait painter, was born in 1822. He was educated in Edinburgh, and in 1870 was elected an Associate of the Royal Scottish Academy. In 1880 he became a full member, his diploma picture being a portrait of Sir John Steell, R.S.A. He afterwards moved to London, where he was representative trustee of the Scottish Academy at the British Institution. He died in London, February 27, 1888. Mr. R. W. Macbeth, A.R.A., Mr. James Macbeth, and Mr. Macbeth-Kachurn, are his sons. His portrait of Dr. William Lindsay Alexander is in the Scottish National Portrait Gallery.

MAGLIETTI. See above, MACCHIETTI.

MAILLOT, THÉODORE PIERRE NICOLAS, painter, was born in Paris in 1826. He was a pupil of Drolling and Picot. He won the First Grand Prix de Rome in 1854, and afterwards painted many historical pictures, including some for the French

Government. Works by him are in the Pantheon, the church of St. Jacques-du-Haut-Pas, and in the Chapelle de St. Marcel. He died at Passy, June 26, 1888.

**MAKART, HANS**, painter, was born at Salzburg, May 29, 1810, of parents who belonged to the humbler burgher class. In 1838 he entered the Vienna Academy, from which he was dismissed a few months later as "entirely devoid of talent!" He returned, greatly discouraged, to Salzburg, and had almost made up his mind to turn engraver, when his maternal uncle, one Schiffmann, a local painter, came to his aid, provided him with money, and took him to Munich, where, after two years' delay, he entered Piloty's atelier. Makart remained there until 1868, painting and exhibiting a few works, which attracted little attention, but enabled him to pay visits to Paris, London, and Italy. In 1868 he painted two pictures which created an immense sensation throughout Germany. These were the 'Modern Amorini,' a triptych representing groups of children against a background of gold, and a 'Plague in Florence, or the Seven Deadly Sins,' also in three compartments. Thenceforth Makart's career was an ever-recurrent triumph. In 1869 he was invited to Vienna by the Emperor Francis Joseph, and a splendid atelier built for him at Government expense. In Vienna he became the centre of a brilliant circle, the recognized organizer of *fêtes* and pageants, and the dispenser of gorgeous hospitalities in his own studio. The great allegorical 'progress' in honour of the Emperor's silver wedding (1879), was designed by him in every detail. His talent was further shown in his decorations for the Vienna 'Kunst-Museum.' Of his easel pictures, the earliest were the best. Later, he dashed off enormous compositions which had little but a certain brilliant assertiveness to recommend them. In 1879 Makart became professor of a special school of history-painting in the Vienna Academy, and as a teacher his influence was beneficial. Makart was twice married; for the second time, in 1882, to the ballet-dancer, Bertha Linda. He died suddenly on the 3rd of October, 1884, at Vienna. He was buried with extraordinary pomp, the whole city flocking to his funeral. Of his more careful works, the best, perhaps, are: 'Abundantia,' a series of life-size allegorical figures, typifying the riches of land and sea; 'The Triumph of Catarina Cornaro,' 1873, now in the National Gallery of Berlin; the 'Entry of Charles V. into Antwerp,' 1878 (Hamburg Kunst-halle); 'Cleopatra's Voyage' (Stuttgart Gallery); allegories of 'The Senses,' 'Spring,' 'Summer,' 'Morning,' 'Evening,' 'Noon,' and 'Night.'

**MARAVEIA**. See above, under **PENSABENE**.

**MARC, A.**, born at Metz in 1818, was a painter and draughtsman, but was better known as editor of 'Illustration.' He practised for a time as drawing-master at Diekirch, in Luxembourg, when a very young man, and subsequently became a pupil of Delarouche, exhibiting first at the Salon of 1847. He died in 1886.

**MARINI, GIULIA**. See **NUZI**.

**MASTER P., THE**, is known as the engraver of a fine early print, either German or Netherlandish in origin, called the 'Immaculata' or 'Mary as Queen of Heaven.' It bears as signature a Gothic P, and the date 1451, but the latter, it is thought, may have been tampered with on the one impression known. This was formerly in the Weigel collection, at the sale of which in 1872 it

fetched nearly £600, and was reproduced in Weigel's 'Drucker-Kunst' and The Sale Catalogue.

**MATOUT, LOUIS**, painter, was born at Renwez, Ardennes, March 19, 1811. He studied at the Collège Rollin, at Charleville, and was intended for the profession of an architect, but abandoned it in favour of painting, and entered the École des Beaux Arts in Paris. In 1846 he was sent to Rome, and commissioned by Government to paint five pictures on the subject of 'The Senses.' Two only were completed, and these were exhibited at the Salon of 1848, together with a 'Pan surrounded by Nymphs.' Shortly afterwards he made a stay of some length in Algiers, and on his return he received another important Government commission, the decoration of the Paris School of Medicine. For this work he was awarded the Cross of the Legion of Honour. It was followed by other undertakings of a like nature, notably six paintings for the Hôpital de Lariboisière, the decoration of the chapel of St. Anne in the church of St. Gervais, of the St. Louis chapel in the church of St. Sulpice, and of the Salle des Empereurs in the Louvre. His easel pictures, ambitious in conception but mediocre in execution, were chiefly mythological and historical in subject. Matout died in Paris in January, 1888.

**MAUYE, ANTON**, a Dutch painter, was born at Zaandam in 1838, and became a pupil of P. F. van Os. He painted landscapes with animals, chiefly sheep and cows, but occasionally horses. He worked much in water-colour, in which his broad methods showed to advantage. Many of his pictures are in England. He died February 5, 1888.

**MEADOWS, J. KENNY**, draughtsman and painter, was born in Cardiganshire, November 1, 1790. His father was a retired naval officer. He himself first became known in art by his designs on wood for book illustration. He exhibited occasionally at the Royal Academy and in Suffolk Street. His life was spent mostly in the companionship of professed humorists, and his designs have the rather forced comicality we should thence expect. During the last ten years of his life he was in receipt of a pension from the Civil List. He died in August, 1874. Among the works he illustrated we may name:

J. R. Planché's 'Costume of Shakespeare's King John.' 1823. Figures designed and executed on stone by J. K. M.

Autobiography of a notorious Legal Functionary, by 'Jack Ketch.' 1830.

Heads of the People, or Portraits of the English, drawn by K. M. 1840.

Swift's Hints to Servants. 1843.

Shakespeare. 1843.

Punch's Complete Letter-Writer, by D. Jerrold. 1845.

New Testament. 1847.

Magie of Kindness, by J. and H. Mayhew; illustrated by Geo. Cruikshank and Kenny Meadows. 1849.

The Works of Byron. 1854.

Blanchard's 'Corporation Characters.' 1855.

Granny's Wonderful Chair, by F. Browne. 1857.

Merry Pictures by the Comic Hands of H. K. Browne,

M., and others. 1857.

Beeton's Book of Games. 1866.

Don Quixote. 1872.

**MÉDARD, EUGÈNE**, a French painter of battle pieces, was born in 1849. He was a pupil of Léon Cogniet and of Gérome. His 'Retraite de Buzenval' was bought in 1886 by the French Government. He died in 1887.

**MÉLIN, JOSEPH**, a French painter, best known by his vigorous studies of animals, though he

began life as an historical painter, was born in 1814, and was a pupil of P. Delaroche and David d'Angers. He died in November, 1886.

**MESGRIGNY, FRANK**, Marquis de, painter, born in Paris in 1836. He was a pupil of Lalanne and Worms, and exhibited a number of refined and highly finished studies of French river scenery (chiefly of the Oise and Seine) from 1870 onwards. He died in 1884.

**METELLI**. See above, **MITELLI**.

**MILLEK, JOHN**, an amateur portrait painter, was born in London in 1820. He exhibited at the Royal Academy in 1846 and 1847, and resided for some time in Rome and Florence. He returned to England in 1852, and died in London in 1871. Among his portraits are the following:

Henry, seventh Duke of Beaufort.

Robert Graves, A.R.A.

John Richardson Jackson, mezzotint engraver.

**MODENA, BARNABA DA**, who has been mistakenly called **SERAFINI**, and confused with **Serafino dei Serafini**, flourished in the 14th century, and seems to have passed much of his time in Piedmont and Pisa. There are no records existing concerning his birth or death, and very little is known of his life. He was a contemporary of Tommaso da Modena, and was sent for by the Pisan authorities to finish the frescoes of St. Ranieri in the Campo Santo in 1380, though no evidences of his workmanship can now be found there. Of two altar-pieces in the church of San Francesco, one alone remains. An altar-piece, formerly in the monastery of San Giovanni del Fiore, which represents an enthroned life-size Virgin and Child with eight Angels, and is now in the Academy of Pisa; and an unsigned altar piece in the sacristy of Ripoli, four miles from Padua, are all that attest his visit there. There also remain by him:

Berlin. *Gallery*. Virgin and Child, signed, and dated 1369.

Frankfort. *Staedel Gall.* Virgin and Child, half-length, signed Barnabas da Mutina pinxit, anno 1367.

**MOLE, JOHN HENRY**, water-colour painter, was a native of Newcastle-on-Tyne, and was born about 1814. He first exhibited in London in 1845 at the Royal Academy, and two years later became a member of the New Society of Painters in Water-Colours, of which body he was afterwards Vice-President. He was a frequent exhibitor for many years at the leading London galleries. He died December 13, 1886.

**MOODY, THOMAS WOLLASTON**, painter, better known as a lecturer, teacher, and designer, was the son of the Rector of Chatham, Kent, and was born about 1824. He occasionally exhibited pictures, but was chiefly occupied with his duties at the South Kensington Museum, where for many years he held the post of Instructor in Decorative Art. He died August 10, 1886.

**MORIN, GUSTAVE**, a French historical painter, born at Rouen, April 18, 1809, was a pupil of Chaumont and of Léon Cogniet. He first exhibited at the Salon in 1833. In 1858 he was appointed Director of the Academy of Painting at Rouen, and in 1865 Conservator of the Museum. He died February 15, 1886.

**MUSSINI, LUIGI**, a modern Italian painter of history, was born in the first years of the 19th century, and enjoyed a considerable reputation in his own country. Towards the close of his long career he practically abandoned painting, and

devoted himself to his duties as Director of the Siena Gallery. His portrait, painted by himself, is in the Uffizi. Mussini died at Siena, June 18, 1888.

**MUTRIE, MARTHA DARLEY**, a painter of fruit and flowers, was born at Manchester in 1824. She first exhibited at the Academy in 1851, when she was living in Manchester. In 1853 she went to London, and was henceforth a constant contributor to the exhibitions of the Royal Academy and the British Institution. She died at her house in Kensington, December 30, 1886. The South Kensington Museum has a 'Study of Camellias' by her.

**NEHER, BERNARD**, historical painter, was born at Biberach, Württemberg, in 1806. After some early instruction in his native place, he studied at Stuttgart under Dannecker, and at Munich under Cornelius, and showed so much talent in his early essays that he was relieved from military service, and granted a government pension for further study in Italy. He stayed four years in Rome, and while there painted (1831) his 'Raising of the Widow's Son,' now in the Stuttgart Gallery. On his return to Munich he was commissioned to paint a fresco on a large scale over the restored 'Isarthor,' representing the entry of Ludwig of Bavaria after the battle of Ampling. He was afterwards engaged on decorative paintings at the Court of Weimar, and designed a number of cartoons for glass-painting. In 1841 he became Director of the Loipnic Academy, and in 1854 Director of the Art School of Stuttgart. He died in 1886. His 'Descent from the Cross' is in the Stuttgart Gallery.

**NICHOLSON, T. (?) H.**, was popular as a book-illustrator in the first half of the present century. He produced a series of designs for a Shakespeare, and was said to be the real author of Count D'Ossay's statuette of Wellington.

**NORBURY R.**, painter and sculptor, was born at Macclesfield in 1815. He held successively the posts of assistant master to the Schools of Design at Somerset House and at Liverpool. After his resignation of the latter appointment he was elected president of the Liverpool Water-Colour Society. He was also a member of the Liverpool and Cambrian Academies. He painted a large number of portraits, and was also much employed in decorative design and in book illustration, practising at Liverpool, but frequently exhibiting in London. He died April 25, 1886.

**NULCK, L.**, a painter apparently of the Dutch school, of whose life nothing is known. In the collection of M. Ch. Careus, Brussels, there is an interior with figures by him, signed *L. Nulck*, 1680.

**NUTI, GIULIA**, the wife of Antonio Marini (*q.v.*), frequently painted flowers in her husband's pictures.

**OAKES, JOHN WRIGHT**, landscape painter, was born at Sproston House, Middlewich, Cheshire, which had been for several generations in the possession of his family, on July 9, 1820. He was educated at Liverpool, and received his art training under Mr. Bishop, of the Liverpool College. His first exhibited works appeared at the Liverpool Academy, of which body he shortly afterwards became a member, and later honorary secretary. His subjects were chiefly Welsh coast, moorland, or mountain, or studies of Highland scenery. In 1847 the first picture exhibited by him in London, 'Nant Francon, Caernarvonshire,' appeared at the British Institution, and the following year he sent

'On the Greta, Keswick, to the Royal Academy. In 1859 he settled in London, and thenceforth was, with one intermission, a yearly contributor to the Academy Exhibitions. In 1876 he was elected an associate of the Royal Academy, and in 1883 an honorary member of the Scottish Academy. About six years before his death his health began to give way, and he had practically laid aside his work for some time when he died on August 8th, 1887, at his house in Kensington. Among his works we may name the following:

Early Spring twilight. (*S. Kensington Museum.*)

Early Spring. (*Glasgow Gallery.*)

Autumn. (*Liverpool, Walker Gallery.*)

**PALING.** See above, **PAULYN.**

**PAULI, (or PAUL,) ANDREAS,** also called **DE PAULIS**, a Dutch engraver, was born about 1598. No details of his life are known. The following plates by him have much in common with those of Johann Anton Pauli:

Portrait of the physician N. Bulius.

Titian and his Mistress; copied on a reduced scale from *Van Dyck's plate.*

The Denial of Peter; after G. Zeghers.

Virgin and Child; after Rubens.

Bacchus and Ceres; after Spranger.

The Entry of Maria de' Medici into the towns of Mons, Brussels, and Antwerp, in 1631; three plates.

A set of Fifty Plates of Emblems.

**PEHAM.** See **PRICHAM.**

**PELLEGRINI, CARLO,** draughtsman and caricaturist, was born at Capua in 1838, and was, on his father's side, the scion of an ancient family long settled in the district, and known as the *Sedili Capuani*; on his mother's a descendant of the Medici. In his youth he became involved in the Italian struggle for liberty, and enrolled himself among the Garibaldians. In 1865 he arrived in England in straitened circumstances, and a chance having revealed his gifts as a satirical draughtsman, he was engaged on the staff of 'Vanity Fair.' In 1869 his first political caricature, a drawing of Lord Beaconsfield, appeared in that journal. It was signed 'Singe,' a pseudonym which he afterwards changed for 'Ape.' Henceforth he was a prolific contributor for many years to 'Vanity Fair,' and has left behind him many hundreds of portraits of notabilities in the English political, artistic, and social world. One of the most successful was a statuette in red plaster of Mr. Lowe standing on a match-box, which the artist modelled in Count Gleichen's studio. His last published caricature was that of Sir William Dolby, the famous aurist, and the last he drew a sketch of Mr. Edison, the inventor of the phonograph. During his long residence in London, Pellegrini's gay and genial temper endeared him to all with whom he came in contact, and in his last illness a fund was provided by his more intimate friends for his support. He died in Mortimer Street, Cavendish Square, January 22, 1889, and was buried at Kensal Green.

**PERCY, S. R.,** landscape painter, was the son of Edward Williams (*q. v.*), and changed his name to avoid being confused with his numerous brothers. He was the founder of what is known as the 'School of Barnes.' He was a frequent contributor for over forty years to the exhibitions of the Royal Academy, and his sketches and pictures were very popular with the public. He died April 13, 1886.

**PEREZ DE LA VILLA AMIL, GERONIMO,** a Spanish painter, born at Madrid about 1810. He studied at the Madrid Academy, and painted landscape, genre, and notably architectural interiors with figures. His best known picture is an 'Interior of Seville Cathedral on Corpus Christi day.' He published a work on Spanish architecture, illustrated by lithographs. He died at Madrid in 1863.

**PFANNSCHMIDT, KARL GOTTFRIED,** painter, was born at Mühlhausen in Thuringia, September 15, 1819. He came to Berlin in 1835, and studied under Däge and Cornelius. He painted a great many altar-pieces and pictures for North German churches, also decorative works in the manner of Cornelius; of the latter the most remarkable is the apse of the Charlottenburg Mausoleum. Pfannschmidt died in July, 1887. There is a picture by him in the National Gallery at Berlin.

**PHILLIP, JAMES GEORGE,** painter, was a native of Falmouth, and was born in 1816. He first exhibited at the Royal Academy in 1846, his contributions being two landscapes in oils. He afterwards successfully devoted himself to painting in water-colour, and in 1856 became a member of the New Society of Painters in Water-Colours. He died April 11, 1885.

**PICKENOT, NICOLAS ELIAS,** called **ELIAS**, a little-known Dutch painter, who is, however, the reputed master of Van der Helst, was born at Amsterdam about 1590. There are twelve pictures by him in the Rijks Museum at Amsterdam, which show him to have been an excellent portraitist. He died, probably at Amsterdam, between 1646 and 1656.

**PINEL, EDOUARD,** painter, born at La Rochelle, was a pupil of Roqueplan and of Gudin. He enjoyed some repute as a landscape painter in the days of Louis Philippe, and was for many years keeper of the Museum in his native town. He died in 1884.

**PITTORI, PAOLI,** called **PAOLO DEL MASACIO**, an Italian painter, born at Masaccio, where he painted many pictures for churches, &c. He died in 1590.

**PONTIUS.** See **DU PONT.**

**RAJON, PAUL ADOLPHE,** draughtsman and etcher, was born at Dijon in July, 1843, and was educated at the *lycée* of his native town. His father died when Rajon was thirteen years old, and his mother, left with small means, placed the boy with his brother-in-law, a photographer, at Metz, who employed him to "touch up" plates. In 1864 he came to Paris, and for a time gained a precarious livelihood by working up and colouring photographs, making cartoons for stained glass, and drawing portraits in black lead or sanguine. At the same time he worked for a month or two under Pils at the *École des Beaux Arts*. About 1865 Rajon made the acquaintance of Léopold Flameng and Léon Gaucherel, and was induced to try his hand at etching. The result was an admirable reproduction of Gérôme's 'Rembrandt dans son Atelier,' which was purchased by the Messrs. Goupil. The success of the publication was followed up by several commissions from the same firm, and Rajon's vocation was determined. From 1866 onwards, his artistic career was one of unchequered success, broken only by the interlude of the siege of Paris, when, like so many other artists, he quitted his studio to enrol himself in the corps known as *Les Enfants perdus de La Vilette*. After the campaign he visited England, being

invited by the editor of the 'Portfolio.' Henceforth he made annual visits to England, and some of his finest plates were from pictures in this country. In 1885 Rajon exhibited a large collection of his works, in oils, water-colours, chalk, and pastel, as well as many etchings, in Bond Street; and an exhibition of his etchings took place the following year in New York, which he then visited for the first time. In 1880 he moved to a country house he had built at Auvers, on the banks of the Oise, about forty miles from Paris, where he delighted to entertain the many friends of all nationalities he had attached to himself throughout his career. He died there on the 8th of June, 1888, and was buried in the cemetery of Auvers. Of his numerous plates we may name:

*Relais de Chiens; after Gérôme.*  
*L'Amour Platonique; after Zancanotti.*  
*Le Liseur; after Meissonier.*  
*Salomé; after Regnault.*  
*L'Indifférent; after Watteau.*  
*Dutch Courtyard; after De Hooghe.*  
*John Bright; after Ouse.*  
*Charles Darwin; after the same.*  
*Cardinal Newman; after the same.*  
*The Emperor Claudius; after Alma Tadema.*  
*'George Eliot'; after Sir Frederick Burton.*  
*Lord Tennyson; after G. F. Watts.*  
*Herr Joachim; after the same.*

Also many plates for the 'Portfolio' from pictures in the National Gallery, the Dulwich Gallery, &c. For a complete list of Rajon's plates, with fuller details of his life, see 'Twelve Etchings contributed to the "Portfolio" by Paul Adolphe Rajon, with Memoir and Notes by F. G. Stephens.' London, 1889.

REDGRAVE, RICHARD, painter, was born on the 30th April, 1804, in Pinlücke, and in his early youth worked as assistant to his father, who was associated in the engineering works of Bramah, the inventor of the hydraulic press. At the age of twenty-one he entered the Academy schools, and competed unsuccessfully for the gold medal. He first attracted public attention in 1836, by his 'Gulliver on the Farmer's Table,' exhibited at the British Institution, which is now at South Kensington. In 1840 he was elected an associate of the Royal Academy, and in 1851 a full member. Meantime he had been actively engaged in the organization of the Government School of Design, of which he was appointed Botanical Teacher and Lecturer, and later Head Master and Art Superintendent. It was about this time that, with the help of Mr. H. Cole (afterwards Sir Henry Cole, K.C.B.), he formed the museum of ornamental art at Marlborough House, the nucleus of the present Museum of Art at South Kensington. They were again associated in the arrangement of the Great Exhibition in 1851, and in the British Section of the Paris Universal Exhibition of 1855. In 1862 Redgrave worked in conjunction with Creswick in carrying out arrangements for the English Art Section of the International Exhibition. In 1858 he was appointed Surveyor of Crown Pictures, and for many years was engaged on a catalogue of them. In 1866 he joined his brother Samuel (who died in 1876) in preparing a history of British art from the time of Hogarth, under the title of 'A Century of Painters.' For many years he kept up his connection with South Kensington, where he took the chief part in forming an historical collection of water-colours for the Museum. In 1880 he resigned both his appointment as Surveyor and Keeper of the Royal Pictures, and also his post in the Department of

Science and Art at South Kensington, and from that time he seems to have painted but little. He died in Kensington, December 14th, 1888. Redgrave was a member of the Etching Club.

RIDLEY, MATTHEW WHITE, landscape painter and etcher. He exhibited frequently with the Society of British Artists, the British Institution, and the Royal Academy, between 1857 and 1880. He died June 2, 1888.

RIVIÈRE, HENRY PARSONS, water-colour painter, was a student of the Royal Academy, and first exhibited in London 1832, when he sent two pictures to the Suffolk Street Gallery. He was afterwards a frequent exhibitor there, and also at the Royal Academy and the British Institution. In 1834 he became a member of the New Society of Painters in Water-Colours, and in 1852 was elected an Associate of the Old Society. He painted chiefly history and genre, either English or Italian in subject. In 1867 he went to Rome, where he lived for many years. He died at his house in St. John's Wood, in 1888.

ROBINSON, HUGH, an English painter of the 18th century, was born about 1755. He painted vigorous portraits, somewhat after the style of Reynolds. He exhibited at the Academy in 1780-1-2. About 1782 he went to Rome, where he painted for eight years. In 1790 he started to return home by sea, but the ship was wrecked; Robinson was drowned, and the work of his eight years lost. Pictures by him were at the 'Old Masters,' in 1881-85-87.

ROELFSEMA. See ORVER.

ROLLAND DE LA PORTE, HENRI HORACE, a French painter of fruit, flowers, still-life, and feigned bas-reliefs, was born in Paris in 1724. Between the years 1760 and 1789 he frequently exhibited at the Salon. In 1763 he was received into the Academy. He died in 1793.

ROSEMALE, —, a Dutch painter of the 17th century, who painted views of towns and interiors in the manner of Emanuel de Witte. The town of Utrecht possesses a picture by him, representing the church of St. Peter of that place in ruins, after the hurricane of 1674.

SAUVAIGNE, LOUIS PAUL, a French marine painter, and pupil of Corot and Daubigny, was born at Lille in 1827. He exhibited at the Salon from 1870 onwards, practising chiefly at Lille. He died at Trouville in 1885.

SÉGÉ, ALEXANDRE, painter and engraver, was born in Paris in 1819, and was a pupil of Cogniet and of Camille Flers. He distinguished himself chiefly by his poetic pastorals from La Beauce, and his scenes from the neighbourhood of Chartres, also by many studies of Corsican landscape. His 'Hénes de Kertegoune' is in the Luxembourg. He died of an aneurism at Coubron, Seine-et-Oise, in October, 1885.

SIMONSEN, NIELS, painter and sculptor, was born in Copenhagen in 1807, and was first apprenticed to a house painter, but afterwards studied in the Academy, and in 1826 in Lund's atelier. Later in his career he devoted himself for some years to sculpture, but finally reverted to painting, and worked from 1833 to 1845 in Munich. In the latter year he returned and settled in Copenhagen. He served in the campaign of 1848, and painted many of its incidents. He afterwards visited Sweden and Italy, and died in 1885. Two of his pictures are in the Royal Danish Gallery.



**STEINLA, MORITZ**, engraver, whose real name was **MÜLLER**, which he changed for that of Steinla as more distinctive, was born at Steinla near Hildesheim in 1791. He received his first training at the Dresden Academy, and showing remarkable promise, was sent by the King of Saxony to Florence and to Milan, where he studied successively under Morghen and Longhi. His first important plate was after Titian's 'Tribute Money,' and was published in 1829. It was followed by a 'Pieta' after Fra Bartolommeo (1830), 'The Murder of the Innocents' after Raphael (1836), the 'Madonna della Misericordia' after Fra Bartolommeo (1838), and in 1841 and 1848 respectively by plates from the two gems of the Dresden Gallery, Holbein's 'Madonna' and Raphael's 'Madonna di San Sisto.' For the former he was awarded a gold medal in Paris. His last important work was a plate after Raphael's 'Madonna del Pesce,' which he executed at Madrid in 1851. On his returning to settle in Dresden he was appointed Professor of Engraving at the Academy. He died at Dresden, September 21, 1858.

**STEPHENSON, JAMES**, engraver, was born at Manchester, November 26, 1808. He was a pupil of the Findens, and worked both in line and mezzotint. He first exhibited at the Academy in 1856. He engraved much after Maclise, T. Faed, Sir J. W. Gordon, Sir John Millais, &c., and also in illustration of books. Among his best plates are:

*The Day of Wrath; after Martin.*  
*The Last Judgment; after the same.*  
*The Plains of Heaven; after the same.*  
*The Highland Whiskey Still; after Landseer.*  
*The Taming of the Shrew; after the same.*  
*The Queen at Osborne; after the same.*  
*Ophelia; after Sir John Millais.*  
*Portrait of Lord Tennyson; after G. F. Watts.*

He died May 28, 1886.

**SWINTON, JAMES**, portrait-painter, was born about 1820, and exhibited at the Royal Academy, at Suffolk Street, and with the British Institution. For about twenty years he was a very fashionable portrait painter, among his sitters being the Emperor Napoleon III., Lady Burdett-Coutts, Lady Dufferin, Lady Marian Alford, Mrs. Norton, and Lady Seymour. His portrait of Professor Wilson is in the Scottish National Gallery. He died in December, 1888.

**SYER, JOHN**, an English painter, was born at Bristol (?) in 1815. He painted landscape in a style formed chiefly upon that of William Muller, but failed as a colourist. He exhibited at the Academy, the British Institution, and with the British Artists, between 1832 and 1875. He died in July, 1885.

**TAYLOR, JOHN**, an English painter, perhaps an amateur, to whom, as well as to Burbage the actor, the Chandos portrait of 'Shakespeare' has been ascribed. That portrait has been traced back to the hands of Joseph Taylor, who is believed to have been the first impersonator of Hamlet; John Taylor is said to have been his brother. The Chandos portrait is now in the National Portrait Gallery. See Elze's 'William Shakespeare' (translated by L. D. Schmit; pp. 263, 559, 561).

**THOMPSON, JACOB**, painter, was born at Penrith, April 28, 1807, and was educated in art with the help of Lord Lonsdale. His patron sent him to London in 1829 with an introduction to Lawrence,

and he became a student at the Royal Academy, where he received much encouragement from Hilton, Smirke, and Lawrence. He began by exhibiting portraits in 1833, but subsequently devoted himself mainly to landscape with figures, taken chiefly from his native Cumberland, and from Scotland. He died December 27, 1879. See also 'The Life and Works of Jacob Thompson,' by Llewellyn Jewitt. (1882.)

**THOMSON, JOHN KNIGHTON**, an English painter, was born about 1820. From 1849 to shortly before his death he was a constant exhibitor at the Academy, and with the Society of British Artists. He also exhibited at the British Institution. His 'First Easter Dawn' has been engraved. He died in 1888.

**THORBURN, ROBERT**, painter, was born at Dunfries in 1818. He was educated in the high school of his native town, and afterwards in the Royal Scottish Academy. The Duke of Buccleuch sent him to London in 1836 with letters of introduction. He entered the Royal Academy schools, and soon became favourably known as a portrait painter, chiefly in miniature. He first exhibited at the Academy in 1837, from which year till 1884 he was a constant contributor. In 1848 he was elected an A.R.A., an honour which he resigned a few months before his death. His miniatures were fashionable, among his sitters being the Queen and other members of the Royal Family; the Marchioness of Waterford, Viscountess Canning, the Duchess of Buccleuch, Lord and Lady Mount Edgemont, Mrs. Gladstone, and many others. Finding that his speciality had been virtually superseded by photography, he had long abandoned it for the painting of oil pictures, when he died at Timbridge Wells, November 2, 1885.

**VIVA, TOMMASO DE**, an Italian painter of historical subjects, was born at Rome in 1790, and painted much for the public buildings of that city. He was a professor in the Istituto delle Belle Arti, Inspector-general of all the Royal Galleries, and a member of the Academies of the Pantheon and San Luca. He received many honours from the Italian Government, and continued the active exercise of his profession down to the time of his death, which occurred in October, 1884.

**VOGEL, JOHANN PHILIPP ALBERT**, an engraver upon wood, was born at Berlin in 1814, and was the son of the engraver Johann Daniel Vogel. His artistic career is almost identical with that of his younger brother, Karl Friedr. Otto (*q.v.* above). He worked for a short time at Leipzig for the publisher Baumgartner, and in 1835 returned and settled in Berlin, where he became director of the wood-engravers' atelier at the Academy. He died April 15, 1886.

**ZALISKI, MARCIN**, a Polish painter of architecture, chiefly church interiors, practised in the middle of the 19th century, and was professor at the Warsaw Academy. He was accused of complicity in a plot against the Russian Government, and sent to the Siberian mines. He died in October, 1885.

**ZIMMERMANN, FRIEDRICH**, a German engraver, was born at Gerdemitz, near Merseburg, in 1826. He studied at the Academies of Leipzig and Dresden, under Sichling and Steinla, but finished his training in Paris and Munich. He died in 1887.







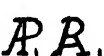

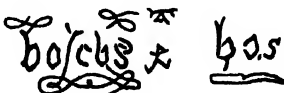


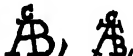








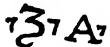











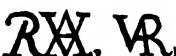






























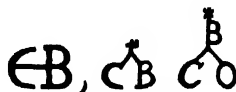



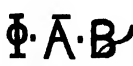




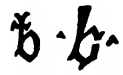






















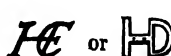








**MONOGRAMS**







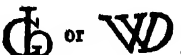









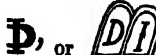




















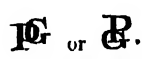





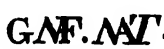



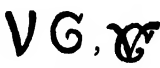
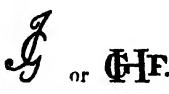





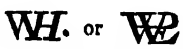



**OF**





























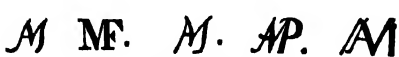
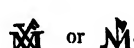





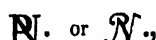
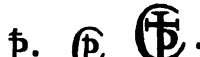





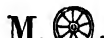

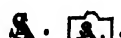







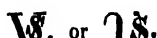



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 C. VAN SICHEM	 A. SILVIUS	 V. SOLIS	 J. VAN SOMER	 H. SPRINGINKLEE	 D. VAN STAR	



<b>St.</b> J. C. STIMMER	<b>T.</b> T. STIMMER	<b>L.</b> L. SIOER	<b>St.</b> V. STOSS	<b>L.</b> L. SFRACH	<b>A. A. E. EA.</b> A. TEMPESTA	
<b>P.</b> P. TESTA	<b>M.</b> M. THIM	<b>H.</b> J. J. THOURNEYSER	<b>M. M.</b> M. TREU	<b>H.</b> H. TROSCHER	<b>A.</b> A. TROST	<b>B.</b> B. TUFANI
<b>P.</b> M. VAN DE PASS	<b>P.</b> S. VAN DE PASS	<b>W.</b> W. VAN DE PASS	<b>CB or CB.</b> C. VAN DEN BROECK	<b>VB, XB</b> J. VAN DER BENT		
<b>VB.</b> J. VAN DER BRUGEN	<b>AND</b> A. VAN DER NIER	<b>ZA</b> Z. A. VAYANSONI	<b>M.</b> M. VAN VELN	<b>VE</b> P. VERELST		
<b>Q.</b> J. C. VERMILION	<b>RA</b> F. VILAMINA	<b>V.</b> C. J. VISSCHER	<b>V.</b> L. VORSIERMAN	<b>AV.</b> A. WATERLO		
<b>HEW.</b> H. WIFRIN	<b>+</b> P. WOHLIG	<b>XX.</b> A. WOINSAN	<b>AL.</b> A. M. ZANFILI	<b>1500 M3, 01 EJM.</b> M. ZAIZINGER		

THE END.